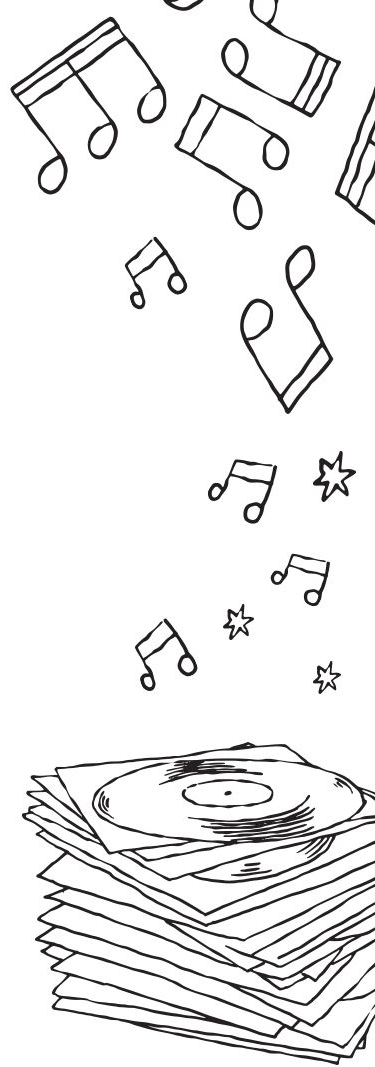




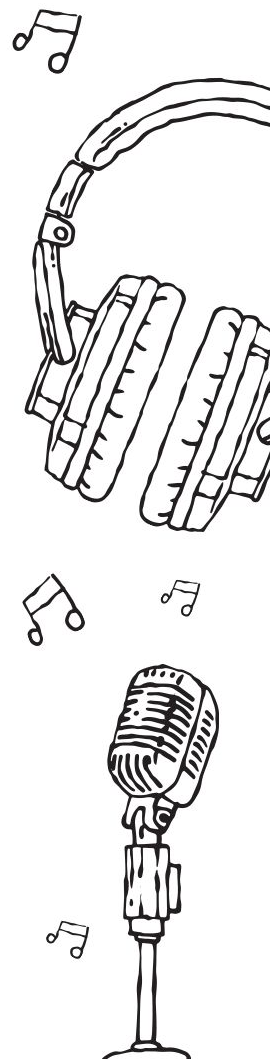
**Songtrust®**



# Welcome - we'll get started **soon.**

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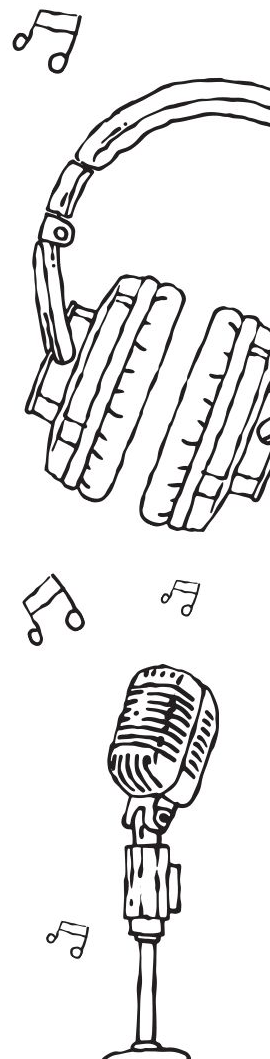
While you wait, use the chat box to let us know **where** you're tuning in from and answer the **poll**.



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# Producers & Publishing

Songtrust Webinar

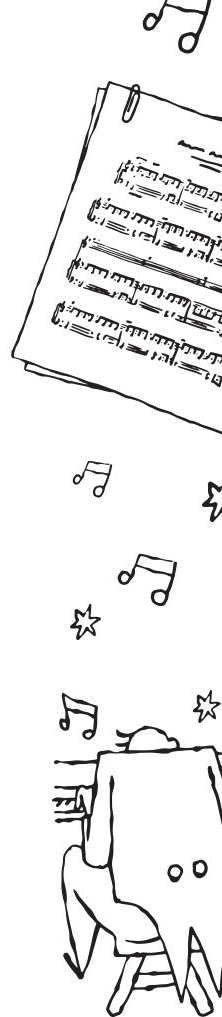




**Benjamin O'Connell**  
Lead Publishing Specialist/A&R



**Kato On The Track**  
Music Producer/Entrepreneur



# Today's Agenda

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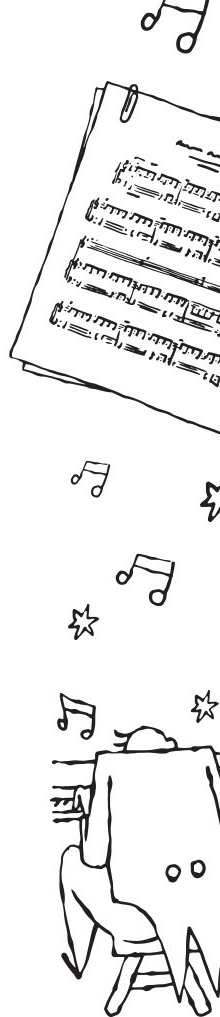
*Today you'll:*

- Understand how you, as a producer, fit within the music industry landscape and why it's important to your career to **view yourself as both a creator and business person**
- Discuss the difference between **interpolation and sampling**, and **producer cuts and points**, and how these can shape your publishing
- Learn more about the opportunities available to producers, including **placements, beats, and work-for-hire**, and how each affects your global royalty collection
- Get first-hand experience and insight into how to best handle **co-writers and split sheets**



# MYTH:

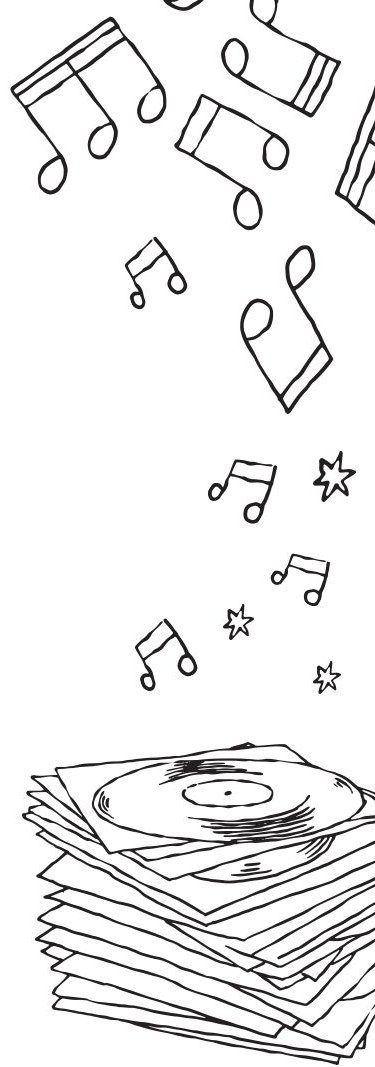
I'm just a producer, not a songwriter.



# TRUTH:

No matter how you label yourself,  
you are a **creator/songwriter**.

You are **entitled** to ownership and  
royalties if you contributed to a work.



# ORIGINAL SONG

**COMPOSITION  
(PUBLISHING)**

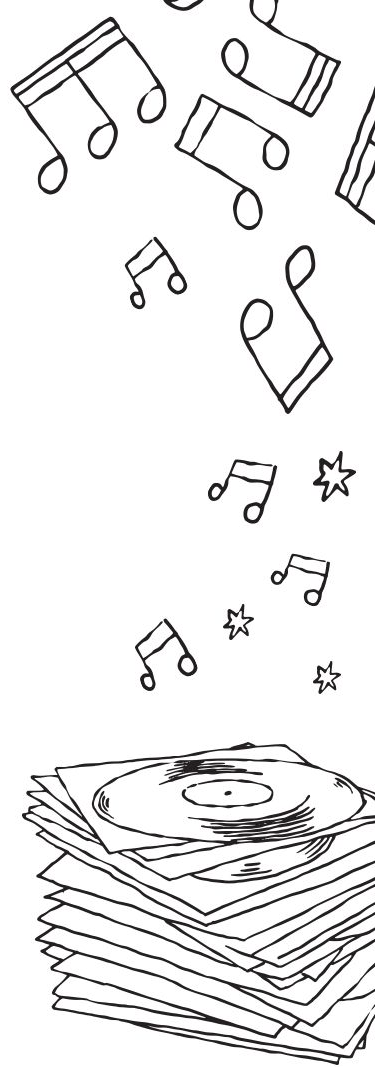
**MASTER  
(RECORDING)**

Performance  
Royalties

Mechanical  
Royalties

Digital  
Performance  
Royalties

Master  
Recording  
Revenues





# COMPOSITION (PUBLISHING)

Collected by  
**PROs/CMOs** throughout  
the world (BMI, ASCAP &  
SESAC in the US)

**PERFORMANCE  
ROYALTIES**

Sent directly from  
**PROs/CMOs** to the  
affiliated writers

**Writer's  
Share**

Sent from PRO/CMOs  
to an affiliated  
**publishing entity**

**Publisher's  
Share**

Collected by **mechanical  
agencies** throughout the  
world (HFA, MRI &  
MEDIANET in the US)

**MECHANICAL  
ROYALTIES**

Sent from mechanical  
agencies to an affiliated  
**publishing entity**

**Publisher's  
Share**

# Producer Cut vs Points

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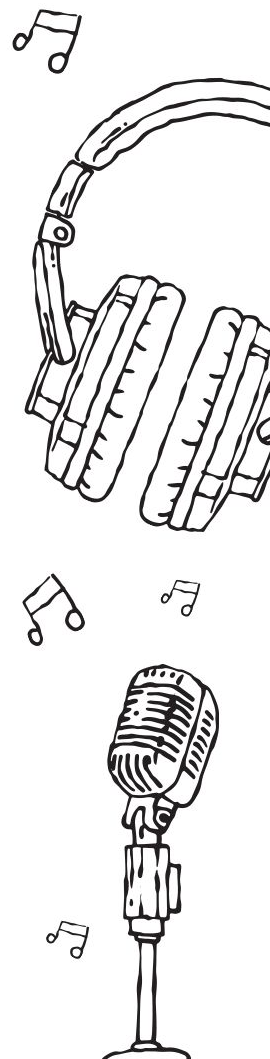
## Producer Cut

A “producer cut” and writing credits are the **same thing**

A “cut” usually refers to your ownership percentage of the composition (publishing)

## Points

Points refers to **percentage of money** to be paid out from **master recording revenue** (not publishing, just percent of net revenue)



# Opportunities for Producers

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## Collaborations & Placements

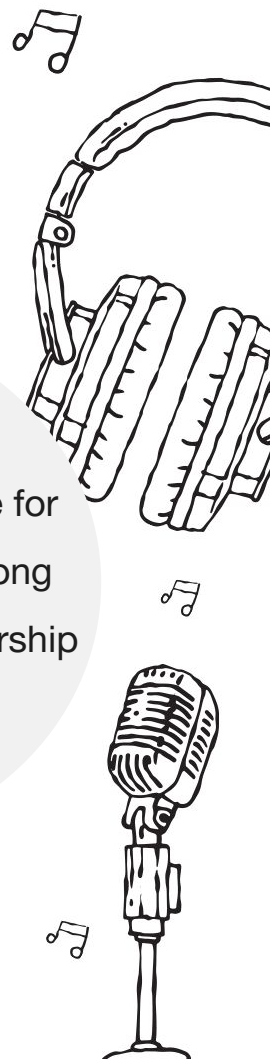
Producing for recording artists, usually without an upfront fee, but maintaining an ownership stake on the song

## Beat Leasing & Selling Exclusively

Charging an upfront fee for your beat(s) either for exclusive or non-exclusive usage while maintaining publishing ownership

## Work-For-Hire

Receiving an upfront fee for your contribution to a song while giving up any ownership stakes (aka royalties)



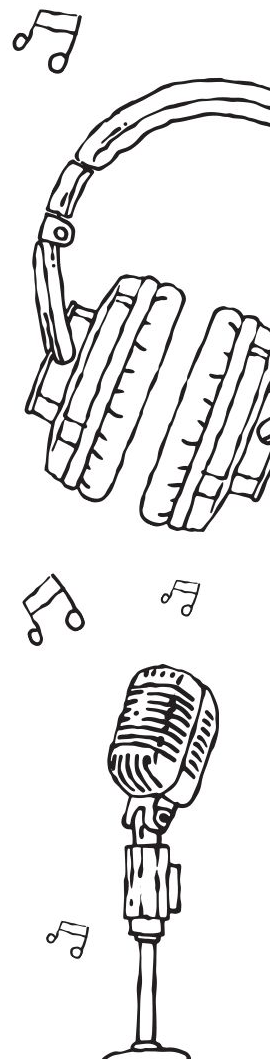
# Interpolation vs Sampling

## Interpolation

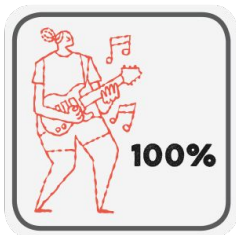
**Interpolation** refers to using a melody—or portions of a melody (often with modified lyrics)—from a previously recorded song but re-recording the melody instead of sampling it.

## Sampling

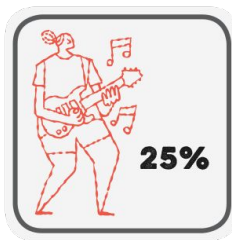
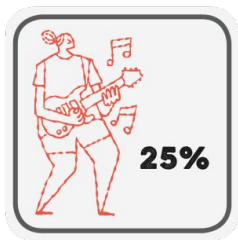
**Sampling** is the reuse of a portion of a sound recording in another recording. Samples may comprise rhythm, melody, speech, or other sounds.



# Co-Writers & Split Sheets



**SOLO CREATOR: 100% OWNERSHIP**



**MULTI-WRITER (BAND) SCENARIO: 100% OWNERSHIP**

## Co-Writer

Any person who works on or contributes to a piece of work in addition to your contribution.

## Split Sheet

A document that outlines who wrote what percentage of a work.

# Producers & Publishing

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- **Repeat: Publishing is important**

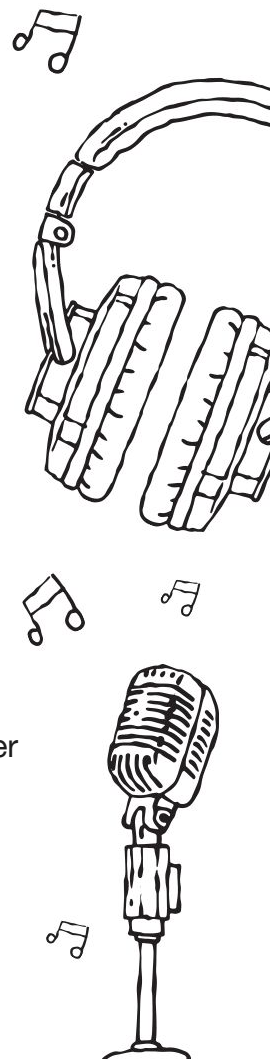
- If you maintain any ownership stake on a song (writing credits), you're entitled to publishing royalties. Set up your publishing now.

- **Publishing doesn't happen overnight**

- It's actually a long-game. Knowing that you need to secure your publishing ASAP will ensure royalty collection for the future. Utilize the publishing timeline to help you plan out releases, tours, and to negotiate for more ownership of a song.

- **Don't lose out to the black box**

- Wait too long to register your songs and you'll learn first-hand how your hard-earned royalties enter the black box and get paid out to the highest earners based on market share. In short: don't let Metro Boomin, DJ Mustard, or Pierre Bourne take home your payout.



# Creator Checklist

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Every creator needs:



## Distribution

Get your music to the masses



## Publishing

Be covered for global registration  
and royalty collection



## Affiliate with a collection society

Make sure you and your songs can  
be found for royalty payout



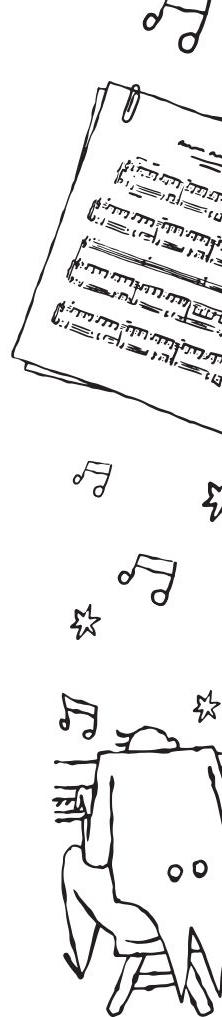
## SoundExchange

Don't forget about those digital  
performance royalties



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# Who is Songtrust?





# 205K+

**Songwriters registered  
with Songtrust**









# 26K+

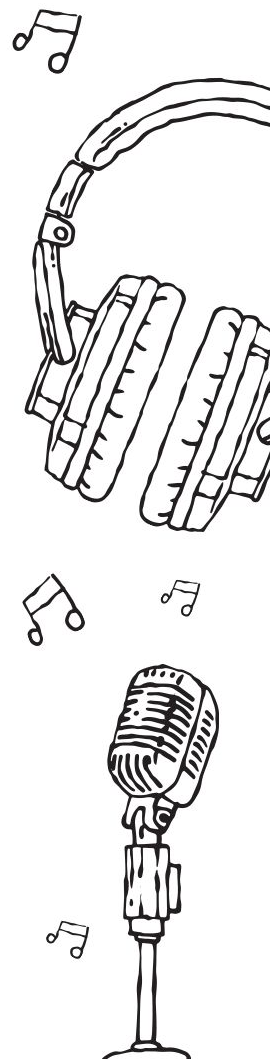
**Music publishers collecting  
their royalties globally**

# 2MM+

**Copyrights represented**

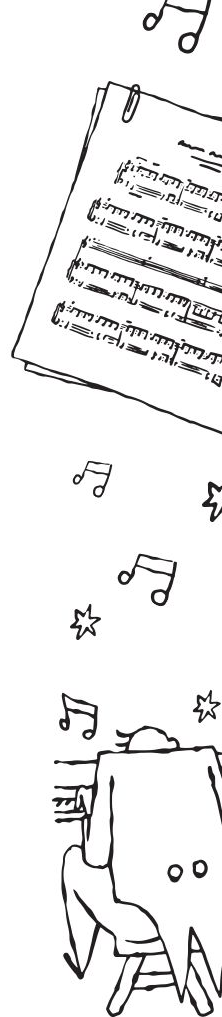


	 <b>Songtrust™ Terms</b>	<b>Traditional Publishing Deal</b>
 <b>Deal Length</b>	Cancel at any time after one year	Locked into a longer term, usually three or more years
 <b>Accounting</b>	Pays four times per year	Pays only two times per year
 <b>Catalogue</b>	Register only the songs you want Songtrust to represent	Generally required to register all of your songs written prior to or during the term
 <b>Copyright</b>	Keep 100% of your copyright	Give publisher 25-50% of your copyright for life
 <b>Sync Rights</b>	Control your sync rights	Give up sync rights for publisher to exclusively license
 <b>Fees</b>	15% fee on publishing royalties administered. Client receives 85%	Varying percentage of all royalty streams including upwards of 50%
 <b>Tech</b>	Technology focused and client centered	Offline, manual process



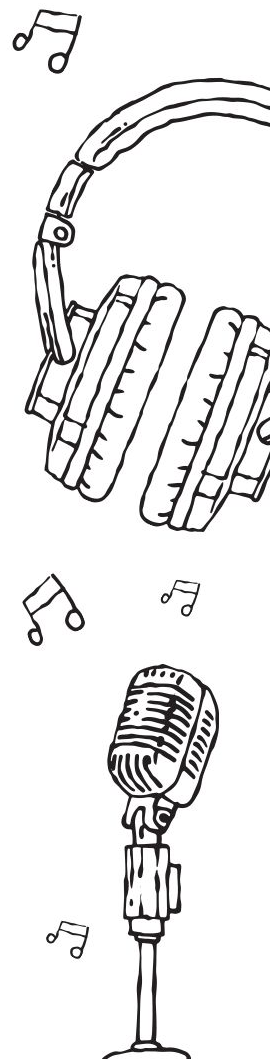
# Sound Advice

Sponsored by



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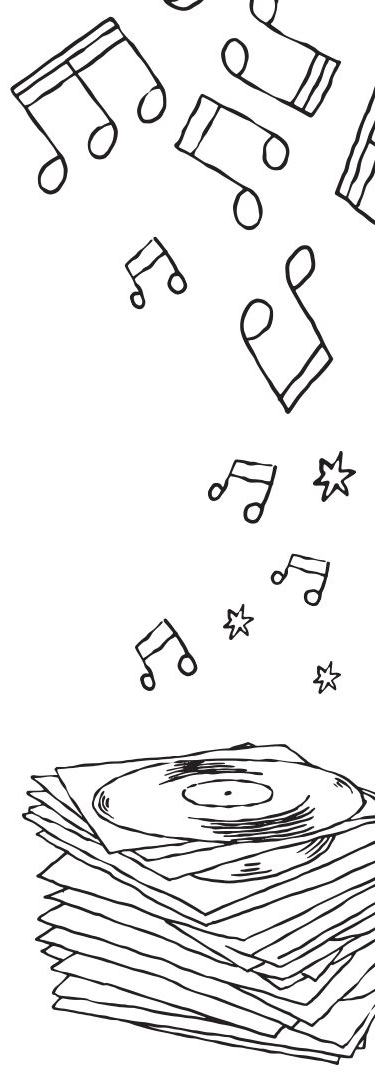
# Questions & Answers



**Connect with us on IG:**  
**@benjxmin\_o | @katoproducer**

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**For further questions, email us.**  
**contact@songtrust.com**





**Songtrust®**

