### **Claim Business Plan**

1. Executive Summary

The $40 billion music recording and publishing ecosystem begins with a single seed: a copyrighted work. But once this creative seed sprouts, it’s thrust into a fragmented, archaic ecosystem. The result is a high-friction, error-prone royalty system that penalizes songwriters and their collaborators with lost earnings, duplicated admin work, and buried metadata.

Claim is a user-friendly, cloud-based platform that offers a centralized System of Record (SoR) for intellectual property (IP) and royalty management. Built for artists, their lawyers, business managers, and collaborators, Claim automates metadata capture, streamlines contract negotiation, simplifies rights tracking, and connects with downstream royalty processors.

The result: faster contracting, clearer royalty splits, safer data, and less sludge.

2. The Problem

Current Pain Points:

* IP and royalty data scattered across inboxes, PDFs, and spreadsheets
* Complex ownership webs due to frequent label/publisher switches
* Poor organization of contracts leads to delayed or missed payments
* No unified system for tracking royalties across contracts and catalogs

Industry Impact:

* Songs are cleared too slowly, adding legal and admin cost
* Contributors often get paid late (or not at all)
* Royalty errors and misallocations are common

3. The Solution

Claim streamlines music IP and royalty administration with:

* Contract Creator & Negotiator: Online third-party contributor agreements (producers, features, co-writers, mixers, etc.)
* Split & Rights Tracker: Dashboard for storing and updating splits, royalties, credits, obligations
* Royalty Management Tools: Upload and desk-audit statements, track payments, valuations, and catalog sales
* Clearance Dashboard: One-click visibility into contract status and reminders
* Mobile-first Design: Artists and collaborators receive texts/emails linking them directly to needed actions

4. Target Market

Ideal Customers:

* Entertainment lawyers and music law firms
* Business managers tracking royalties, advances, and IP
* Managers needing visibility into client catalogs
* Musicians, producers, and songwriters of all genres and sizes

Long-term Users: Labels, publishers, PROs, and rights aggregators

5. Unique Selling Points

* Designed by industry insiders who understand material risks and workflows
* Merges contracting, rights management, and royalty visibility in one tool
* Speaks both "legal" and "creative"—focused on clarity, convenience, and cashflow
* Bridges creator workflow with legal and financial compliance

6. Business Model

SaaS-Based Revenue Models (to be tested):

* Monthly/annual subscription (solo and team plans)
* Freemium tier with paywalled premium features
* Per-project pricing for small teams or estates
* Licensing/API access for integration into label and publishing systems

7. Go-To-Market Strategy

Initial Outreach:

* Direct contact with known music and IP lawyers
* Offer beta access in exchange for feedback/testimonials
* Attend music law and tech industry events

Marketing Channels:

* Content marketing and SEO
* Partnerships with royalty platforms
* Word of mouth via satisfied legal professionals

8. Competitive Landscape

Direct Competitors:

* Songpact: Online contract negotiation for artists
* Cosynd: Contract templates and copyright registration

Indirect Competitors:

* DocuSign, Ironclad (generic contract tools)
* Songtrust, Jammber (royalty platforms)

Claim's Advantage: Combines legal contracting with IP & royalty tracking in a single workflow, with UX tailored to artist realities.

9. Product Roadmap & Development

MVP Goals (First 6 Months):

* Develop core contract platform and dashboard
* Launch royalty/split tracker
* Connect with 5–10 pilot users for feedback

Future Enhancements:

* Integrate with royalty processors and PROs
* Enable automated submissions to SoundExchange, etc.
* Offer valuation and audit tools

10. Milestones & Vision

Short-Term Goals:

* Finalize MVP
* Test with early users
* Get form contracts approved by majors and indies

Long-Term Vision: Claim will become the global system of record for music IP, combining legal, creative, and financial data in one seamless interface—from split sheets to catalog sales.

11. Financials (Preliminary Outline)

Revenue Projection (Estimates): TBD after MVP testing

Costs:

* Development (front-end/back-end)
* Hosting & data security
* Marketing & legal compliance
* Customer support

Funding Needs: TBD—may pursue seed round post-MVP

12. Call to Action

We are actively seeking pilot users, design partners, and feedback from music lawyers, business managers, and creators. Join us in building the clean, clear, and connected system this industry has needed for decades.

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### **https://chatgpt.com/canvas/shared/6817e15bcbc08191967084bcf79c01d1**

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### **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 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 a songwriter’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 and transform 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 Control 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:**

Historically, 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 dramatically 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.

**Company name ideas**

1. **Claim**
2. **Claim Control**
3. **Klaim**
4. **Claimed**
5. **Claimtree**
6. **Claimstem**
7. **Claimtrack**
8. **Seedstem**
9. **Stemlog**
10. **Stemline**
11. **Rootnote**
12. **Clairut**
13. **Sonava**
14. **Rootify**

and as a result cost disease,

Songs are written, recorded > splits are communicated to manager on maybe a word doc > manager shares 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?

**Lawyers to speak with**

1. **Todd Thorson -** [**todd@markmml.com**](mailto:todd@markmml.com)
2. **Michael Barkoff - mbarkoff@eisnerlaw.com**
3. **Craig Averill -** [**cea@serlingrooks.com**](mailto:cea@serlingrooks.com)
4. **Jonathan Groffman -** [**jgroffman@ccgglaw.com**](mailto:jgroffman@ccgglaw.com)

### **Pain Discovery Questions (Legal + Admin Focus)**

1. **“What’s your current process for managing contributor agreements or splits on a project?”  
   *(Reveals if they’re stuck in PDF land or have a system.)***
2. **“How do you typically store and access rights agreements after a deal is done?”  
   *(Probes for disorganized systems or search nightmares.)***
3. **“How long does it usually take to clear all third-party contributions for a record?”  
   *(Exposes time drain and potential client friction.)***
4. **“Are there any parts of the royalty clearance or tracking process that consistently slow things down or cause errors?”  
   *(Uncovers mess and opportunity for automation.)***
5. **“Do your artist clients ever ask for help understanding splits, points, or rights—and how do you explain it?”  
   *(Reveals if there’s a need for clearer, more visual split tools.)***
6. **“How do you track when payments are made (or missed) to third-party contributors?”  
   *(Shows if they're flying blind post-contract.)***
7. **“If you had a magic wand, what’s one part of your IP management workflow you’d fix tomorrow?”  
   *(Opens the door to real emotional pain + your value prop.)***