

COURTNEY BENJAMIN



WHERE IS MY



MONEY

INCOME STREAMS FOR ARTISTS & SONGWRITERS





Where Is My Money by Courtney Benjamin
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INTRODUCTION

Peace, I'm Courtney Benjamin

I'm an artist manager and music publisher. I've helped artists, songwriters and estates around the world get unclaimed and back royalties. Publishing is the real estate of the game each song is your house to be rented (licensed) out to generate you income. The music will outlive you; so whose going to collect when you're gone blackbox or your family. Blackbox is getting enough of the living writers and artist already; so choose your family businesses (your label and your publishing company).

I got deep into publishing after an artist and his manager came to me James Phelps and manager Michael Hawkrigde. We worked day and night trying to get his publishing situated and he end up passing away right before it was time to get things signed off. It hurt! I vowed that day in October to study and teach all I can about the business of music. James manager Michael Hawkrigde has a great book out as well called "WHITE BALLED"; needs to be turned int a movie. Any movie producers reach out lets' make this happen; James story needs to be shown....

I wrote this short to the point book to be simple enough for all to have no excuse for having unclaimed royalties. The number is getting higher each year but you chose knowledge to break the cycle; by grabbing this book. This knowledge means nothing if you don't apply it.

I have gained insights into both the business-savvy and less business-savvy aspects of artists and songwriters, having collaborated with industry legends such as Calvin Simon from the 70s P-Funk era onward.



INTRODUCTION

COPYRIGHT.GOV

EVERY SONG HAS AND NEEDS 2 COPYRIGHTS REGISTERED



If you are signed to a major, indie major or indie label keep reading we have a resource that will help guide you to get your masters back and copyright

Record Companies & Music Publishers HATE losing copyrights. WHY? Because they know and understand the value of the COPYRIGHT while most just know I need to have one but have no clue of its value. Why do you think they want them so bad and lock you into contracts that take over your IP (Intellectual Properties) and Copyrights.

You want multiple streams of income you have it in you possession already.

EVERYTIME ITS PLAYED YOU GET PAID

Getting Started Artists

INCOME STREAMS



PERFORMING ARTISTS & RECORD LABELS
MASTER SIDE / (SR) SOUND RECORDING COPYRIGHT

Public Performance

This is anytime your music is played or streamed publicly. A check is due everytime.

Neighboring Rights

If your music is broadcast or playing outside of the United States this public performance royalty is paid for terrestrial radio, satellite radio, internet radio, cable music channels, malls airports, elevators, restaurants or any other public spaces. These are non interactive digital services meaning you can't control the playlists or spins to skip to the next song; pretty much (On Demand Streaming).

WHO PAYS ME

[SOUNDEXCHANGE](#)
[PPLUK](#)

SoundExchange

Soundexchange pays you digital performance royalties to artists and record labels. If you are both sign up for both.

Artists and record labels are also known as performers and rights owner because you own the copyright.

WHO CAN BE PAID WITH (LOD) LETTER OF DIRECTION FROM ARTIST

[PRODUCER](#), [SESSION ENGINEER](#), [BAND MEMEMBERS](#)

PPLUK

PPLUK does the something they pay digital performance royalties to artists and record labels. This is the gap filler to what Soundexchange doesn't cover; PPLUK does cover for either the performer or rights holder (artist/ record label).

SIGNUP FOR BOTH SOUNDEXCHANGE & PPLUK

If you are your own record label signup for both performer and rights owner/recording rightsholder

WHERE THE MISTAKE IS ALWAYS MADE; YOU SIGNUP BUT NEVER REGISTER THE SONGS AND ISRC CODES IN THESE TWO COMPANIES !!!

GAP CHECK: SEE FOR YOURSELF

CLICK - [SOUNDEXCHANGE](#) & [PPLUK](#)

JOIN HERE -

[SOUNDEXCHANGE](#) & [PPLUK](#)

SYNC

MASTER USE LICENSE

Sync (Master Use)

Anytime your music is used in video (Movies, Commercials, Trailers, Tubi Movies, Netflix Movies, any Indie Film, Television, Youtube & Video Games) money is owed to you on the master side as an artist/record label (sound recording copyright holder "MASTER OWNER"). A master use license is obtained. Where audio and visual meet and work together; is sync.

Sync Payout (one time upfront fee)

We are covering only the master side right now. Lets say you got a sync placement in say new movie "BraveHeart 2".

(You own the Master as artist & record label you get full master payout but pay yourself as artist as well and the other half to your business (your own label).

If you are an artist signed to a label outside of your own; the production company would pay the label then the label will pay you (according to your contract split).

PERFORMING ARTISTS & RECORD LABELS
MASTER SIDE / (SR) SOUND RECORDING COPYRIGHT

100 %
of the MASTER needs to be
CLEARED

ARTIST/RECORD LABEL
SOUND RECORDING COPYRIGHT HOLDER

Master Side (Sound Recording Copyright)
100%

SYNC PAYOUT TO
(SR) Copyright Holder
MASTER: ONE-TIME UPFRONT FEE

Master Side (Sound Recording Copyright)
100%

WHO PAYS ME

Tv Networks, Film Production Companies, Broadcasters, Youtube Video Creators, Licensing Agencies, Video Game (Buyout) or Label after receiving income from the companies above.

Scenario: You own your own record label

Movie: BraveHeart 2
Sync Offer: \$10k

Master Payout: \$5k (You Get Full Master Side Payout)

Scenario: You are signed to a record label (Your Contract % is 16%)

Movie: BraveHeart 2
Sync Offer: \$10k
Master Payout: \$5k
Label Payout: \$4200
Artist Payout: \$800

MASTER RECORDING REVENUE



PERFORMING ARTISTS & RECORD LABELS
MASTER SIDE / (SR) SOUND RECORDING COPYRIGHT

Master Recording Revenue

This is all of your physical cd, vinyl, tape, mini cd and digital downloads income from your label or distribution company (EVEN, Distrokid, Tuncore, Cd Baby etc.)

Register w/ Luminate (Monitor Your Music)

- UPC/Barcode
- Isrc Code
- Song Title
- Music Video

Register Singles: ([Here](#))

Register Albums & Music Videos: ([Here](#))

Radio airplay Tracking Mediabase: ([Here](#))

The key to this stream of income

You don't have to rush the process. Set a release date at least 6-8 weeks out at minimum. Upload to distribution prior to setting the release date. You get more opportunities to get in playlists organically. Guess what also all those weeks you are promoting and making sales prior to your release all count on your first week sales. ex. You have 5000 preorders before your release date; all 5000 sales count toward the first week sales. Promote before, during and after the release. Work hard on your systems.

You want to have all your data and sales monitored. This is helpful for when you need to go to RIAA for certification of gold or platinum. Credits are important as well for liner notes needed, Letter of direction for soundexchange and grammy considerations. Pay attention to details and put all the details into the songs and online; these details matter.

Don't be afraid to get more and become more. You can sell direct 2 customer without all the dsp's from your website. These are industry systems but you can do the something; just grow with your business and the opportunities will come to you. Even.biz is a dope community builder and D2C platform that offers the option to have customers pay what you what you want or set a price and the good thing about it is that sell goes right into your stripe account; paid in 1-3 business days instead of waiting on the distribution company to pay you .60 for a song 30 days or more later. Embrace the power of your ownership; seeing and knowing your fans direct information.

Don't Forget To Pay or Get Paid

- Producers have a producer agreement.
- Pay Producer agreed upon points (%)
- Feature Artist need a side artist agreement with or without royalties. Or Work for hire agreement (one and done)
- Mechanical Royalties to writers and publishers

WHO PAYS ME

- Distributor or Label

SOCIAL MEDIA MONETIZATION & STREAMING



PERFORMING ARTISTS & RECORD LABELS
MASTER SIDE / (SR) SOUND RECORDING COPYRIGHT

Social Media Monetization

Facebook, Instagram, Tik Tok,
Youtube, Youtube Music

Great way to maximize your social media monetization

- Identiffy.com

Facebook, Tik Tok & Instagram

You are paid for videos, lives and stories that use your music in the content. Your music is added to the social media platforms audio library through your distributor. Did you know you can also use your own music in your content and get paid for it.

WHO PAYS ME

- Identiffy
- Distributor or Label

Youtube & Youtube Music

You need ads placed on your videos to monetize master royalties of the ad revenue. Label or Identiffy will put a claim on the video to monetize. Once this is done the content id kicks in the monetize eligibility automatically so you can start making money off of the ad revenue. Identiffy will also put claims on any videos that contain your music allowing that stream of income to come to you for master royalties.

WHO PAYS ME

- Identiffy
- Distributor or Label

Youtube Music is streaming royalty income you get master royalties from your distributor or label

WHO PAYS ME

- Distributor or Label

Other Selling or Streaming Royalties:

- Itunes
- Amazon
- Google play
- Spotify
- Apple Music
- Tidal
- Deezer
- Rhapsody

WHO PAYS ME

- Distributor or Label

You say you want multiple streams of income

It's already multiple streams in each song you release. You release and just focus on 1-3 stores; get all your money.

CHAPTER ONE

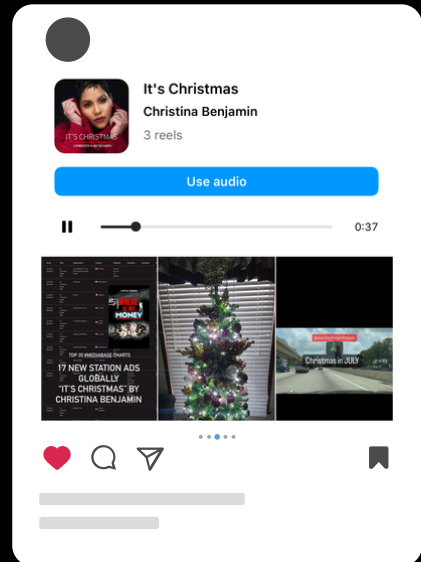
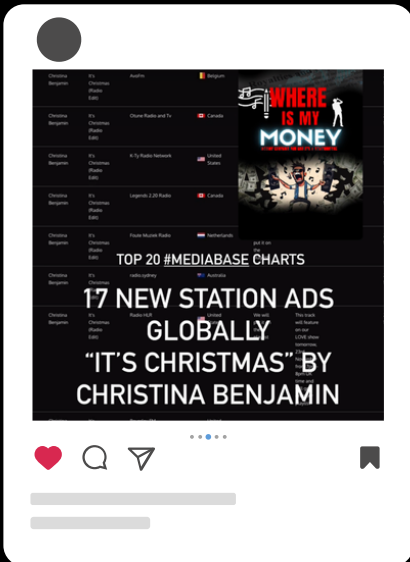
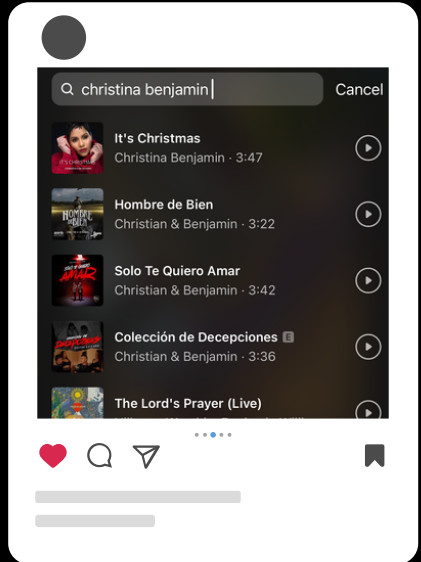
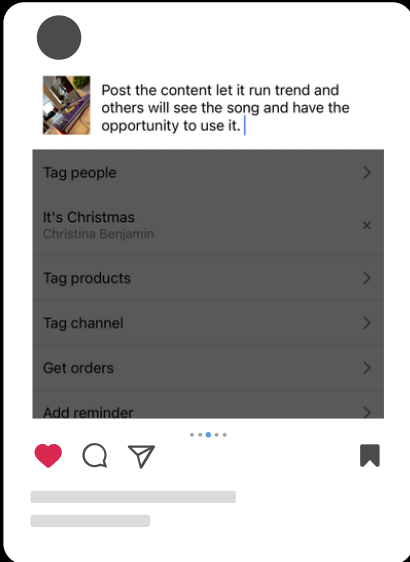
SOCIAL MEDIA MONETIZATION

Facebook & Instagram (Music Use)

- Stickers in stories
- Use audio in posts
- Use audio in reels
- Others use in their content



PERFORMING ARTISTS & RECORD LABELS
MASTER SIDE / (SR) SOUND RECORDING COPYRIGHT



Performing Artists

BOOKING YOUR OWN SHOWS IF YOU AREN'T GETTING BOOKED DEPEND ON NO ONE COLLECT AND REPORT

Promoters Not Booking You

No worries you can always do your own shows. Rent out a venue and let the learning begin. One thing about the music industry you never will get around marketing and promotion.

Need Venues?

- Google: Live music venues, festivals & showcases
- Indie Bible

Always

- Get Your 50% Deposit at Contract Signing
- Remaining balance at the hotel, before soundcheck or definitely before you hit the stage

AFTER THE PERFORMANCE

- REPORT SETLIST AND PERFORMANCE TO P.R.O. SO YOU GET PAID PUBLIC PERFORMANCE ROYALTIES FOR EACH LIVE SHOW (IF YOU DON'T WRITE YOUR OWN SONGS COMMUNICATE WITH THE WRITERS SO THEY CAN REPORT AND GET PAID THEIR PUBLISHING PERFORMANCE ROYALTIES)
- REPORT TO POLLSTAR YOUR BOX OFFICE NUMBERS (FREE SHOWS AND NON TICKETED SHOWS DO NOT COUNT)

Promoters and talent buyers are not in the business of guessing if you can fill seats; numbers don't lie. Show them proof of your city history and let them see it where they look POLLSTAR.

Social media numbers can be a million but 100 people will show up to see you perform. Real life you can't hide behind the bots, fake streams and fake followers. People are the real currency get to them, get their info and build your community.

SIGNUP & START REPORTING - POLLSTAR

Getting Started

Songwriters

INCOME STREAMS



SONGWRTITERS & MUSIC PUBLISHERS
MUSIC COMPOSITION / (PA) PERFORMING ARTS COPYRIGHT

Public Performance

This is anytime your music is played or streamed publicly. A check is due everytime.

WHO PAYS ME

BMI, ASCAP, SESAC, PRS OR GMR

BMI, Ascap, Sesac, Prs or Gmr

You can only be with one P.R.O as a writer but as a publisher you can be with all P.R.Os' (If self publisher just focus on where you are a writer at and if you start signing other writers outside of your P.R.O then you sign up as a publisher with the other writers P.R.O so you can collect on their behalf).

IMPORTANT: Don't just sign up register your works (songs) with the correct splits and **DO NOT DOUBLE REGISTER** it holds up everyones PAYOUTS quarterly.

Performance Royalties Due

If your music is broadcast on the news, in a sports event in the arena during a live taping and if you perform in that arena at halftime this public performance royalty is paid for terrestrial radio, satellite radio, internet radio, cable music channels, malls, ringtones, ringbacks, airports, jukebox, streaming, elevators, restaurants or any other public spaces.

Television, film, commercials, youtube, youtube music anywhere your music is playing publishing the real estate of the game collects that performance.

Live artist performance (concerts/tours) even if you are the performing artist and you wrote the song you are paid as a writer and a performance royalty is due to you. If you are a writer/publisher you need to stay tapped in to all artists your music is attached to and their managers to stay update with tour schedules and setlists being performed each night; so you can report the performances as writers of those works and get paid.



CHAPTER TWO

SYNC

SYNC LICENCE



PERFORMANCE ROYALTIES WRITERS/ PUBLISHERS
MUSIC COMPOSITION / (PA) PERFORMING ARTS COPYRIGHT

Sync Licence

Gives all of the movies, television shows the permission and rights to use your copyright with their video. Syncing audio with video.

Sync Payout (upfront fee & backend)

Now we are covering only the publishing side. Same film; you got a sync placement in new movie "BraveHeart 2".

(You own all Publishing as a writer of lyrics and music you get full publishing payout but pay yourself as a writer as well and the other half to your business (your own publishing company).

If you are a writer of the lyrics and a co-writer did the music; the production company would pay the publisher then the publisher will pay out according to your contract splitsheet).



PUBLISHING SIDE (PA COPYRIGHT)
100%



PUBLISHING SIDE (PA COPYRIGHT)
100%

WHO PAYS ME

Tv Networks, Film Production Companies, Broadcasters, Youtube Video Creators, Licensing Agencies, Video Game (Buyout) or performance rights organization P.R.O.

Scenario: You own your own publishing company and you did all the lyrics and music

Movie: BraveHeart 2
Sync Offer: \$10k
Publishing Payout: \$5k (You Get Full Publishing Side Payout)

Scenario: You are signed to a record label (Your splitsheet % is 50%)

Movie: BraveHeart 2
Sync Offer: \$10k
Publishing Payout: \$5k
Publisher 1 Payout: \$1250
Writer 1 Payout: \$1250
Publisher 2 Payout: \$1250
Writer 2 Payout: \$1250

MASTER RECORDING REVENUE

MECHANICAL LICENSE



MECHANICAL ROYALTIES WRITERS & PUBLISHERS
MUSIC COMPOSITION / (PA) PERFORMING ARTS COPYRIGHT

Mechanical Royalties

These royalties are paid to songwriters and publishers anytime a song is streamed, downloaded or manufactured.

Mechanical Royalty Rate

The MLC ([Site](#))

- 12 cent per track
- 2.31 per min or fraction of which is greater on the physical copy or digital download

WHO COLLECTS WHAT

DIGITAL MECHANICAL ROYALTIES PAID BY

The MLC ([Site](#))

1. SIGN YOUR PUBLISHING COMPANY UP
2. REGISTER ALL THE WORKS YOU REPRESENT AND YOUR PERCENTAGE ON EACH WORK
3. COLLECT YOUR MONEY

Pay Flow

Mechanical royalties are paid to the publisher from MLC/HFA and the publisher pays out to the writer(s)

Pay Flow (Digital Downloads)

Download goes to label or artist
mechanical royalty is paid directly to publisher from label or artist

PHYSICAL MECHANICAL ROYALTIES PAID BY

The Harry Fox Agency ([Site](#))

1. SIGN YOUR PUBLISHING COMPANY UP
2. REGISTER ALL THE WORKS YOU REPRESENT AND YOUR PERCENTAGE ON EACH WORK
3. COLLECT YOUR MONEY

DIGITAL MECHANICALS COME FROM

- Streams
- Social Media Music Stickers

*Important to know that if you are self published on your own indie label you don't need to register with Harry Fox Agency to collect mechanical royalties on your publishing company behalf.

WHO PAYS ME

- The MLC (Digital)
- HFA (Physical)
- Label/Artist

IF YOU WROTE A SONG (WRITERS & COMPOSERS) WHY ARE YOU JUST TAKING THE UPFRONT FEE AND THEN DON'T WORRY ABOUT THE RESIDUAL INCOME? WE NEED TO BE ABOUT OUR BUSINESS. REGISTER WITH THE SITES ABOVE TO COLLECT AND GET TO THOSE LABELS AND ARTISTS THAT OWE YOU YOUR MECHANICALS AND DO SPLITSHEETS. IF YOU ARE DOING EVERYTHING LIKE PRINCE PAY YOURSELF ACCORDINGLY TO YOUR LABEL, PUBLISHING COMPANY, ARTIST AND PERFORMER; BUILD YOUR BUSINESS UP AND PREPARE IT FOR YOUR LEGACY. THIS MUSIC WILL OUTLIVE YOU

Sync Tips & Resources

When you are submitting language is key to know and understand why we say and use it.

PREP WORK

DO NOT just submit what you want send what they ask for and need. LISTEN and re-read that first part again. Introduce yourself don't just start submit music.

- MAKE SURE ALL SAMPLES ARE CLEARED (DMG CLEARANCES)
- A Song that fits meaning you have done your research to library, agency or music supervisor you are submitting to.
- Metadata: inside the tracks (Artist name, All writers and publishers, label/s name, Splits, IPI#, P.R.O., ISRC code & Contact info) If you can only clear one part say that and have all the others contact info listed to make it easy for clearance.
- Have multiple versions of your song (Mp3, Wav, A capella, instrumental, clean and dirty versions, individual tracks on hand in case they need to adjust for a talking scene or change for a trailer)

ONE-STOP CLEARANCE

ONE-STOP: Is when you have an agreement with the entire team involved in the song; this person is a trusted knowledgeable person in the business (Attorney, Publisher, Sync Experienced Co-Writer or Manager). The reason behind this is the agreement holder will be the one that has the permission to clear the song without hunting down everyone to get permission and signatures; hence **ONE-STOP. THEY CAN CLEAR 200% OF THE SONG**

200% CLEARANCE

100% of the master clearance from Artist/Label. (MASTER SIDE)
100% publishing clearance Writers/Publishers. (PUBLISHING SIDE)

200% of the song cleared. Be sure to let them know when submitting that your music is 200% cleared dont lie if its not provide others info to get the rest of the song cleared. lying hurts you and cost everyone a lose of a placement and money.

IMDB PRO HACK

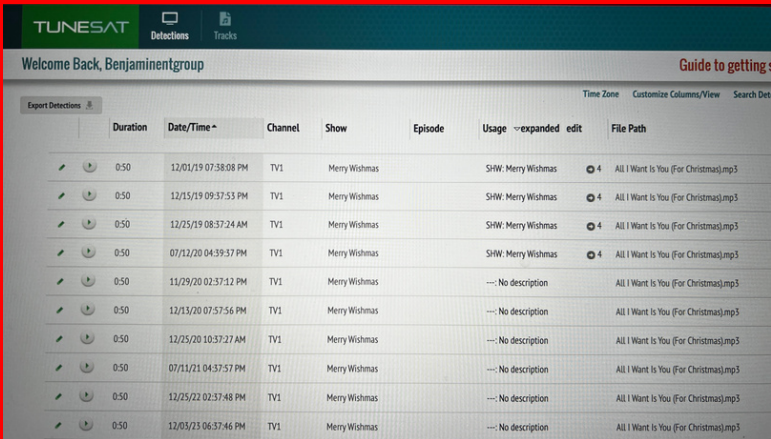
Best way to get IMDB PRO is setup a Amazon Prime Account. What Imdb Pro is going to do is give you access to contact info and music supervisors names. Warning do not abuse the resource approach as professionals.

MONITORING SYSTEM

Use TuneSat to scan your songs placements in film. tv and on websites. They grab globally as well. This is great for auditing your BMI, ASCAP & SESAC royalty statements.

Sync Tips & Resources

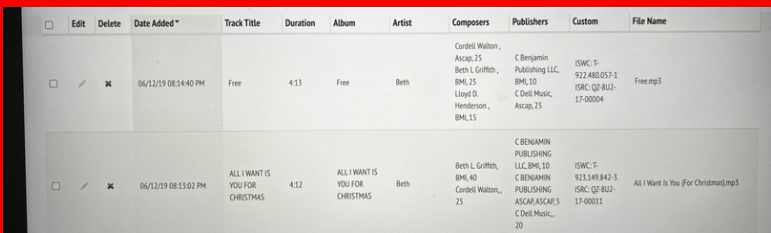
Tunesat: Your Monitoring System



The screenshot shows the Tunesat web interface. At the top, there are tabs for 'Detections' and 'Tracks'. Below the navigation is a header with 'Welcome Back, Benjaminntgroup' and a 'Guide to getting s...'. The main area is a table titled 'Export Detections' with columns: Duration, Date/Time, Channel, Show, Episode, Usage, expanded, edit, and File Path. The table contains 11 rows of data for 'Merry Wishmas' tracks.

Duration	Date/Time	Channel	Show	Episode	Usage	expanded	edit	File Path
0:50	12/01/19 07:38:08 PM	TV1	Merry Wishmas		SHW: Merry Wishmas	4		All I Want Is You (For Christmas).mp3
0:50	12/15/19 09:37:53 PM	TV1	Merry Wishmas		SHW: Merry Wishmas	4		All I Want Is You (For Christmas).mp3
0:50	12/25/19 08:37:24 AM	TV1	Merry Wishmas		SHW: Merry Wishmas	4		All I Want Is You (For Christmas).mp3
0:50	07/12/20 04:39:37 PM	TV1	Merry Wishmas		SHW: Merry Wishmas	4		All I Want Is You (For Christmas).mp3
0:50	11/29/20 02:37:12 PM	TV1	Merry Wishmas		---: No description			All I Want Is You (For Christmas).mp3
0:50	12/13/20 07:57:56 PM	TV1	Merry Wishmas		---: No description			All I Want Is You (For Christmas).mp3
0:50	12/25/20 10:37:27 AM	TV1	Merry Wishmas		---: No description			All I Want Is You (For Christmas).mp3
0:50	07/11/21 04:37:57 PM	TV1	Merry Wishmas		---: No description			All I Want Is You (For Christmas).mp3
0:50	12/05/22 02:37:48 PM	TV1	Merry Wishmas		---: No description			All I Want Is You (For Christmas).mp3
0:50	12/05/23 06:37:46 PM	TV1	Merry Wishmas		---: No description			All I Want Is You (For Christmas).mp3

Tunesat: Information to have and know when submitting the tracks to upload



The screenshot shows the 'Tracks' view in Tunesat. It features a table with columns: Edit, Delete, Date Added, Track Title, Duration, Album, Artist, Composers, Publishers, Custom, and File Name. Two tracks are visible, one for 'Free' and one for 'All I Want Is You For Christmas'.

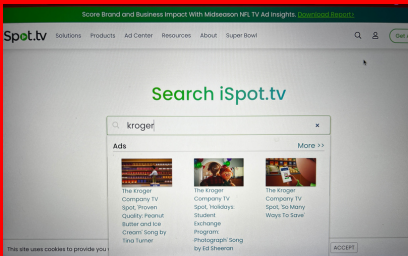
Edit	Delete	Date Added	Track Title	Duration	Album	Artist	Composers	Publishers	Custom	File Name
<input type="checkbox"/>	<input checked="" type="checkbox"/>	06/12/19 08:14:40 PM	Free	4:13	Free	Beth	Cordell Walton, ASCAP, 25 Beth L. Griffith, BMI, 25 Lloyd B. Henderson, BMI, 15	C Benjamin Publishing LLC, BMI, 30 C Dell Music, ASCAP, 25	ISWC: T-922-480-057-1 ISRC: QE-BU2-17-00004	Free.mp3
<input type="checkbox"/>	<input checked="" type="checkbox"/>	06/12/19 08:13:02 PM	ALL I WANT IS YOU FOR CHRISTMAS	4:12	ALL I WANT IS YOU FOR CHRISTMAS	Beth	Beth L. Griffith, BMI, 40 Cordell Walton, 25	C BENJAMIN PUBLISHING LLC, BMI, 10 C BENJAMIN PUBLISHING, ASCAP, ASCAP, 5 C Dell Music, 20	ISWC: T-923-148-842-3 ISRC: QE-BU2-17-00011	All I Want Is You (For Christmas).mp3

You always want a monitoring system in place to double check your royalty statements you will be suprised at how many mistakes can be made from miscalculations to cuesheets not turned in (a big reason your not getting paid).

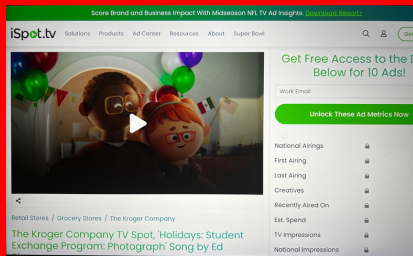
CHAPTER THREE

Sync Tips & Resources

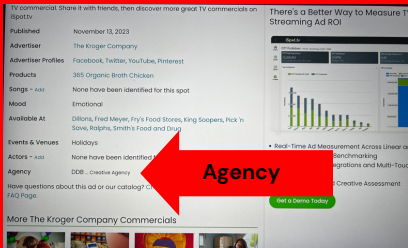
Spot.tv: Research Platform for Ad/ Commercial music placements



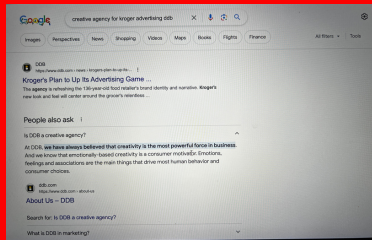
1.) Search Brand you want to work with



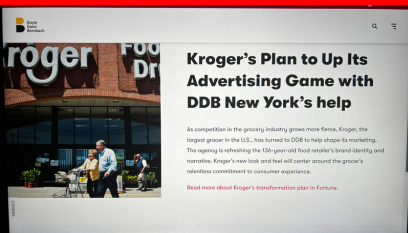
2.) Research music they use often style, mood, lyrics etc



3.) Same page as #2 Scroll down See AGENCY



4.) Google the agency "DDB"



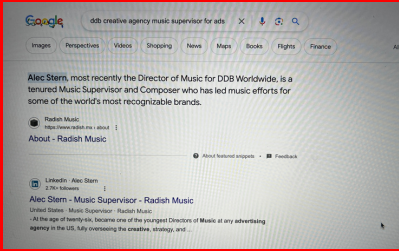
5.) We found our Agency that handles the marketing campaigns

Next we find the man or women behind the decision making of music

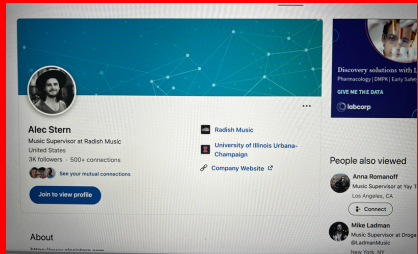
CHAPTER THREE

Sync Tips & Resources

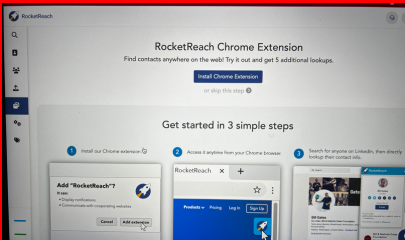
Research & Execute.... Find the Music Supervisor



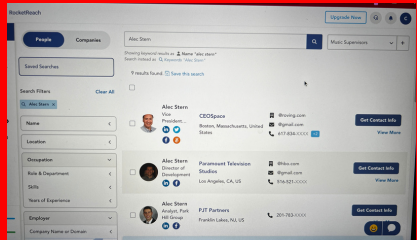
1.) Search and know the wording to say "DBB creative agency music supervisor for ads"



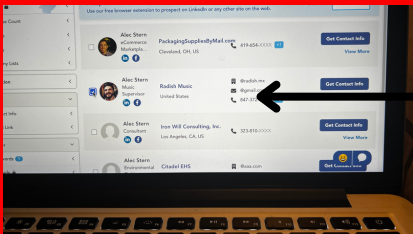
2.) Now we found a name cross check on LinkedIn



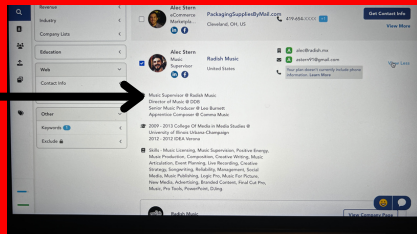
3.) My secret weapon "Rocket Reach"



4.) Type in the name of Music Supervisor



5.) Choose the right person from previous research click "Get Contact Info"



6.) Now lets reachout build the relationship and get paid. ADD to your spreadsheet.

CHAPTER THREE

Sync Tips & Resources

CUESHEETS: NOT TURNED IN NO MONEY

Indie films can turn these in and the writers and publishers can get paid. Stop giving away your music; exposure is for them not you. All the tubi movies just using music without permission. They may not have the upfront budget but they can turn a simple cuesheet in and if you are the writer you will get publishing (performance royalties) at least. They are getting paid and just remember everytime that movie is streamed without this cuesheet turned in no money is coming to you.

Weekly World of Music, Rock and Roll
Sample Music Cue Sheet

Cue Sheet Classification: **Background**
Date Prepared: 12/15/2015
Initial Artist: [blank]
Category: **CD/DVD**
Version: **1**
Network / Source: **CD**
Program/Show Duration - Mins. & Secs.: 01:00
Total Music Duration - Auto Calculated: 01:00

Program/Show: **Weekly World of Music, Rock and Roll**
Episode Title: **Rock 10.1**
Episode Title AKA(s): **Rock 10.1**
Production Number: **00000000**
Production Company: **World of Music Productions**
Mailing Address: **World of Music Productions, 10000 N. Dixie Ave., Suite 100, Orlando, FL 32826**
Cue Sheet Prepared by Email Address (preparer's): **World of Music Productions**

Line	ISRC	Time In	Time Out	Duration	Composer	Writer	Publisher	Percentage
1		00:00	00:01	00:01				
2		00:01	00:02	00:01				
3		00:02	00:03	00:01				
4		00:03	00:04	00:01				
5		00:04	00:05	00:01				
6		00:05	00:06	00:01				
7		00:06	00:07	00:01				
8		00:07	00:08	00:01				
9		00:08	00:09	00:01				
10		00:09	00:10	00:01				

CUE SHEET TEMPLATE ONE SHEET

Cue Sheet Header (mandatory = bold):

Cue Sheet Classification (use drop-down)	Program Title
Date Prepared	Program Title AKA(s)
Initial Artist	Episode Title
Category (use drop-down)	Episode Title AKA(s)
Version (use drop-down)	Episode Number
Network / Source (use drop-down)	Production Number
Program/Show Duration - Mins. & Secs.	Production Company
Total Music Duration - Auto Calculated	Mailing Address
	Cue Sheet Prepared by Email Address (preparer's)

Mandatory Fields

Cue Title: Title of the music performed, in sequence

Usage Codes (use drop-down): The way in which music was performed, as noted below:

- BI = Background Instrumental: Underscore and nonvisual (off camera) source
- BV = Background Vocal: Underscore with vocal or nonvisual vocal source
- VI = Visual Instrumental: On camera instrumental performance
- VV = Visual Vocal: On camera vocal performance
- MT = Main Title Theme: Opening title theme
- ET = End Title Theme: Closing title theme
- Log = Company logo

Cue Duration: Timing length of each cue (Mins. & Secs.) from start (time in) to end (time out)

Role (use drop-down):

Upon selecting "role" the template will shade areas where you may not type information

- Composer: Writer - First Name / Last Name
- Publisher: Individual or corporation responsible for
- Arranger: Arranges musical composition

Affiliation (use drop-down):

- Select Performance Rights Organization (PRO) affiliation
- Public Domain (PD): Works in the public domain are those whose intellectual property rights have expired, have been forfeited, or are inapplicable. The public owns these works, not an individual author, publisher or artist.

Share: Ownership of music, 100% total for composer; 100% total for publisher - Not required for licensed music

Submit completed final cue sheets to cuesheets@rapidcue.com
Please direct all inquiries about the new cue sheet template to info@rapidcue.com

SEE CUE SHEET EXAMPLES: BMI, ASCAP, SESAC

If you don't believe me Call your P.R.O they are there to answer any and all questions utilize the resource and use the benefits. When is the last time you, if ever you looked through their site or called them.

WRITER/PUBLISHING RELATIONS

BMI Nashville Office
nashville@bmi.com
10 Music Square East
Nashville, TN 37203-4399
(615) 401-2000



WRITER/PUBLISHING RELATIONS

ASCAP New York
250 West 57th Street
New York, NY 10107
Tel: (212) 621-6000
Fax: (212) 621-6595



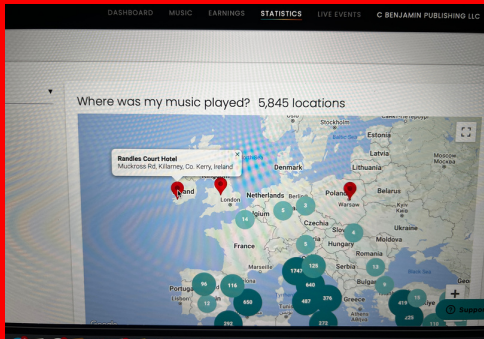
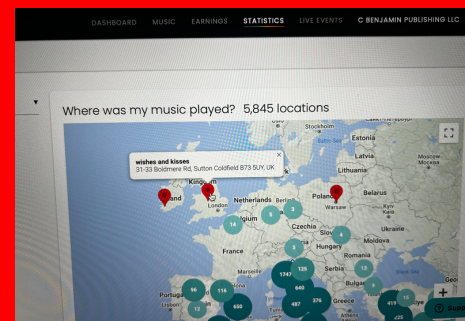
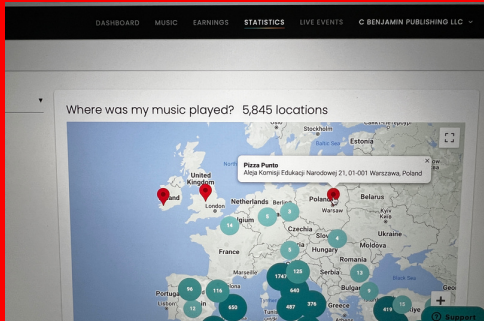
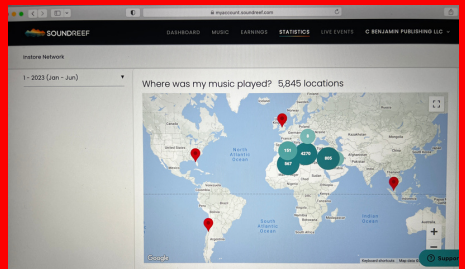
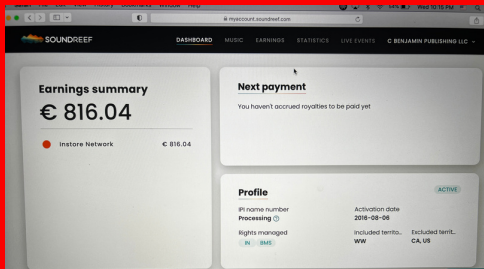
WRITER/PUBLISHING RELATIONS

SESAC NASHVILLE
35 Music Square East
Nashville, TN 37203
615-320-0055

CHAPTER THREE

In-Store Network Tips & Resources

HIDDEN GEM I FOUND IN 2016 THAT GENERATES ME INCOME ON IN-STORES AND BACKGROUND MUSIC ALL OVER THE GLOBE EVERY SEMESTER THEY CALL OVERSEAS

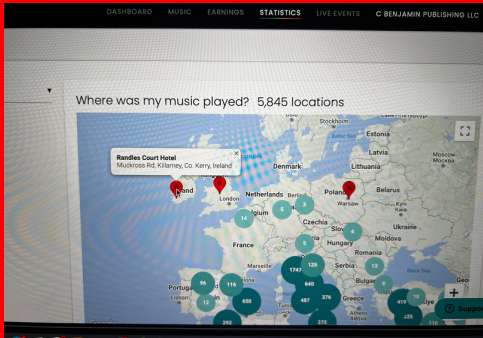
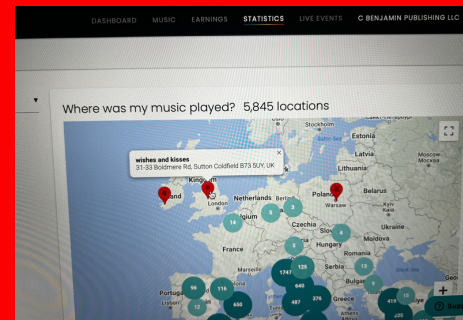
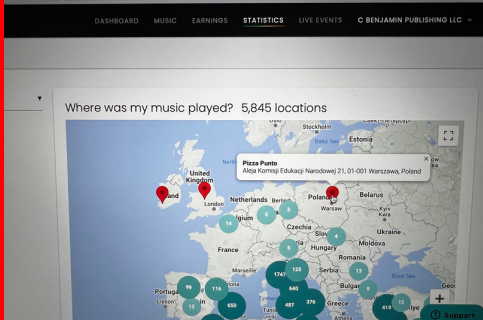
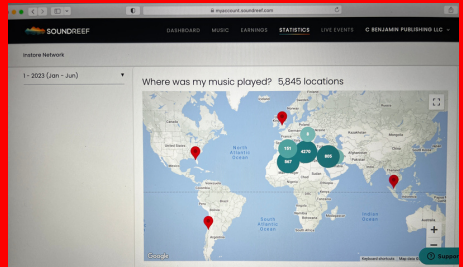
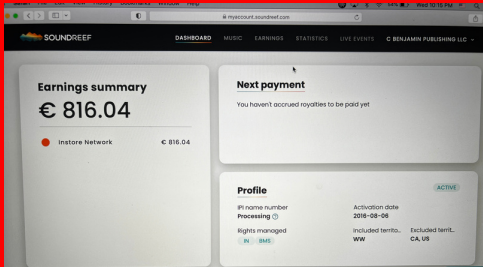


The importance of systems your music is going to make money. Soundreef has my music playing in airports, hotels, spas, burger kings in Italy, taco bell, boating brands and so many more playing Instore as background music. We say we want multiple streams of income but only focus or know about 1-3 ways to make money from your music. So many streams of income from each song set up systems and let the royalties come in from all over the world. This is my euro bag thats paid me since 2016.

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Social Media Tips & Resources

How to link your artist profile to instagram & facebook music & claim RIGHTS MANAGEMENT

Steps:

- Go to <https://rightsmanager.fb.com/>
- Click "Request Access" in top right hand corner
- It will take you to a verify page Click your FB label or artist page to attach
- underneath that select your primary type of content you want to protect (Audio, Image or Video)

What is the primary type of content you would like to protect? Rights Manager protects certain types of content that you own and/or control the exclusive rights to.

Video For creators or publishers who want to protect original videos and reels.

Image For photographers or publishers who want to protect original images.

Audio For independent music artists who want to protect original audio and related compositions.

ⓘ A Page can only have access to one version of Rights Manager. Please use another Page to apply for another version.

What type of rights holder are you?

Independent musician

Legal representative of a content owner

Independent music label

Production music company

Other

Primary rights holder

Enter the name of a person, company, brand, etc.

Which best describes your content? Select all that apply.

Original music

DJ sets

Which best describes your content? Select all that apply.

Original music

Covers/Remixes

DJ sets

Sound effects

How often do you publish content?

Select one

Do you use a third party agency?

Yes No

Are you using a distributor?

Yes No

Are you currently working with a label?

Yes No

Are you currently working with a publisher?

Yes No

What are examples of audio you would like to protect? Provide some links of audio with your original content so that we can verify your ownership.

Where else does your Page have an online presence? - Optional

Provide more information to help us understand your content protection needs.

YouTube:

Spotify:

Amazon Music:

Twitter:

Website:

Apple Music:

Pandora:

Other:

What else should we know? - Optional

Tell us more about why you want to use Rights Manager 0/300

Contact email

This email will be used to verify the application information.

Add your email address

[Send Verification Code](#)

By clicking "Request Access," you agree to Facebook's Rights Manager terms, including that Facebook may share your contact

Pollstar Tips & Resources

You are performing all around the world and your numbers are not being reported to help get you on tours and in the promoters faces. Number are leverage in negotiations. Its where the proof is not guessing and put me on strategy.

Add New Artist Form: <https://forms.pollstar.com/add-new-artist-form/>

Management Update Form: <https://forms.pollstar.com/artist-management-update-form/>

To report Box Office Sign in but read this detailed info as well about reporting: [BOX OFFICE REPORT INFO](#)

The image shows a screenshot of a web form with a white background and light blue input fields. The form is divided into three main sections. The left section contains fields for 'Buyer Contact Name *', 'Buyer Contact Phone *', 'Buyer Contact Email *', 'Low Ticket Price *', 'High Ticket Price', and 'In-House Promotion? *' with radio buttons for 'Yes' and 'No'. The middle section contains 'Promoters' with an 'ADD' button, 'Number of Shows *' with a numeric spinner set to '1', and 'Sellable Capacity *'. The right section contains 'Sellable Capacity *', 'Tickets Sold *', 'Boxoffice Gross *', 'Food & Beverage Per Cap', 'Merchandise Per Cap', and a 'Comments' field with the text 'Swiftly Mcvay Headliner'.

Performance & Resources

Prepare for what you are praying for! HAVE VALUE TO OFFER

Have a system in place to be booked easily

(Its ok to say no if the offer doesn't meet your requirements)

Book Beth

If you are looking to book Beth this should be completed as much as possible so that the artist can make an expeditious decision to accept or decline the offer. We will reach out via **EMAIL** if your booking request is being considered.

benjaminentgroup@gmail.com [Switch account](#)

Not shared

* Indicates required question

Name *

Your answer

Email *

Your answer

Talent Buyer (Name & Contact Info) *

Your answer

Location (City & State) *

Your answer

Venue Address (Venue Name, Address, Capacity & Contact Info)

Your answer

Event Type *

Interview

Show

Festival

Appearance

Other: _____

Date *

MM DD YYYY

/ /

Time *

Time

: AM

Budget *

Your answer

TERMS (BE READY WITH 50% DEPOSIT * TO HOLD DATES)

I AGREE

I agree to the following terms.

Submit Clear form

Never submit passwords through Google Forms.

This content is neither created nor endorsed by Google. [Report Abuse](#) - [Terms of Service](#) - [Privacy Policy](#)

Google Forms

Pollstar

Not only do you report your box office numbers to pollstar; your contact information is there for those promoters and venues seeking out talent.

Artist Swaps

Connect with local artists to headline the show when you are new to the market and they open for you in your market.

Radio & Resources

Setup systems and stop doing it on your own work on the business not in the business

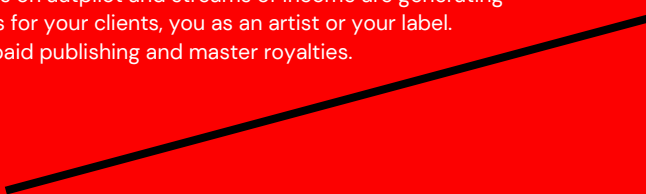
Radio I Use Radio Pluggers & Programmers

Be careful to treat this like sync if you have someone submitting for you; you don't go behind them and start submitting on your own as well. Now double submissions are coming in and you are starting to look unprofessional and also telling your radio plugger they aren't doing their job; now double the loss in relationship and income stream.

I use:

- [IPLUGGERS](#) for my Mainstream, Gospel, CCM, Holiday and R&B Catalog
- College I have a list from [College Radio Directory](#), my virtual assistants tasks is to submit to that list and followup on tracking dates use code: BENJAMINENTACADEMY to save 10% off the directory

With this system in place radio is on autopilot and streams of income are generating daily. It's your advertising pieces for your clients, you as an artist or your label. These play everyone is getting paid publishing and master royalties.



Catalog Value & Resources

When your catalog is generating income it becomes valuable to the marketplace....

Royalty Exchange

If you ever need an advance to make a business move your catalog can be used as an asset for x amount of dollars for a % of your % of a song and it can be temporary or life of the song. They will audit your catalog and see the value and if it has value it will be sent to the marketplace to be bid on.

Vice versa you can buy into someone's catalog or brand for a fee and you begin to generate royalties from their catalog adding value to your catalog and get a return on your investment. What you invest in is transferable. A lot of good catalogs to purchase under \$3k; these are long term goal investments and if you know what to do with the catalogs it's a plus.

This is why Publishing is the real estate of the game. You have all these properties (songs) you can lease or buy and have multiple leases going at the same time. Even when you are gone the music will still generate income and your family can benefit a lifetime and license the music forever. The Music Will OutLive YOU....

ROYALTY EXCHANGE

CONCLUSION

Closing

AGAIN...Setup systems and stop doing it on your own work on the business not in the business

Lets Change the Narrative

This business is not for the faint at heart. When you know your business and have something to manage you will see the results and learn the value of leveraging and not depending on someone to do it for you. Those that depend you see the videos and documentaries all the time; only when that business mindset kicks in; the smoke clears from the distraction of the attention discussed as success.

When you know where your money is coming from you can audit and cross check to make sure all of your income is coming in. So many don't check, forget to update contact information and the money goes to the black box account. Some are even scared to say anything and just continue to struggle in life in fear of losing a business relationship or being black balled. The more people that go into the boardroom knowing what they are talking about and have leverage; they can choose what they want and walk away because they know their value.

Know Your VALUE

I CAN ONLY SHARE WITH YOU WHAT I
KNOW AND CONTINUE TO DO DAILY.
GET ALL OF YOUR MONEY!!!
-COURTNEY BENJAMIN

TO SETUP A CONSULTATION WHEN IM TAKING CONSULTATIONS OR FOR MORE RESOURCES
GOT TO

COURTNEYBENJAMIN.KOMI.IO

THANK YOU FOR YOUR TIME AND FOR PURCHASING THIS EBOOK.
APPLY THE KNOWLEDGE...

FOLLOW ME: @COURTNEYBENJAMINMUSIC ON IG

2 LAST THINGS I ALMOST FORGOT

FEATURED ARTISTS

side artist agreement
with royalties

or

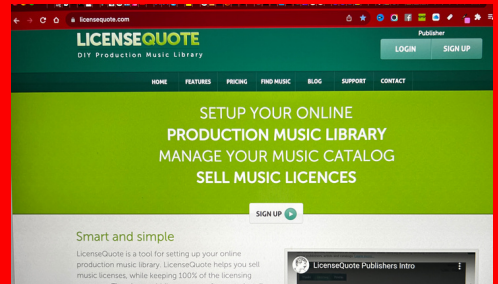
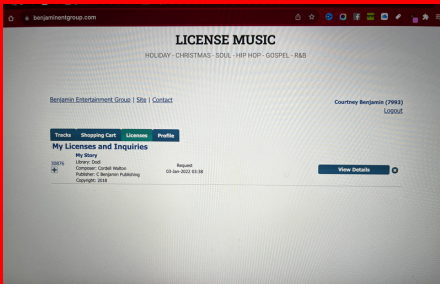
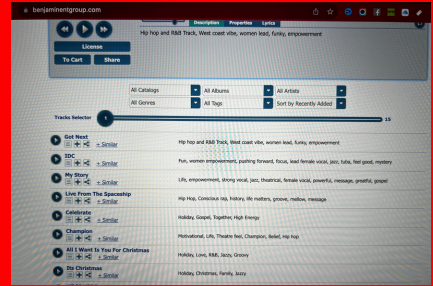
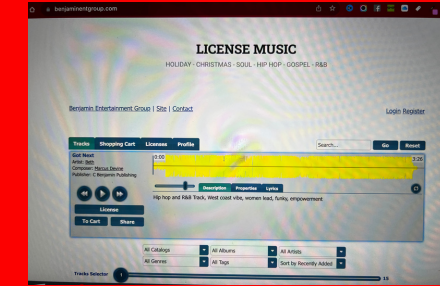
side artist agreement
without royalties

HAVE YOU BEEN GETTING YOUR MONEY?



LICENSE MUSIC

YOU CAN LICENSE MUSIC DIRECTLY FROM YOUR WEBSITE LIKE ME



LICENSE QUOTE HAS BEEN A BLESSING

- ALL THE CONTRACTS ARE THERE
- EASY TO USE
- IT WAS FREE UNTIL MY CATALOG GREW
- MONEY DEPOSITED RIGHT INTO STRIPE ACCOUNT
- SOMEONE WANTS TO LICENSE MUSIC ITS RIGHT AT YOUR SITE
- EASY HTML TO YOUR SITE
- BEEN ROCKING WITH THEM SINCE 2017

THIS NEXT PHASE OF YOUR BUSINESS YOU ARE NOT WAITING OR DEPENDING YOU ARE LEVERAGING

IM DONE FOR REAL THIS TIME