### **Overview:**

**The $40 billion recording and publishing music ecosystem originates from a single seed: a copyrighted work. But once a creative work sprouts, it enters a murky, fragmented terrain — one that demands a fruitful yield from countless stakeholders yet offers meager return. Though U.S. copyright law is rooted in the Constitution, the outdated and inefficient systems for claiming and managing rights have created a productivity lag, driving up costs, and as a result cost disease, and placing an undue burden on the songwriter who owns the work.**

**Over time, that work enters the royalty ecosystem—an intricate, byzantine forest of disconnected data points. Why? Because an artist’s catalog is rarely simple. Over the course of a career, they may sign with a major label, jump to another, work with an indie for a few songs, self-release others, sell their catalog, and repeat the cycle again—often with a rotating cast of rights holders, lawyers, arbiters and middlemen.**

**In an industry filled with short-lived executives, commission-driven and often short-sided professionals, and a "fake it till you make it" culture, managing ownership and royalties becomes a time-consuming, costly, and error-prone process. This is happening in an industry where lost potential earnings are the norm, not the exception.**

### **The Problem:**

**What’s missing is simple: a centralized System of Record (SoR) for IP and royalties. Today, rights agreements live in scattered PDFs on desktops and inboxes. Data is pulled ad hoc, to fulfill one-off tasks, rather than feeding a unified, dynamic system. This is where the mess begins—and where we intend to fix it.**

### **Our Vision:**

**Creative work in music is rooted in renewal. We aim to lay new ground for that process with Claim—a user-friendly, affordable, and powerful IP and royalty management platform built for artists and their collaborators.**

**As soon as a song is created, Claim captures the necessary metadata, splits, terms, and signatures required to negotiate and secure copyright—seamlessly. It becomes the tree of knowledge that follows the work through its lifecycle.**

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### **Why Now:**

**For years, royalty systems have been patched together through outdated industry practices and siloed tools, all based on a foundation that was built over the past 100 years largely around (i) the sale of physical records and (ii) radio broadcast. Today, music is being created and used in drastically different ways that it was 30 years ago. But today’s technology gives us the opportunity to zoom out—understand the full scope of the royalty chaos—and zoom in to diagnose and re-build these processes to reflect the way music is created and used.**

### **Metaphor:**

**The seed of the music industry is the creative work itself. Its ability to grow—resilient though it may be—is often taken for granted. The nurturing stage has been neglected, buried in emails, legal ambiguity, and administrator churn. We believe in giving that seed not just a place to root—but a clean, clear, and safe system that is foundationally designed to fit into and to support the artists’ ways of working.**

[**https://gamma.app/pricing**](https://gamma.app/pricing)

**Cost disease**

**Company name ideas**

1. **Claim**
2. **Claim Control**
3. **Claimed**
4. **Something off of - system of record (stem and record)**

## 

## **\_\_**

Songs are written, recorded > splits are communicated to manager on maybe a word doc > manager shared the splits with the lawyer > lawyer is starting to negotiate terms with other relevant stakeholders (on master and publishing sides)>

## 

Offer the ability to scan in older agreements and pull the relevant info

Email addresses have unique code to link with specific project?

## 

## **1. Executive Summary**

1. **Business Concept**

**IP and royalty management software for recording artists and their 3rd party contributors.**

1. **Value Proposition**Explain the clear benefit of your software to the end user or client. Why will people or businesses pay for it?

**Our software provides solution to 4 pain points currently afflicted music administration:**

1. **Simplicity** 
   1. **Cloud-based online contracting for 3rd party contributors and royalty administration**
   2. **Automatic submissions to labels, SoundExchange, etc.?**
   3. **Breaking down rights and revenues for all stakeholders to understand the scope**
2. **Organize & Bring Clarity**
   1. **IP management for tracking, auditing, and sales purposes**
   2. **Holistic image of rights and royalty outlay**
   3. **Label/publisher delivery checklist?**
3. **Streamline**
   1. **Single dashboard for clearances and royalties**
   2. **Third party contributors get paid more quickly**
4. **Reduce time and cost**
   1. **Less time contraction during album clearance from inception to execution so lawyer fees and other admin costs will be reduced.**
   2. **Less time compiling royalty statements**

**Target Market**Briefly identify who your ideal customers are (e.g., small businesses, enterprise, consumers in a specific niche).

**Our software can be a value-add for all stakeholders in the music ecosystem. This includes the following but are not limited to**

1. **Lawyers and labels contracting the album clearance**
2. **Business Managers tracking royalties, advances and other relevant financial elements**
3. **Managers to help understand the who/what/where/when/why for their client’s IP and to gain better insights.**
4. **Musicians, songwriters, and producers of all sizes and genres who are looking to cement ownership of their songs.**
5. **Rights holders**
6. **Financing & Investment- ability to track the value of a release**

1. **Objectives & Milestones**List short-term goals (e.g., build prototype, acquire first 10 beta customers) and long-term goals (e.g., become market leader, expand globally)
2. Create a wireframe of the concept
3. Develop conceptual, working model that addresses the pain point for legal
   1. Add features to help business managers, etc
4. Partner with one of the AI royalty management platforms
   1. Create an API to integrate with other royalty management software programs missing this component
5. Get our form contracts approved by the majors and major indies

## **2. The Problem**

* **Pain Point**Describe the issue you’ve observed. What are people or businesses struggling with that your software can fix?
  + The administration of third party contributors on recording projects is too complicated relative to how recordings are created and exploited.
* **Current Solutions**Identify any existing methods (software or manual) people use to address this problem. Pinpoint gaps or inefficiencies they have.
  + Attorneys draft and negotiated each agreement separately
    - https://www.billboard.com/pro/producer-deals-music-mess-change-guest-column/
    - https://www.billboard.com/pro/music-lawyers-too-many-clients/
    - https://www.billboard.com/business/business-news/producer-songwriter-payment-challenges-travis-scott-utopia-1235607703/
  + Business managers track payments and royalties
  + I believe there are some royalty management software solutions, however this only solves part of the problem
* **Importance**Why does this problem matter? Quantify the impact if possible (time wasted, lost revenue, missed opportunities, etc.).
  + It’s slow to clear records, and only accessible to the top end of artists
  + Clearances fall through the cracks and can come back to haunt artists, labels, and publishers
  + There is often significant distance between the creative process and the clearance process, which results in, among other things, contributors seeking points, fees, and publishing after the fact
  + Contributors are being paid very slowly (and sometimes not at all)
  + Once papered, it’s challenging to properly track royalties
  + Contracts are normally not very well organized for a project

## **3. Your Solution / Product**

* **Core Features**Outline the main functionalities or modules that will address the stated problem. (e.g., dashboards, automation tools, analytics, collaboration features.)
  + **Online third-party contributor agreements (producers, mixers, features, remixers, co-writers)**
  + **Record clearance IP management – dashboard for tracking progress for, and then storing, 3rd-party contributor agreements**
    - **Email/texts to remind songwriter to complete, full functionality on phone. Link sends person directly to areas that need to be completed (like when opening a link for DocuSign)**
    - **Also text/email that summarizes main points for the artist so they clearly understand the convenience of focusing on the most important parts for him/her.**
  + **Record royalty and publishing dashboard - track points and publishing splits on a track-by-track basis**
  + **Could also include matrix specifying approval rights, promo obligations, etc.**
  + **Royalty management and tracking - upload royalty statements, perform desk audits, create valuations for sales transactions, track royalty payment to 3rd party contributors, etc. *THIS IS THE PIECE THAT I AM THINKING WOULD BE PROVIDED BY THE EXISTING COMPANY***
  + ***Clearly shows who is paying (artist, label, etc) for advance and other payments, can generate an email to business manager on who to invoice and for what amount***
  + ***Could this interface with invoicing and payment platforms?***
  + ***Are there any tax/accounting solutions that would be helpful to interface with?***
* **Unique Selling Points**Explain what sets your software apart from competitors—innovative tech, user experience, specific industry focus, pricing model, etc.
  + Unmatched industry subject matter expertise: Brad and Jared understand what’s material
  + Handling the contracting, royalty management, and IP management in one place–all designed based on how music is created and exploited in a post-digital industry
  + Bridge the gap:
    - For the creators/managers: refocus the process to revolve around what’s commercially material in today’s music industry (how is the money flowing, how is everyone credited, who controls the rights)
    - For the professionals: ensure that the legal, accounting, etc., makes sense
* **Technology Stack**If known, mention the programming language(s), framework(s), or platforms you plan to use.
  + Ironclad or other contract management system
  + Tbd
* **Roadmap**
  + **MVP (Minimum Viable Product)**: The most essential features you need to build and test.
    - Form contracts
    - Online contracting platform
    - IP Dashboard
    - Royalty dashboard
  + **Future Enhancements**: Potential add-ons or advanced features you could develop later.
    - Automatic submissions to labels, SoundExchange, etc.

## **4. Market Analysis**

* **Target Audience & Segments**Who specifically will use or pay for this software? Individuals, SMEs, large enterprises, or a specific industry? Artists, producers, and mixers of all size
* **Market Size & Trends**Estimate the total market potential. Cite any relevant statistics or reports indicating growth or demand in this sector. [Brad – I have no sense whatsoever on this. If I absolutely had to guess, I would likely base it on the annual revenue of another subscription service used by music created: maybe +/- 50% of Ableton’s annual revenue? (i.e., around $30M?)]
* **Customer Needs & Behaviors**Summarize how your potential customers typically make purchasing decisions or discover new software solutions. At present, they use attorneys or do it themselves

## **5. Competitive Landscape**

* **Direct Competitors**List existing software/products tackling the same (or very similar) problems. Note their strengths/weaknesses.
* **Indirect Competitors**Include any other solutions customers might use in place of your product (spreadsheets, manual processes, etc.).
* **Competitive Advantage**Clearly articulate why your product will succeed despite these alternatives (e.g., simpler user experience, lower cost, specialized features).

1. Relationship and network of music lawyers and other stakeholders in music ecosystem
2. Connectivity to other software programs that are missing this feature
3. Our real-world experience and expertise in understanding of the process, diagnosing the issues and problem solving that provides tangible results

## **6. Revenue Model**

* **Pricing Strategy**
  + **Subscription (SaaS) Model** (monthly, annual) – I envision this as a SaaS product
  + **Freemium** (free basic tier, pay for premium)
  + **One-Time License**
  + **Transaction Fees**
  + **Advertising***(Choose whichever fits your product best.)*
* **Projected Revenue Streams**If you have multiple ways to monetize (e.g., service add-ons, consulting, white-label partnerships), outline them here.
* **Cost Structure**Summarize major costs: software development, hosting, customer support, marketing, etc.

## **7. Marketing & Sales Strategy**

* **Brand Positioning**How you’ll position your software in the market (e.g., “the easiest workflow tool for solo entrepreneurs” or “enterprise-level analytics at a startup-friendly price”). A clean, simple, and safe system built to serve and protect today’s artists
* **Channels to Reach Customers**
  + Online marketing (SEO, content marketing, social media ads)
  + Strategic partnerships or integrations
  + Attending industry conferences or trade shows
  + Referrals and word-of-mouth
* **Sales Funnel**How you’ll convert leads into paying customers—trials, demos, direct outreach, inbound marketing, etc.
* **Customer Retention & Growth**Methods to keep customers long-term (support, regular updates, loyalty discounts).

Tone down the sludge

Streamlining song sludge

## **8. Team & Key Roles**

* **Founders**Names, relevant experience, and roles (e.g., CEO, CTO, CMO).
* **Advisors & Mentors**If you have industry experts or seasoned entrepreneurs guiding you, list them.
* **Organizational Structure**Highlight any immediate hiring needs (e.g., front-end developer, data scientist, sales lead) you’ll need to get the product off the ground.

## **9. Development Plan & Milestones**

* **Technical Development Timeline**Outline the phases:
  + **Design & Architecture**
  + **MVP Development & Testing**
  + **Beta Launch**
  + **Public Release**
* **Key Performance Indicators (KPIs)**Indicate measurable goals at each phase (e.g., monthly active users, retention rate, revenue milestones).
* **Risk & Mitigation**
  + **Technical Risks**: Complexity, integration challenges, data security.
  + **Market Risks**: Low adoption, strong competition.
  + **Operational Risks**: Running out of funds, delays in hiring.
  + **Mitigation Plans**: Strategies or backup plans for each risk.

## **10. Financial Projections (Optional Early-Stage Detail)**

* **Sales Forecast**If possible, estimate how many users/customers you’ll acquire per quarter or year, and the expected revenue.
* **Expenses & Cash Flow**Roughly project major expense categories (development, marketing, salaries, etc.) and how much runway you need.
* **Funding Requirements**
  + **How Much**: The amount of external funding (if any) you’re seeking.
  + **Use of Funds**: Allocation of the funds (product dev, marketing, hiring).

*(At the earliest stages, rough estimates or best-case/most-likely/worst-case scenarios are acceptable. This section can be more detailed if you’re seeking investment.)*

## **11. Next Steps & Conclusion**

* **Immediate Action Items**
  1. Conduct more user/market research.
  2. Build or finalize MVP.
  3. Seek early adopters/beta testers.
  4. Secure initial funding or bootstrap.
* **Long-Term Vision**Reinforce how you plan to grow and scale your software, enter new markets, or introduce complementary products in the future.
* **Call to Action (If Seeking Investors or Partnerships)**Clearly state how interested parties can get involved (e.g., “Contact us to discuss seed investment” or “We’re seeking pilot customers”).

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**The music ecosystem stems from copyrighted songs. After a creative work is made by a songwriter, a sludgy system to stamp its identity requires a myriad of stakeholders and not enough clarity. With US copyright law established in the US constitution, the work often shows its resiliency, but the brutality of the process leaves its mark, and in time the work will enter the music royalty ecosystem that can only be described as a byzantine maze of data points.**

**Why is this the case? In a songwriter/band’s career, he/she/they may sign with a major label who owns a certain set of work, jump to a different one who owns another, then sign with an independent label for a couple more, release a song or two individually, and then the cycle continues again, sometimes with familiar faces and sometimes new ones. In an industry run by often short-live executives, “fake it til you make it” gatekeepers, professionals focused on commissions, all wrapped up in convoluted royalty and IP system to put nicely, you can imagine the time, energy and lost potential earnings in a 50 Billion dollar a year industry.**

**What is missing is simple - a dedicated system of record (SoR). All the work spent to iron out agreements rest in the PDF documents saved on various hard drives, only for interested parties to grab specific data to accomplish specific tasks. This starts the mess of music royalties, so this is where we want to fix it.**

**Copyrighted work in music is rooted in renewal. Our goal is to lay new ground for the copyright process through a user-friendly, cheaper and more robust software platform that will disrupt the current industry practices. As a song is realized, our “Claim" is the solution that provides the necessary inputs and requirements needed to negotiate terms and create copyright seamlessly.**

**There have been a patchwork of rules and laws that have rolled out to meet the times. We are now at a time that, with the help of today’s technologies, we can not only zoom out and take a birds-eye-view of the messy macro world of music royalties, but also zoom in, diagnose problems and provide tangible solutions.**

**Metaphor - the seed of the music ecosystem is the creative work getting copyrighted. How it takes root and grows is how the seed is nurtured. As the industry currently stands, the budding stage has been overlooked as there is an assumption that the resiliency of the seed will outgrow the sludge of relentless emails, lawyers, administrators whose job it is to have songs come to fruition.**