

SPECIAL REPORT

Industry Insider Shares Secret Report Revealing:

**THE 5 LEAST
KNOWN BUT
MOST SUCCESSFUL
PLACES TO GET
YOUR MUSIC
LICENSED
FAST!**



ArtistPR.com

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Published by:
ArtistPR.com
7510 Sunset Blvd Suite 1200
Hollywood, CA 90046
<http://www.ArtistPR.com>

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“Music produces the kind of pleasure which human nature cannot do without.”

- Confucius

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THE 5 LEAST KNOWN BUT MOST SUCCESSFUL PLACES TO GET YOUR MUSIC LICENSED FAST

Introduction

Have you just finished recording your first song and you aren't sure what to do next? Or maybe you've been promoting your music for some time now, hoping to get a record deal by submitting your songs everywhere but no one is giving you the time of day. Your music is not getting heard.

Here's the reality: In this day and age, getting a record deal is difficult and rare. Record labels take on huge risks when they sign new artists because they have to spend a lot of money on marketing, promotion and publicity without knowing if the artist will be a hit. So the odds of scoring a record deal are slim.

Why Music Licensing

For most musicians, getting a licensing deal (a.k.a. “placement”) is much more attainable than getting a record deal. In fact, music licensing is a \$20 billion industry and the demand for music from independent musicians (like you) for TV, film, commercials and video games is growing.

It's one of the best ways to get paid well for doing what you love. You will feel so proud and excited the first time you hear your song on a TV show or commercial! And your bank account will be happy too.

Amateur vs. Professional

In this report, you'll discover the 5 little known but most successful places to get your music licensed from an industry insider, who has worked at major labels such as Columbia Records, Epic Records, Arista Records and was part owner of 4:20 records.

After over a decade of doing promotion and publicity for names as The Offspring, Alice In Chains, Metallica, Marilyn Manson, Korn, Oasis, Sponge, Stabbing Westward, Cypress Hill, Bad Brains, Rage Against The Machine, Zak Ambrose, Brownstone and The Fugees, ArtistPR was created in 2005 to help indie bands and artists by exposing their music to the world through radio, press and licensing.

In working with hundreds of musicians, we discovered the one major difference between the struggling amateur artist and a successful, professional musician:

The amateur artist has unrealistic expectations of getting rich and famous without putting in any time or money whereas the professional musician views each and every song as an income generating asset that can be monetized through music licensing and invests time and money to improve and promote his or her assets.

Because most amateur artists mistakenly believe that they will be “discovered” and everything will be done for them and they’ll instantly achieve stardom, they fail to consider music licensing as a viable strategy to consistently make money with their music. As a result, the majority of them struggle financially and eventually give up on their dreams to become professional musicians.

That’s why it is so important for you to pursue music licensing. Not only will it help you monetize your music, but it will also propel your music career forward and take you from amateur status to professional.

Getting Started

Before you start pursuing music licensing opportunities, there are two important things that you must do to increase your chances of striking a deal.

Register your songs with a PRO

Performing Rights Organizations (PRO) collect royalties from licensors and distribute the payments to the rights holders (i.e. you, the songwriter / musician). To receive royalties for licensing your music, you must register each song individually with one of the following PRO companies:

United States

[ASCAP](#) (American Society of Composers, Authors and Publishers)

[BMI](#) (Broadcast Music, Inc.)

[SESAC](#) (Society of European Stage Authors & Composers)

[SoundExchange](#)

International

Argentina [SADAIC](#)

Australia [APRA](#)

Austria [AKM](#)

Belgium [SABAM](#)

Brazil [UBC](#), [ECAD](#)

Bulgaria [Musicautor](#)

Canada [SOCAN](#)

Chile [SCD](#)

Colombia [SAYCO](#)

Croatia [HDS](#)

Czech Republic [OSA](#)

Denmark [KODA](#)

Estonia [EAÜ](#)

Finland [TEOSTO](#)

Greece [AE](#)

France [SACEM](#)

Germany [GEMA](#)

Hong Kong [CASH](#)

Hungary [Artisjus](#)

Iceland [STEF](#)

India [IPRS](#)

Ireland [IMRO](#)

Israel [ACUM](#)

Italy [SIAE](#)

Japan [JASRAC](#)

Lithuania [LATGA-A](#)

Malaysia [MACP](#)

Mexico [SACM](#)

Netherlands [BUMA](#)

New Zealand [APRA](#)

Norway [TONO](#)

Poland [ZAIKS](#)

Portugal [SPA](#)

Russia [RAO](#)

Singapore [COMPASS](#)

South Africa [SAMRO](#)

Spain [SGAE](#)

Sweden [STIM](#)

Switzerland [SUISA](#)

Trinidad & Tobago [COTT](#)

Turkey [MESAM](#)

United Kingdom [PRS](#)

Uruguay [AGADU](#)

Submit high quality tracks

Songs with excellent production quality have a better chance of scoring a licensing deal than music that has been made with low production standards because they are ready to go “as is” and do not require more editing work.

You can achieve production quality recordings by using do-it-yourself software, such as [Pro Tools](#).

ArtistPR can help you professionally [master your music](#) and improve your sound quality through Equalization & Tonal Correction, Compression & Dynamics, Stereo Width & Widening and Loudness Maximization.

Mastering your music will yield a high quality track which is a vast improvement over the original mix, sounds loud, punch and clear, and it will be ready for licensing.

Getting in the door

After you've set yourself up to be able to collect royalties and ensured that your songs sound their best, it's time to reach out to music supervisors - the gatekeepers of licensing deals.

When you are starting out, the fastest path to success is aligning yourself with a music publisher, leverage their relationships and follow their guidance to get your music licensed.

The music publisher's role is very similar to a real estate agent. When a music supervisor (the buyer) needs music for a TV, commercial, video game or film project, they will reach out to music publishers with their requirements. The publishers then reach out to their list of musicians (the sellers) and solicit music for the project.

If the publisher feels that your song is a good fit for the project, they will present it and do their best to sell it to the music supervisors on your behalf. This is why it is important to continually submit your songs to music publishers.

ArtistPR [premium members](#) have access to a comprehensive list of over 25,000 music publishers, supervisors, managers, A&R reps, radio, press, record labels and more.

If your song is chosen, you will split the licensing fee and royalty with the publisher (i.e. the agent will earn a commission). The split is typically 50/50 but can vary depending on the publisher.

It is important to note that some publishers may require that you grant them exclusive rights to pitch a song (i.e you won't be able to submit that song to other publishers). It is up to you to decide if that is in your best interest. Just make sure to carefully

Some companies charge a membership fee to view their licensing opportunities and then charge an additional fee (up to \$5.00) for each song submission. ArtistPR.com [premium members](#) get unlimited submission and keep 100% of the earnings.

review any contracts that are presented to you.

Once you've had a few licensing deals under your belt, you can submit your songs to music supervisors directly. If you can get a deal this way, you will not have to split the fees with a publisher.

However many music supervisors do not accept unsolicited music submissions; this means that they will only listen to music submissions from music publishers or contacts (like ArtistPR), whose ears they trust.

The 5 Places

How do you find and get in touch with music supervisors who are accepting music?

Here is a list of the 5 favorite, least known but most successful places to get your music licensed.

[NOTE: Please follow and respect each company's submission guidelines. Let's not burn any bridges.]

1. [Noma Music](#) is passionate about finding those new and/or undiscovered songwriters who have songs that will make producers and directors take notice. When possible, they will take a hands-on approach with those they work with, and do not mind getting involved in an "artist development" capacity.

The best thing about Noma Music is that they list their current licensing opportunities for you to view and submit your music to – FREE of charge.

IMPORTANT: DO NOT submit attachments to Noma Music. Instead, include a link to your production quality song (TIP: use [SoundCloud](#)) and make sure it is a good fit for the listing.

2. [Hook Line and Sync](#) (Based in Australia) works directly with music supervisors, producers, creative directors and editors from all over the world including companies such as Disney, TeenNick TV, HBO, Showtime, USA Network, MTV, DC Shoes, CTV, Much Music, Warner Bros, ABC (USA), NBC Universal and Virgin. It's free to get started, their terms are non-exclusive and you earn 70% of all income generated.

3. [Musync](#) is an artist driven music licensing company, whose goal is to help musicians make money from great music. If your music is accepted into their catalog, they'll do everything they can think of to get your music placed and earning you money for doing what you do best.

4. [Lyric House](#) is a full service music publishing & licensing company offering creative and administrative publishing services for bands, artists and songwriters both nationally and internationally. Their catalog is represented by music publishers all around the world. They listen to every submission they receive.

5. [Love Cat Music](#) is an independent record label and music publisher, founded in 1999. They license original songs for use in films, TV, advertisement, trailers and games. They are always looking for original music and would love to hear yours. They're interested in high-quality recordings where both the masters and the publishing are available.

BONUS

6. The Music Bridge is not reviewing unsolicited music, but you can email david@themusicbridge.com with your contact info and they will contact YOU when looking to solicit music for consideration for specific projects.

IMPORTANT: Please put "Preferred Music Vendor List" as the subject of your email. Be sure to include your name, company and brief description of your business and music in the body.

Getting paid

The licensing fee (usually received upfront) that you can expect to receive depends on a variety of factors, including how the music is used, how often the song is played, etc. It can range anywhere from \$300 to \$4000.

If a royalty payment is part of the agreement, the payment schedule will be different for each deal and will be detailed in the contract. Be sure to read the fine print.

The 15 Minute Plan

To achieve success in music licensing, you must take consistent action. That means, you must submit your music to relevant music publishers and apply to relevant licensing opportunities on a regular basis.

[Note the word "relevant." Don't waste your valuable time on country placements if you're a hip hop artist.]

There may not be a fit for your song at the time you submit it, but that doesn't mean that there won't be one tomorrow or a week from now. That's why it is important to submit your music consistently – because it increases your odds of being in front of the right person at the right place in the right time.

We recommend finding one music publisher or music supervisor that accepts your style of music each day for the next 90 days and submitting your song to them. Be persistent, have patience and stick to it. If you dedicate 15 minutes per day to this, you will get your music licensed.

Save time with the ArtistPr.com [premium membership](#). Gain access to a comprehensive list of over 25,000 music supervisors, music publishers, A&R reps, managers, music, radio, press and record labels to submit your music.