



revolutions
per minute

Strategies That Move

A handbook for artist activism and philanthropy



“Artists, to my mind, are the real architects of change, and not the political legislators who implement change after the fact.”

— William S. Burroughs



In an effort to eliminate waste and protect the environment, this handbook is available in digital format for download on our website at www.revolutionsperminute.net.

Print copies of the handbook will be available for distribution on special occasions or by request.

We Make Your Work Easier

Revolutions Per Minute (RPM) is a nonprofit agency that provides artists with strategy and support for their activism and philanthropy.

RPM was founded in 2005 by musicians, managers, and advisors from bands including Pearl Jam, The Beastie Boys, and R.E.M., with the aim of sharing best practices and lessons learned from their own activism and philanthropy.

Everything we do comes back to one goal: *helping artists become effective activists and philanthropists*. Our flagship programs, tools, and resources are all designed to make your activism smart, easy, and straightforward.

Here's how:

- **AddRPM:** Micro-donations are added on to tickets or merchandise—anything from \$.50 to \$3—to raise funds for causes artists care about. RPM does all the vetting, administration, compliance, and evaluation, making add-ons the simplest way for artists to make a difference.
- **Artist Labs:** Life-changing retreats for artists that inspire and inform their activism, philanthropy, advocacy, and art. Traditionally held in New Orleans, the Artist Labs are now expanding to other locations as well.
- **Roundtables:** In-person, invitation-only gatherings for artists and managers providing up-to-date strategy, legal training, and advice. Held annually at industry gatherings like SXSW.
- **Power Briefings:** Conference calls and video hangouts featuring the world's foremost experts on subjects like philanthropy, disaster relief, elections, voter registration and election protection, education, climate change, impact evaluation, digital strategies, and more.
- **When Disaster Strikes:** A disaster response strategy and fund that focuses on long-term rebuilding rather than emergency relief. We help artists play a critical role in raising funds for and directing attention to the later stages of disaster recovery, after the cameras go home.
- **Strategies that Move:** RPM's handbook for artist activism—a “greatest hits” collection of strategies and do-it-yourself tools on artist activism and philanthropy.
- **Custom Services:** Bespoke one-on-one advisory services such as personal philanthropy planning, supporting creative activism projects, or vetting charitable requests.

RPM is an artist focused organization.

Everything we do is intended to make things EASY for you, the artists and managers in our network. Our goal is to provide the inspiration, strategy, and resources to help achieve meaningful and quantifiable impact around your philanthropic and activism work.

Meet Your Support Team

We are here to serve you as a trusted resource, helping you make a difference for the causes you care about. Think of us as an extension of your team...

Erin Potts, CEO

As a social entrepreneur and cultural strategist, Erin co-founded the Milarepa Fund and the Tibetan Freedom Concerts with the Beastie Boys in the 1990s. Since then she has established and led several other nonprofits, earned over \$10 million for important causes, and served as a trusted advisor to hundreds of artists.

Deyden Tethong, Deputy Director

Deyden understands the power of culture. As a young Tibetan working for the Milarepa Foundation and the Beastie Boys, she helped produce six Tibetan Freedom Concerts and saw millions of people learn about her country. Today, as Program Director at RPM, she advises and supports artists on the issues they care about and designs programs to build their capacity as activists and philanthropists.

Jessica George, Engagement Director

Like every native Kentuckian, Jessica loves all things Lebanese, RuPaul and bourbon. She uses these passions, and nearly ten years of grassroots development and organizing experience, in her role as RPM's Engagement Director. From the RPM office in Louisville, she works day-to-day with musicians, comedians, and their teams to have an impact on the issues they care most about.

Jamie Paratore, Program Manager

Jamie's passion for supporting creative activism was ignited during her first live concert, U2's Zoo TV tour at the Oakland Arena. Since then, her experience in the worlds of digital music, consumer tech PR, and nonprofit administration have given her a deep understanding of how cause-related campaigns and technology can successfully intersect.

Board Of Directors

Kelly Curtis (President) is the founder and owner of Curtis Management. Kelly is the manager of the rock band Pearl Jam.

Bertis Downs is an Athens, GA-based attorney/public education advocate. He manages R.E.M. and was a longtime Adjunct Professor of Entertainment Law at the University of Georgia Law School. His involvement with RPM started at a workshop in NYC that resulted in the Vote For Change Tour (2004).

Keri Smith Esguia is co-founder of Whitesmith Entertainment, a comedy and music management firm. As a producer and head of her firm's comedy department, she works with some of the nation's brightest up-and-coming comics. She also serves on the board of LOCA (Ladies of Comedy Association).

Alexis McGill Johnson is a writer, political strategist, and organizer. She is Executive Director of Perception Institute, where she leads work on the role of bias in our society. She is also the current chair of Planned Parenthood Federation of America, and former Executive Director of Citizen Change, a nonprofit founded by Sean "P. Diddy" Combs to empower young voters.

Kathy Kane (Vice President) is Bonnie Raitt's manager and the founder and Executive Director of the ARIA Foundation (Artist Resources In Action), a public charity that supports music industry philanthropy, operates tour greening and outreach programs, and provides aid to musicians and activists in emergency medical need or distress.

Tim Quirk is CEO of Freeform Development, Inc., and was previously Head of Global Content Programming for Google Play and VP/GM Music Content and Programming for Rhapsody. He spent much of the 80's and 90's as the singer and lyricist for Too Much Joy, before politely easing his way into music journalism and the digital music business.

Ian Rogers has helped artists embrace technology since the early 90's by building the first artist websites, streaming and selling music online, and connecting artists and fans directly via the Internet. Today, Ian is CEO of Beats Music.

Michael Skolnik is the Political Director to hip-hop pioneer Russell Simmons and President of GlobalGrind.com, a website that serves a multi-racial audience and covers entertainment, style, music, and politics. Michael is also the founder of Dot2Dot, an annual summit of inspiring young leaders engaging on issues facing the future of the generation.

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AddRPM: Raising Funds For Causes

Revolutions Per Minute (RPM)'s strategies and resources make it easy for you to effectively raise significant funds for the causes you care about. In the past two decades, our team has helped artists raise, direct, and re-grant over \$10 million. We focus on results-driven philanthropy, working with artists to choose beneficiaries who address causes strategically and holistically.

The Skinny:

AddRPM helps accelerate your philanthropy through mechanisms already embedded within your day-to-day work

This means that you can easily generate tens of thousand and even millions of new funds for charities while simply going about your business.

Donations from artists send a powerful message—as the Executive Director of a beneficiary organization said,

“This donation is more energizing to our movement than much bigger donations because of who it came from!”

RPM helps artists have a bigger philanthropic impact with a lot less effort. Towards this end, we've developed a number of different streamlined strategies. RPM can advise on or implement on any of these:

- **Ticket Add-ons:** Adding micro-donations to every ticket you sell is the easiest and quickest way to raise significant funds. And, if ticket add-ons become the industry standard, we'll collectively raise more than \$40 million per year. More on ticket add-ons below.
- **Auctions & Raffles:** Tickets, VIP experiences, and gear can be auctioned for charity simply and effectively. And the impact is immense—one artist's tour raised \$270,000 auctioning just 4 pairs of VIP tickets per show! Another raised over \$100,000 in just 3 days by raffling a pair of tickets to a private show.
- **Fan Donation Campaigns:** Fans want to support the organizations that artists care about. These fan donation campaigns are quick to implement, and especially effective

If you're interested in raising funds for causes, get in touch with RPM. We'll help you make it effective and impactful.

as a response to disasters, issues, or in tandem with other fundraising efforts like corporate matches. You can embed a donation as an option in your ticket sales via most platforms (including Ticketmaster), use a stand-alone fundraising platform, or a simple donate button.

“It not only helps us immediately replace critical funds... but it has rallied the morale of our entire organization.”

—Executive Director of a nonprofit that received an artist donation

- **Merchandise Campaigns:** Cause-related products, like a branded stainless steel water bottle and tote bags, don't just lead to donations to related organizations, but they raise awareness and can help encourage small behaviors that add up to big change. Add-ons can also be applied to merchandise.
- **Charitable VIP Packages:** Once-in-a-lifetime, backstage and VIP experiences at concerts can be very successful fundraisers. A portion or all of the proceeds can be charitable.
- **Guest List Donations:** Festivals and tours can not only raise significant funds, but engage comp'd guests by requesting or requiring a donation. This raises funds and builds a culture of philanthropy in the industry.
- **Music Licensing:** Some artists have licensed their songs to brands in exchange for higher than normal licensing fees donated to charities on their behalf.

Each of these strategies can stand alone or be done together. RPM can help you decide and even implement.

Another creative idea: Encourage audience members to throw money on stage during a performance.

Dave Wakeling of the Beat has been raising money for Smile Train by encouraging fans to throw real (paper) money at the band while performing requested songs. The idea worked so well that they added a final throwing session during the encore song “Tenderness”. They raised \$16,743 during their five-month tour in 2007 through this effort.

For More On This Strategy, Contact RPM Today.

AddRPM: Ticket Add-ons Make Every Show A Benefit Show

Adding micro-donations to every ticket you sell is the easiest and quickest way to raise significant funds. These micro-donations—from \$.50 to \$3 added to every ticket—make it practically effortless to support the causes you care about. And the potential is immense—if a \$1 ticket add-on becomes the industry standard, together we can raise \$40 million every year!

When the Twin Towers dropped
I was the first in line
Donating proceeds off every ticket sold
When I was out on the road

— Jay-Z (Blueprint 2)

Ticket add-ons are really, really simple. Artists and managers make just two decisions:

1. **How much?** Contact RPM when a tour is routed, before it's confirmed or contracted. We help you decide how much to add-on and provide deal memo language.
2. **To whom?** We see the greatest results when tours benefit **two to four organizations** addressing **one specific issue** holistically — including those providing individual direct service and those working toward systemic change. We'll discuss our pre-vetted list of organizations with you, or research others that you are interested in.

Then it's one step per team member.

- **Agents:** Recieve “how-to” document that includes deal memo language for promoters.
- **Promoters:** Cut check to RPM at settlement, per deal memos and “how-to” document.
- **Tour managers:** Ensure that promoters cut checks as specified in deal memos.
- **Publicists:** Ensure legal compliance by implementing a customized version of RPM's recommended language for ticket buyers.
- No steps for **business managers** or **accountants**. Raised funds do not hit the artist's account. No tax implications. No separate accounting.

The potential is immense—if a \$1 ticket add-on becomes the industry standard, together we can raise \$40 million a year!

“What’s great about a liaison like [Revolutions Per Minute] is that they know what is needed in each area [so] we can be more effective with our philanthropy.”

— Patrick Hallahan (My Morning Jacket)

Add-ons are effective.

- **Meaningful results.** Giving to two to four organizations working on one main issue in slightly different ways means you will contribute holistically to an issue you care about, effecting significant and lasting change.
- **Significant donations.** A \$1 ticket add-on at a venue like Red Rocks could lead to a \$10,000 donation! And there’s no minimum or maximum number of shows; start with a few bigger shows, hometown shows, pre-sales, or a full tour.
- **Fan engagement.** Add-ons can be publicized during every step of the process. Some artists even invite fans to vote on the beneficiary causes or to help spread the word about causes.

The Impact:

- **A five minute conversation with the Beastie Boys resulted in \$750,000 donated to cause they cared about.**
- **One club show paid for a hot meal for military veterans serving as first responders during Superstorm Sandy.**
- **A \$1 ticket add-on at a Red Rocks show turned into a \$10,000 donation.**

For More On This Strategy, Contact RPM Today

AddRPM: Raising Funds For Causes With Auctions

Auctions are another impactful way for artists to raise funds for causes they care about. RPM specializes in finding the highest yield, lowest effort activist and philanthropic activities for artists and their teams. Auctions are one of our top picks.

Artists can auction items and experiences such as private performances, in-person meetings, and other special fan experiences. One artist auctioned just 4 pairs of VIP tickets per show on a tour and raised \$270,000!

Auctions can be done at any time.

- While on tour, recording, or taking a break.
- When there's a disaster or humanitarian crisis that you want to respond to right away.
- When you're looking for another way to engage with fans.

Auctions are customizable.

We'll work with you to find creative and effective auction packages that match the level of engagement you're able to put towards the auction.

- **Auction platforms:** New charitable platforms are constantly joining the field. We vet and maintain relationships with the most reputable ones, so that we can match you with an effective partner.
- **Auction packages:** Working with the artist and auction platform, RPM helps co-curate effective auction packages.
 - **Main item(s):** In-person interactions (meet & greets), remote contact experiences (Skype or phone calls), or live experiences (tickets).
 - **Supplemental value-adds:** Include items like recording a fan's voicemail, a handwritten note, signed merchandise, or set-lists to increase the package value.

RPM finds, vets, and coordinates with the beneficiary.

Choose from our vetted list of organizations, or we'll advise you on others. In some cases, artists have even designated RPM as the sole auction beneficiary!

Examples of creative artist auctions:

- The Indigo Girls auctioned off the opportunity for a fan to sing one of their most popular songs on-stage with them. Two auctions raised a total of \$11,250 for Sweet Home New Orleans.
- Kanye West worked with Charity Folks to auction VIP tickets and a chance to meet him backstage. All proceeds benefited Shine on Sierra Leone.
- Dolly Parton, Willie Nelson, and Robert Plant provided handwritten, personalized lyric sheets for an online auction to benefit Americana Music Association. This effort raised over \$30,000 for the organization.
- Radiohead auctioned tickets to a Los Angeles concert and raised \$572,000 to benefit Oxfam's Haiti relief work. Fans paid an average of \$440 each.

#GoGreen: Top Tips For Sustainable Touring

RPM has captured best practices from artists, industry leading experts, and organizations that have experience creating more sustainable concerts, festivals, and tours. Below are our top tips for artists who want to make their tours more sustainable (not just greener).

What Your Fans Can Do: #GoGreen To Shows

The Problem: Fan transportation constitutes up to 85-90% of the carbon emissions on a tour. Encouraging fans to use public transit or carpool is the most important and effective way to reduce emissions.

The Impact: If just 10% of the concert goers who normally drive took public transit or carpoled, we would prevent 35 million pounds of carbon from entering the atmosphere per year. It would take 800,000 trees being planted every year to scrub that much carbon!

The Solution:

1. Add a sentence about public transit and carpooling to all of your tour announcement pages and in social. Below is some sample language.
2. Book into venues most accessible by public transit.
3. Offer incentives, like a lottery to win free downloads or backstage passes, for those fans that do use eco-friendly transit. And then promote it in your social and fan communications.

Sample website language:

By taking public transit or carpooling to concerts, we can prevent 35 million pounds of carbon from entering the atmosphere—800,000 trees would have to be planted every year to prevent that amount of carbon from harming the atmosphere! Google Transit (maps.google.com/transit) can help you get to our shows using public transit. See you there!

Sample #GoGreen language for social media:

Twitter: Take public transit or carpool to our shows. Together we can curb 35 million pounds of carbon per year #GoGreen <http://bit.ly/X5pYp9>

Facebook: #GoGreen by carpooling or taking public transit to our shows. Here's how: <http://bit.ly/X5pYp9> Together we can help prevent 35 million pounds of carbon from entering the atmosphere—800,000 trees would have to be planted every year to mitigate that amount of carbon!

What You Can Do: Use Reusable Water Containers On Your Tour.

A single tour can keep 18,000 plastic bottles out of the garbage by simply using reusable water containers. These can be refilled at rest stop water fountains or grocery stores instead of getting cases of bottled water. Request that the venue provide water coolers backstage for use with refillable water bottles in riders. Bring the containers on stage to use so that fans see and can emulate.

To help put these practices in action:

- Give each band and crew member a labeled water container to use for the tour.
- Ask bus companies to use filtered water on the bus so that you can refill.
- Request or bring your own water coolers backstage.
- Sell branded water bottles to fans to encourage them to use reusable containers.
- Carry your own reusable utensils rather than using plastic ones.

For more on this, go to Plastic Pollution Coalition's Advice on Touring: http://plasticpollutioncoalition.org/wp-content/uploads/PPC_halfsheet_PFreeTouring-2.pdf.

Other Ways To Tour Sustainably

Route Tours Wisely. Book tours in the most efficient way possible by routing them within a few hours of each other and taking the shortest routes possible to avoid unnecessary mileage and eliminate backtracking.

Keep Flying to A Minimum. Flying has the highest climate impact of any form of transportation. When you have to fly, do it during the day whenever possible—studies have shown that night flights release more emissions—and try to fly airlines with environmentally sustainable policies and practices and newer fleets (<http://bit.ly/ecofriendlyairlines>).

Tour Lightly. Consolidate the number of trucks and buses on tour as much as possible and use trucking, busing, and van rental companies with sustainable policies. For example, Bandago (<http://www.bandago.com/>) is a van rental company that caters specifically to the music community while continually finding ways to incorporate new technologies and greener policies into the services they provide. During shows, don't leave buses idling; if they need energy, hook them up to a green powered generator.

Biodiesel. Newer fleets sometimes run more efficiently than old buses using biodiesel. Check with your bus company to see if you are using the most efficient busses and trucks. If you are interested in using biodiesel, contact Reverb (www.reverb.com).

reverb.org).

Create an Eco-Rider. Incorporate environmental requests for venues directly into a rider. Many of the tips listed here can appear in your rider. Here are just a few examples of what other artists have included in theirs:

- Venue will have a complete recycling program backstage, throughout the audience area, and in parking lots.
- Venue to allow concertgoers to bring their own bottles and provide free refills to reduce packaging waste.
- Venue to purchase renewable energy credits or carbon offsets for each show.
- Caterers will provide washable or biodegradable plates, cutlery, and cups for all meals.
- Venue to have an in-house composting program for catering scraps.
- Concessions company to use 100% biodegradable food ware and/or recyclable plastic cups and bottles to be recycled by venue.
- Dressing room and backstage facilities to have water-efficient appliances.
- Venue to provide water coolers backstage for use with refillable water bottles.
- Venue to provide bike racks (if cycling is possible in this location).

Stay at Hotels That Promote Sustainable Practices. The Green Hotels Association (<http://www.greenhotels.com/>) maintains a list of hotels that have pledged to conserve resources and increase energy efficiency. Staying with friends and family along a tour is a greener option than staying in a hotel and is a must for those bands on a budget.

Produce and Promote Merchandise and Music Responsibly. Produce all materials and signage with ecologically friendly materials. Use organic cotton shirts or shirts made from fibers such as bamboo, hemp, and soy. Plan ahead and limit excess overnight shipping of t-shirts and other merchandising products to venues.

Do a Bike Tour. Artists like Blind Pilot, Ben Sollee, and Benny Benassi have found bike tours to be an innovative way to produce a more carbon neutral tour while raising fan awareness and support for the issues they care about. The promotion and support of bike coalitions and biking as an alternative transportation method can encourage fans to make lifestyle changes that go well beyond the day of the show.

To see the world's best eco-rider, get in touch with us at info@revolutionsperminute.net.

For more on bike tours and advocacy, contact us directly.

Partner with Local Organizations. Get involved in energy and environmental policy efforts with local organizations. Call RPM to connect with organizations that have worked with artists on a wide-range of issues and for other resources and research on partnering with organizations.

Offset What Can't Be Reduced. After all other carbon reduction activities have been exhausted, purchase carbon offsets and renewable energy credits to help neutralize a tour's remaining contribution to global warming. Native Energy (<http://www.nativeenergy.com/>) and Green Mountain Energy (<https://www.greenmountainenergy.com/>) are two artist-recommended offset providers that have specific teams dedicated to working with the artist community and can help calculate the carbon emissions for a specific tour. Remember that while offsets can be part of a comprehensive solution, they should not be seen as a substitute for better practices.

For More On This Strategy, Contact RPM Today

Charity Requests: Save Time & Be More Strategic

This sample questionnaire will help you gather all of the information you need from an organization to determine if you're able to participate in an event or project. It can, and should, be customized for your specific needs and interests.

Tips on how to use it:

- Make it a Google form.
- Customize it for each artist who receives requests.
- Review all charity requests at regular intervals. This helps reduce emails and streamlines the process.
- Set up canned email responses (sample language below). This allows you to simply direct requests to your Google form for more details or to decline requests outright.

Sample language for sending the form:

Thanks for being in touch with [Artist Name]. To help us determine if we can accommodate your request, please answer the following questions concisely (no more than 3-4 sentences). If your request is feasible and under serious consideration, we'll reach out to you for additional information including: budgets, annual reports, strategy, board members, and contact information for three references for your work with musicians and comedians. Thank you.

Sample language for turning down requests:

We have received your inquiry. Unfortunately, we are unable to participate or accommodate your request at this time. Thank you for thinking of us and best of luck.

For more information:

Contact the RPM staff for a customizable copy of this form. We can help set it up and even manage the process for you.

[info@
revolutionsperminute.net](mailto:info@revolutionsperminute.net)

Sample Charity Request Form

To help us determine if we can accommodate your request, please answer the following questions concisely (no more than 3-4 sentences). Thank you.

Type of Request

1. Describe the specific request of the artist(s) that you want to engage. For example, a performance, signing on to a letter of support, initiative or project, donating money or an auction item, Public Service Announcement, a fact-finding trip, or a media/press interview or speech.

Organization Information

1. Name of organization:

2. Tax ID:

3. Tax status:

4. Proof of current status:

5. Year organization was formed:

6. Last year's annual budget:

7. This year's projected budget:

8. Main contact name, phone number, and email:

9. Organization's website:

10. Organization's mission:

Event, Campaign, and/or Project Description and Information

1. Primary goal of the project you're asking the artist to participate in:
2. Date, duration, and deadline of the event/campaign/project:
3. Location (city and venue) and exact time (if your request is for an event):
4. Specific "ask" of artist (What do you want them to do?):
5. Deadline for response:
6. List of others you've asked to participate, noting who has confirmed their participation (to date):
7. Briefly outline your strategy for achieving success around this particular effort.
8. Description of why this particular artist (and not others) will help this event achieve its goal. (What does this artist bring to this event that will differentiate this request from other requests they receive?)
9. Please describe previous work that you have done with musicians or comedians. (Include the name(s) of the artist(s) you have worked with, what you asked of the artist(s), and the impact of the effort.)
10. Please describe if and how this effort will raise money for a cause, and exactly where the money will go. (Please include estimated revenue, any affiliation with a corporation or corporations, and ticket price.)
11. If this request is an event, please list expected event attendance with this artist and without this artist.
12. If the event is a rally or outdoor event, what is the alternate or indoor location?

13. If you are requesting this artist to give a live musical or speaking performance, please provide specific details and budget allocated to provide an adequate sound system and staff for the performance, including the names of vendors and/or sound engineers. (Please also provide the name of the person responsible for quality of the production and the person who will review production rider information.)

14. Describe the budget allocated to cover necessary transportation, meals, and accommodation costs for the artists and their production staff.

15. Please describe the press strategy. (Who is responsible and what experience do they have in garnering the type of press you need to achieve the above stated event goal?)

16. Briefly outline your assessment of any potential media risk to artists. (i.e. backlash if advocating for or against a particular position.)

17. Briefly outline your strategy for mitigating risks in order to successfully achieve the stated goal.

18. Briefly outline the timeline associated with this event, including when the artist can expect an impact report delivered.

For More On This Strategy, Contact RPM Today.

Artists On The Hill: Bringing Heart To Policy

Artists have a unique and often untapped potential to help drive social justice and environmental policy in a sphere overrun by corporate interests, advocacy groups, grassroots organizations, and labor unions. Their visits to the Hill have been vital to demystifying lawmaking and our federal government. Artists' ability to model civic duty for their immense fan bases significantly contributes to activating new voters.

Factors in artists' potential success include:

- **Access.** Elected officials and their staff are often eager to meet with both superstars and emerging artists that they are fans of, providing a level of access atypical among Washington advocates.
- **Charisma and standing.** Artists can use their ability to tell compelling stories in public settings like Congressional testimonies, interviews, news conferences, blogs, op-eds, and more.

I'm a rock singer, so I'm used to speaking my mind in front of a mic. But to be honest, this isn't the crowd I'm used to.

— Damian Kulash (OK Go) opening his Congressional testimony on Net Neutrality, 2008.

- **Mobilizing networks.** In a social networking age, artists have the ability to activate their network to quickly amplify messages and distribute information.
- **Validators.** Artists can inspire and validate activism, redefining cultural and political dialog. They maximize the success of incremental policy fights while redefining long term possibilities. Artists can also reinforce and validate the importance of activist organizations, significantly helping them with visibility, recruitment, and fundraising.

How To Start:

1. **Go to DC!** Route your tours to DC and take a day off.
- Visit members of Congress, regulatory officials, and their staffs. In many offices, staffers have a lot of influence (and may even be fans).

- Blog and tweet about the experience. Fans enjoy seeing the world through artists' eyes, and witnessing the political process is no different.
2. **Find the right organization.** We'll work with you to find an advocacy organization that knows how to do policy.
 3. **Call on fans to take action.** Focus calls to actions on where fans can learn more about the issue, legislation, or specific action.
 4. **Share an opinion piece.** Opinion pieces in local newspapers, political blogs, or video messages shared in coordination with allied organizations can be effective in advocacy and policy campaigns.

If you want to talk more about any of this, contact RPM before you get started.

For More On This Strategy, Contact RPM Today.

When Disaster Strikes: An Artist Fund For Rebuilding

RPM's disaster response strategy helps artists play a critical role in raising funds and attention for disaster recovery, keeping a much-needed spotlight on areas, after the cameras go home.

Best Practices For Artists “When Disaster Strikes”

As we have learned from past disasters like the earthquake in Haiti, the Asian Tsunamis, and hurricanes Katrina and Sandy, communities can take years—or even decades—to recover. Often by the time vital recovery efforts are getting off the ground, funds are infinitely more difficult to raise.

Artists and their fans can have the largest impact by raising funds and attention for the later stages of disaster recovery, long after the cameras have gone home and when critical funds can go the farthest.

- RPM suggests artists and their fans donate to a long-term recovery fund which allows time for the impact of the disaster to become clearer and for long-term implications to be identified.
- Giving a donation to a long-term fund allows individuals to respond quickly and with a sense of urgency, but ensures that donations are held for when they can be most effective.
- These private dollar donations can then be used to establish funds for future rebuilding and other long-term recovery needs, like health care, and to help ensure that all affected communities have a voice at the rebuilding table.

When Disaster Strikes Fund

RPM partners with one of the world's foremost experts, the [Center for Disaster Philanthropy](#), to run an always-active, long-term disaster response fund called the When Disaster Strikes.

Donations to this fund are accepted immediately after a disaster, but held until they can be strategically re-granted to fully vetted organizations working on the ground in affected communities.

You can donate directly (http://bit.ly/RPM_DisasterFund) or share the link with your fans. RPM can provide sample language, contact us to learn more.

Impact reports are provided so you can see what your efforts (and that of your fans) accomplished.

Examples Of Artist Fundraisers In Response To Disasters

Creative ways artists in our network have raised funds in response to a specific disaster include:

Digital Download Fundraisers. RPM worked with Nicole Atkins, Frank Bressi, and Mickey Hart to set up and manage successful digital download fundraisers to raise money for organizations doing relief work.

Ticket Add-Ons. Several artists, including Benjamin Gibbard, My Morning Jacket, and Bassnectar partnered with RPM to donate \$1 from every ticket sold to organizations responding to Hurricane Sandy, including Waves for Water, Occupy Sandy, and Team Rubicon.

Direct Fan Donations. RPM established a fund for MGMT to collect donations directly from their fans. While these types of fundraisers can be set up at any time, RPM has often done so in the wake of disasters. This allows donations to be collected in immediate response, while charity selections can be postponed until a full understanding of the greatest needs in an area are determined.

For more on these strategies and others, contact any of the RPM staff.

For More On This Strategy, Contact RPM Today.

Mic Check: Top Tips For Cause-Related Interviews

Musicians and comedians are often asked to speak in interviews on the issues that they care about. We've created these guidelines with input from experts and artists with extensive experience in cause-related media work.

First, determine if doing the interview is the most strategic way to support the overall efforts of the campaign or issue or if another action might be more strategic (such as a fundraiser, donation, statement, press release, etc.). If an interview is the best next step, here are tips for preparing:

Pair up with a credible RPM-vetted expert on the issue. Do your homework, but remember that as an artist your best asset is your ability to create meaning and tell compelling stories. Let the issue-area expert cite facts and figures, while focusing on pulling those data points together in a way that will make sense to the viewers.

Know the overall communications strategy in place around the issue and the plan for handling, mitigating, or responding to dissention on the issue and for keeping the right message in the media. Ask the campaign or an organization working on the issue for the top three arguments for and against the issue or stance you are supporting.

Identify the two to three key points you want to make, and how to best convey these. What are the three quotes you'd be happy seeing in the media after the interview? Keep bringing the conversation back to these points.

Know the audience for the interview and speak to it by using anecdotes and language that will appeal to it.

Know the interviewer, who else is being interviewed on the issue, and the scope and format of the interview.

Always have a call to action or a place to send people for more information.

Avoid being thrown off track by a hostile interviewer by knowing what the issue is, where you stand on that issue and why, and what role you are playing within the larger movement around the issue.

Prepare.

Practice.

We are always here to advise artists. Contact any of the RPM staff if you'd like support on an upcoming interview.

For More On This Strategy, Contact RPM Today.

Social Good With Social Media

Social media can be one of your most powerful channels for making change.

Why Social Good Content Is So Valuable:

Social media can be one of your most powerful channels for making change. This is because artists have incredible influence and immense social media following. In fact, political scientists have found that artists engaged in activism help fans feel that they are connected to an issue and that they can make a difference—the *most important aspects to convincing people to act*.

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Social media is an easy and inexpensive way to gain attention for an issue or cause. It's also good for business as it can help fulfill the constant need for social media content while also connecting with fans on a more personal level, strengthening your brand by articulating what you care about and what your values are, and growing followers in the process.

Here's how your social media can do social good:

- 1. Identify the causes and issues you care most about.** Follow the organizations, experts, and news outlets that provide information and stories about those issues. Share and post their content as it appeals to you.
- 2. Begin to raise awareness around these issues on social media.** Post messages that include factoids about the issue, why it's important to you, stories and videos, etc.
- 3. Promote relevant and timely campaigns and actions** that will help bring awareness or new audiences to the issue. Specifically ask your fans to take action. This includes asking them to share content by saying "Pls share" or "Pls RT".
- 4. Use visuals to engage your fans.** Images are the most shared content on social media. Use large, engaging visuals with every post and ask folks to share using those images.

Call us! We can directly advise artists on their social media, and provide creative examples, best practices, and strategies.

5. **Find unique ways to get fans involved** by making your social media content interactive. Some things you might want to consider doing:

- Feature your fans and audience members. Make it a conversation by asking questions and sharing fans' responses in interesting and unique ways.
- Give them a social media oriented mission and incentive for sharing. For example, ask fans to "Tweet a photo of how you are using public transportation to get to our show and you will be entered to win a backstage pass."
- Invite your fans to express why they care about the cause. They can share things like videos, text messages, or artwork. Then find a way to feature your fans contributions through your various channels.
- Get competitive! Run a contest amongst your fans: encourage fans to volunteer and document their efforts with a picture or video. Then choose a fan to highlight on social media pages. Have fans nominate their favorite charity or nonprofit to be considered consideration for a donation. Incentives could include tickets for a show, merchandise, music, or a phone call from you.

6. **Measure.** Use a url shortener service (such as bit.ly) to see how many people have clicked on your link and measure what content is resonating with your fans. Over time, watch what works and keep doing it. RPM has other measurement tools to help you understand your potential impact in using social for good.

Follow us to curate your cause-related posts from RPM's social media channels.

We regularly post on a variety of important issues making it easy for you to share that info with your networks.

Find RPM on:

Twitter (<https://twitter.com/RPM>)

Facebook (<https://www.facebook.com/RPM>)

LinkedIn (<https://www.linkedin.com/company/revolutions-per-minute>)

Instagram (<http://instagram.com/RPMnet>)

For More On This Strategy, Contact RPM Today.

Campaign Finance Laws: How To Use Them & Not Be Used

We asked our election lawyers some of the questions managers and artists most frequently ask about campaign finance law. Below, find clarification on Citizen's United, playing benefit concerts, what to do when candidates or campaigns use your music, and more.

Background: Types Of Organizations Involved In Elections And Their Rules And Limitations

Candidate Campaigns

Federal campaigns—including the presidential campaigns—can accept direct contributions up to certain limits only from individuals and federal political committees (PACs). Check this site for current permissible amounts and sources: <http://www.fec.gov/pages/brochures/contriblimits.shtml>

- Cannot accept any corporate contributions.
- Anything of value counts as a contribution if provided for less than fair market value.

Political Party Committees

Like the Democratic National Committee, Republican National Committee, Democratic Congressional Campaign Committee, Republican Congressional Campaign Committee, state party committees, etc.

These entities can accept contributions from individuals and others up to certain limits. Check this site for current amounts: <http://www.fec.gov/pages/brochures/contriblimits.shtml>.

Regular PACs

PACs can accept up from individuals and other PACs, but cannot accept any corporate contributions. They can directly contribute to federal candidates to certain limits. Check this site for current permissible amounts and sources: <http://www.fec.gov/pages/brochures/contriblimits.shtml>.

Super PACs

Acting completely independently of the candidate or party committee, Super PACs can spend an unlimited amount on any activity or communications for or against any candidate, including presidential. Any medium, any time, with no limit on what can be said.

- Made possible by the Supreme Court's decision in the Citizen's United case.
- Can accept unlimited contributions from individuals, corporations, unions, etc.
- All contributions to a Super PAC are publicly disclosed. (Super PACs register and file disclosure reports with the Federal Election Commission).

Nonprofit Organizations

501(c)(3)

- Are educational, charitable, etc. in function.
- Can accept contributions without limit from any source.
- Contributions to a c(3) are tax deductible to the donor as charitable contributions.
- Contributions to a c(3) are not publicly disclosed.
- The c(3) cannot engage in any partisan activity.
- The c(3) can participate in nonpartisan voter registration and voter mobilization/GOTV efforts targeted to low income groups, youth, minorities, and other under-represented groups. These activities cannot be targeted to a candidate or political party.

501(c)(4)

- Advocacy organizations (environmental, civil rights groups, etc).
- Can accept contributions without limit from any source.
- Contributions to c(4) are not tax deductible as charitable contributions.
- Contributions to c(4) are not publicly disclosed (unless contributions are earmarked for independent expenditures or electioneering communication, which is easily avoided).
- The c(4) can engage in partisan activity, subject to campaign finance laws, as long as it's not the "primary purpose" of the organization (a majority of its spending and activity is not focused on partisan activity).
- The c(4) can do some independent spending on communications or activity specifically for or against candidates.

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- An organization that can undertake unlimited partisan issue advocacy without having to form a federal PAC.
- Although such organizations were prevalent during the 2008 election, recent developments, including the Citizens United case, make it highly unlikely that such groups will be significant players during upcoming election cycles.

What You Can Do: How To Donate A Concert Or Performance

This advice is general, and is intended to give you a sense of the law. **RPM encourages you to check with an election lawyer before proceeding on any project as laws change frequently and election law can be confusing.** We can help you find appropriate counsel if needed.

Independently Organized Events To Help a Candidate or Political Party

- Bands and concert promoters, acting independently of any candidate or political party committee, can organize concerts to rally voters for or against a particular candidate in a federal, state, or local race.
- The band can forego all or part of their performance fee.
- The band or promoter can sell tickets and pay expenses as usual with no limit. The ticket purchases will not constitute political contributions and are not tax deductible. Most of the expenses may not be tax-deductible to the band or promoter as business expenses.
- When a concert is promoted specifically to rally voters for a candidate or to communicate messages to vote for or against a candidate, the band or promoter may also be required to file a simple form with the Federal Election Commission reporting the fact and amount of the expenditures for the event (this is called an Independent Expenditure Report).
- Artists can speak freely about political issues and candidates. Assuming their decision to speak, the message delivered, etc. has not been coordinated or discussed with any candidate or political party committee, during the performance artists can speak for or against candidates and can ask the audience and/or viewers to vote for or vote against a candidate.
- For an event not specifically promoted as a political rally or concert, all of the expenses will still be tax deductible to the band or promoter as business expenses, and there would be no reporting requirements.
- None of the proceeds can be donated directly to the campaign or party committee.

Events Sponsored by the Candidate or Political Party (with proceeds going to the candidate or party)

- Artists can volunteer their own time and performance as well as the use of their name and likeness, without limit.
- An incorporated band cannot donate the use of its personnel (session musicians, crew, production labor), rights and clearances, nor equipment. The candidate or party committee must pay all of those costs.
- For example, a campaign or party committee pays a venue for use of house, set up, lights/sound, etc., and the individual musicians, using their own equipment, may volunteer.
- Individual artists can pay from their own funds for use of personnel or equipment but only up to

applicable contributions limits (see above), which is generally not practical.

- Where a regular concert is scheduled, a band or promoter can also sell tickets to the campaign or party committee at full face or retail value. Once the campaign has the tickets, they can do whatever they want with them. Since technically they are giving the tickets as premiums for a contribution, the campaign can set the donation level at whatever they want for a ticket or set of tickets.

Events to Help Super PACs and Nonprofit Organizations

- These include any concert, event, or project organized and paid for by a c(3) or c(4) nonprofit organization, or a Super PAC, and organized independently of any candidate or political party committee.
- The proceeds of the concert or performance can be donated without limit to the organization. Tickets can be given to the organization for it to distribute.
- If the beneficiary is a Super PAC it may be necessary to collect donor information for compliance purposes and segregate proceeds from other funds, depending on the ticket price.
- Artists can donate their time and services, rights to performance, and use of name and likeness without limit.
- Incorporated bands and production companies can donate use of their personnel and equipment to the organization, without limit, regardless of the message of the concert or event, even if it is a concert or event specifically to rally people to vote for or against a particular candidate.
- Any message can be delivered during the performance.
- Voter registration activities may be conducted at the performance as long as anyone attending has the opportunity to register.

Merchandising

- Merchandise sold by band's merchandising operation at an independently organized event with with the nothing going to a candidate or party committee can say anything for or against a candidate.
- Merchandise at a benefit concert for a candidate party committee can still have messaging for or against a candidate, but proceeds go the merchandising operation as usual.
- Proceeds from merchandise sold at a concert, performance, or any setting other than a benefit concert can benefit a SuperPAC or non-profit organization, but not a federal campaign or party.

Media and Social Media

- There is no limit on what an artist can say about any candidate or issue in press interviews and media appearances (talk shows, etc.).
- There is no limit on what a band or artist can post if acting independently of campaign or party

on Facebook, Twitter, and other social media pages or in messages.

What To Do When A Campaign Uses Your Recorded Music Without Permission

For Campaigns That You Oppose

How much recourse you have over unwanted use of your music can vary widely based on how it's used and where.

If a campaign or organization that you oppose uses your song at a campaign event—an announcement, a rally, a fundraiser, etc:

Anytime a campaign plays a song at a rally, they must ensure that they have a public performance license covering the song's use. Most major public venues such as convention centers and arenas typically purchase blanket licenses from performance rights organizations (ASCAP, BMI, SESAC) allowing campaigns to “publicly perform” any song in their repertoire, which includes the vast majority of compositions. These licenses may not cover all uses, so most national campaigns also purchase their own blanket licenses covering all campaign events; so if they have a whistlestop event on the campaign trail at a factory or in a park, they'd still be covered.

- If the campaign does not have such a license, you can contact the campaign, or have the PRO contact the campaign, and demand that they stop using your song.
- Even if the campaign does have a proper license to play your song at the campaign's events, you may still be able to assert a legal claim that use of your name infringes your right of privacy/publicity; infringes or dilute trademark rights that you or your band may have in the band's name or your name; or falsely implies that you have endorsed the candidate. Contact your agent or attorney about making these claims if the PRO says the campaign appears to have a proper license and you still want to shut down the campaign's use of your song.

If a campaign or organization (SuperPAC, nonprofit, etc.) that you oppose is using your music in a tv or radio commercial or an online video:

- If it's your song and your recording of it, the campaign would likely need a synch license from your PRO and a master recording license from your label. Check both. If the campaign doesn't have these licenses, you can have either the PRO or label or both contact the campaign and demand that they cease and desist from using your music.
- If it's a cover of your song, the campaign still needs a synch license from the PRO—so if the campaign didn't have a license, have the PRO contact the campaign and make the same demand.
- If it's your cover of someone else's song, the record label can make that demand.
- If it's your song, and it's on a campaign or organization's website, that campaign or organization also needs a performance license from the PRO—so if they don't have it,

the PRO can demand that the campaign or website stop showing the video or playing the recording.

Making a statement in media

Legal representation is expensive, and whether on copyright infringement or other grounds, these sorts of cases rarely make it to court. A less expensive and potentially more effective tactic for musicians is to release a simple statement to news media and/or music press disagreeing with the use of your work. A good example of this was Neil Young's management's response to Donald Trump's use of "Rockin' In The Free World."

"Donald Trump was not authorized to use "Rockin' In The Free World" in his presidential candidacy announcement. Neil Young, a Canadian citizen, is a supporter of Bernie Sanders for President of the United States of America."

It can be as simple as that to send a clear message. Usually campaigns will cease use of your work to avoid further embarrassment.

For Campaigns You Support

If you get advance notice that a campaign will be using your musical work as part of a campaign, you should make sure that all rightsholders and partners you work with including labels, distributors, and publishers are aware of your support of the candidate and have cleared the work to be used. You don't want your record label reflexively having your video taken down from YouTube because they don't know permission was arranged, for example. Additionally, if the campaign is a smaller/local race where the candidate hasn't purchased a blanket license, you will want to contact your PRO and let them know that you've granted permission and waive your public performance royalties for that use.

For More On This Strategy, Contact RPM Today.