

Make Money With Your Songs



Lazerbeak (Doomtree CEO)

J. Anthony Allen (Slam Academy CEO)

Who Are We?



- Lazerbeak: CEO of Doomtree, Producer, and Performer
- J. Anthony Allen: CEO of Slam Academy, Author, Producer, Professor of Music Business at Augsburg Univ.
- Format:
- First hour or so: The business of royalties
- Second hour or so: How this works at Doomtree

Why Do You Care?

- Slam Academy wants our students to make a living making music.
- We've set up our Music Industry program to help with all aspects of that.
- The things we will cover today are the basics that all musicians and producers should be doing.



Why Do You Care?



- There is a system in place that generates royalties from your music.
- In order to take advantage of it, we need to set a few things up.
- We are not talking about selling tracks on sites, or getting paid for streaming tracks on things like Spotify.
- (But we will talk about that shortly)

You Might Already Be Making Money.



- The music business is setup in a way that is complicated, strange, and unprecedented.
- As weird as it is, it actually benefits the musician.
- Songs you have made might be generating money that is owed to you, but you just don't know how to collect it.
- By the end of this workshop, you will be set up to collect that money.

The Plan



- Here is what you need to know:
- Step 1: Understand Copyright
- Step 2: Setup the PRO
- Step 3: Setup the Publisher PRO
- Step 4: Know Your Other Rights
- Step 5: Setup SoundExchange
- Step 6: Setup Digital Distribution for Streaming Royalties

Step 1: Copyright



- Since 1978, Copyright has been compulsory. That means you get it once you make something. You don't need to file anything.
- You still could file a copyright with the US Copyright Office for added protections.
- The duration of copyright, for music, is Life of the author plus 70 years.
- In order for something to be copywritten, it must be “fixed in tangible media”
- Copyright protects Intellectual Property, and gives us the right to make money from it.

Step 2: The PRO



- In 1917, composer Victor Hubert went into a bar...
- ASCAP (American Society of Composers, Authors, and Publishers) collects “Performance” royalties for artists.
- A performance is any public display of copyrighted work. This includes playing a recording.
- The venue pays a license to the PRO
- How does the PRO know about your performances?
- The case of The Acadia

Step 2: The PRO

- In the US, you have 3 options for PROs:
 - ASCAP
 - BMI
 - SESAC
- You must register with one of them (and only one) in order to collect performance royalties.
- You might be owed money by them already, but you will never get it until you register.



Step 3:

The Publisher



- Publishers are not just for sheet music anymore.
- The “publisher” is a term we use for an entity that manages our IP rights.
- Back to Victor Hubert: The law that was created (in 1917) assumed no one could make and sell music without a publisher.
- The law says: For all performances, the “writer” gets 50%, and the publisher gets 50%.
- This happens if you have a publisher or not.

Step 3: The Publisher

- If you don't have a publisher, you are throwing 50% of your money away.
- Setup yourself as a writer AND a publisher.
- To do this, you just have to register with the PRO as a publisher.
- Create a single-member LLC so you can cash checks.
- Get paid twice: once as a writer, once as a publisher.



Step 4: Your Other Rights



- As the owner of a copyright, you have other rights that can be sold or licensed.
- Mechanical Rights: The right for other people to record their version of your song (a cover).
- Synchronization Rights: The right for your track to be used in a film, TV, or commercial setting.
- Dramatic Rights (Grand Rights): The right for your track to be used in a theory production.
- All of these (except mechanical) require a direct deal with the writer or the publisher.

Step 5: Your Online Performance Rights



- In 1998 the law changed to be (a little) modernized by congress passing the Digital Millennium Copyright Act.
- Among other things, this paved the way for the creation of SoundExchange
- Think of SoundExchange as the PRO for digital spaces.
- SE covers things like streaming services, satellite radio, and other “non-interactive” streams.
- Pandora, etc. Not playlists. Must be Non-Interactive.

Step 5: Your Online Performance Rights



- You must register with SoundExchange to collect royalties from them.
- SoundExchange works a little different. Instead of paying the writer and the publisher, it pays the “recording owner” and “primary performer”.
- What about interactive streaming? (Apple music, Spotify, etc.)
- Direct deal with service or through an intermediary (record label or distributor)

Step 6: Straight Up Sales



- What about just selling tracks on Apple Music, Amazon, or any other service?
- When you do this, it is a direct deal - the PRO is not involved.
- This is a digital distribution deal.
- Up until very recently, you needed a record label to make an agreement with the streaming services.
- Even so, you can go through distribution services like symphonic distribution, and many others.

Wrap Up

- Step 1: Understand Copyright
- Step 2: Setup the PRO
- Step 3: Setup the Publisher PRO
- Step 4: Know Your Other Rights
- Step 5: Setup SoundExchange
- Step 6: Setup Digital Distribution for Streaming Royalties



What Comes Next?

- There is a LOT more to this.
- Register for our Music Industry Program to learn all the ins and outs
- Selling beats and tracks
- Exclusive and non exclusive deals
- How to make the most cash for your tracks
- And much, much, more.



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