We get venues back on their feet and pay songwriters faster and more money

🔵 PITCH VIDEO   ⬜ INVESTOR PANEL

sangcash.com   Nashville TN   📷   `SaaS` `B2B`

LEAD INVESTOR ⌄

Jonathan Watras

Steve is my best friend, former wealth advisor and a long time concert goer; someone that helped mold my youth around what real music was. Mix that altogether and you see why he is going forward with this initiative; he cares about the music industry and wants to see songwriters get paid. Steve has built books of business before through persistence and hard work; this is where he will shine as he challenges the status quo of paying musicians for live performances.

Invested $1,000 this round & $1,000 previously

Highlights

1. Selected to and participated in the Nashville Entrepreneur Center's PreFlight and ReNew Programs

2. SangCash was selected to be part of Launchpeer, a Charleston-based remote incubator in April '21

3. SangCash recently pitched at the Wild Pitch Competition at the DIG Tech Summit in Charleston, SC

4. Selected by LaunchTN to host paid intern for summers of '21 and '22

5. Recently partnered with and became an affiliate member of the National Independent Venue Assoc. NIVA

Assoc. NIVA

Our Team

Stephen P DeGrazia Founder

I've been to a lot of concerts. Morgan Stanley Operations during Financial Crisis of '08 Morgan Stanley Private Wealth Management - Help run $1 billion book of business. VC-backed Outdoor Voices - ran $1million+ store while moonlighting SangCash.

I grew up going to concerts at Jones Beach and eventually worked there. In college, I got into country music and found out that a lot of the big name artists don't write their songs. When I went through a bad bout of depression 7 years ago, I used writing and listening to music to come out of it and really grew an appreciation for the craft.

George Schuh COO at SangCash

Developed in-house Online Song Registration system at BMI. Recently COO at American Music Channel. Over 30 years of experience in payment processing space.

Andrew D'Antonio Product Manager

Built SangCash prototype on Github and worked with developers to flush out MVP. Attended and completed coding certificate at Flatiron Software School

Samantha Rothaus Advisor

Entertainment Attorney at Davis & Gilbert NYCLU Associate Board Member UCLA School of Law

Nikki Lickstein Social Media Manager

American Songwriter Awards Nominee NSAI Songwriter Hosts Songwriter Residency Rounds at Alley Taps and The Listening Room in Nashville. Promoted from SangCash Intern while at Belmont University to current position.

Sarah Haglund LaunchTN 2022 Intern

Graduate of Liberty University School of Music Singer-Songwriter SangCash Content Creator

SangCash saves Music Venues money and gets Songwriters paid faster!

No Applause. Just Throw Money.

We're not you're grandma's PRO. SangCash is a payment platform that helps music venues manage inefficient and expensive blanket licenses and in turn, tracks and pays songwriters faster.

"You say you want a revolution. Well, you know, we all want to change the world. You say you got a real solution. Well, you know, we'd all love to see the plan."

John Lennon and Paul McCartney

While the pipe dream of having music venues be in better place and a world where songwriters can earn a living, its one thing to say we have a solution and its another to actually show what that plan entails. We'll walk you through progress and where we're taking SangCash.

The Problem:

- Music Users and Venues overpay for licensing fees.
- It can take up to 9 months for songwriters to get paid as money.
- Songwriters work multiple jobs to earn a living, cutting into their writing time.
- Many bars, restaurants and music venues closed permanently during Covid and those who reopened are looking to get back on their feet.

Music venues are required to take out blanket licenses for their establishment, however, it is expensive because they need to take out licenses with three organizations because there is no way of capturing what songs are actually played and the venue has to make sure they are covered to prevent copyright infringement. But there is no reason for say a jazz club to have coverage for 32 million songs (that includes rock, country, hip-hop, etc.). They should just pay for what they use and now there is the technology to track this.

Why can't payments to songwriters be made faster in 2022?

Venmo → Instantaneous

lyft → Instantaneous

BMI → Up to 9 months

Because there is so much data and money collected eventually, payment to songwriters (the ones who write the songs) takes a while - too long for 2022.

Our platform

- Data will be collected for songs being played and routed on the back end system to writers.
- API built to recognize song and songwriter and pays out royalties.

Venues   Songwriters

- SaaS Platform that collects setlists and song information from Venues (music users).
- Songs and setlist submission will allow for a better understanding of usage in venues. Music Users can now manage and pay for licensing with more ease.

We have worked with our accelerator, Launchpeer and built our MVP on Bubble. We've also begun working to the world leader in payments, Stripe to build out the platform further.

Songwriters can now see what they are getting Paid
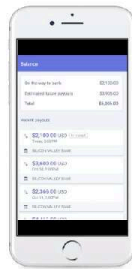
- Seamless onboarding and secure verification.

- No more mailing physical checks, uploading spreadsheets and juggling multiple payout providers.

- Balances updated on rolling basis and 1099s provided.
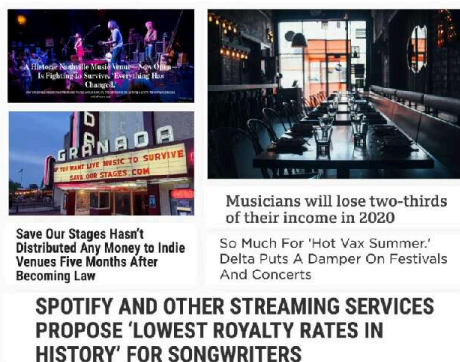
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The current process has them receiving checks in the mail for low amounts and no real explanation for what they are getting. Our payment platform will give songwriters an easy to use portal.
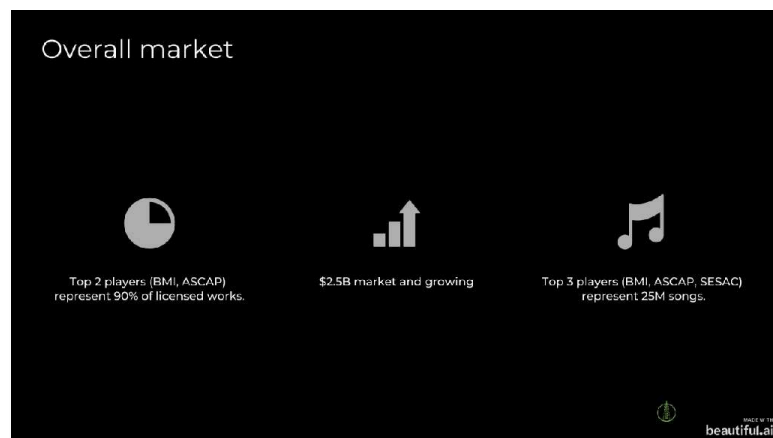
Timing is Everything.

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SangCash is not the only one that is in on the need for songwriters to get paid. In the last several years, documentaries have been made, shows have launched and laws have been passed for the benefit of the songwriter. While these are positive steps, there is much work to be done. Songwriters are still fighting lobbyists in Washington and against Digital Service Providers such as Spotify to decide what their worth actually is.

No, timing really is everything.

Musicians will lose two-thirds of their income in 2020

Save Our Stages Hasn't Distributed Any Money to Indie Venues Five Months After Becoming Law

So Much For 'Hot Vax Summer.' Delta Puts A Damper On Festivals And Concerts

SPOTIFY AND OTHER STREAMING SERVICES PROPOSE 'LOWEST ROYALTY RATES IN HISTORY' FOR SONGWRITERS

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Covid was not fun for anyone, including live music venues, most of which were on the brink of closing. With the delay in government funding, NIVA (National

Independent Venue Association) was launched to get venues back on their feet and fight for the SaveOurStage Act. After preliminary talks during the Covid shutdown, we recently partnered with them and are attending their inaugural conference in Cleveland where we'll get to know the community more and discuss solutions for making their lives easier.

Overall market

Top 2 players (BMI, ASCAP) represent 90% of licensed works.

$2.5B market and growing

Top 3 players (BMI, ASCAP, SESAC) represent 25M songs.

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The big two companies in this space control most of the licensed works. However, their blanket model is tough to digest for smaller venues and they neglect up and coming songwriters and are more concerned with those who already have radio hits or publishing deals.

Our Team

Stephen — Founder and CSO — Ex-Morgan Stanley, Vanguard, Bonobos, Outdoor Voices

George — Advisor and COO — Former BMI Exec, 25 years in Payment processing, COO American Music Channe

Samantha — Advisor — Entertainment Attorney at Davis & Gilbert, JCLA School of Law

Nick — Advisor & CDO — Chief Data Officer @DeepPod, Managing Director @Social Outlier

Nikki — Social Media Manager — NSAI, Singer-Songwriter, Former SangCash Intern @ Belmont University

Bart — Technical Project Manager — Co-Founder of µPonics, Technical Engineer @Epic

Sarah — LaunchTN 2027 Intern — Graduate of Liberty, Songwriter and Content Creator

Andrew — Product Manager — Ex-Kaiser Permanente, Flatiron Software School

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One of the biggest ways to succeed as a startup is to recruit the right people. We've been fortunate to bring on the best and brightest to come along for the journey. We have people who care about the mission and are bringing their skill set to continue to move the needle.

Progress to date

- Trademark approved by USTO
- MVP built and ready for pilot phase
- Accepted to and in final stages of Launchpeer Incubator and Graduating this month.
- Selected to ReNew Nashville Program to launch startups after Covid and selected by LaunchTN to host a paid intern last summer.
- Founder featured in SubForty, Nashville Voyager and Venture Nashville Connections.
- Accepted to Launch House (7% admission rate) and participating in their January 2022 Founder Residency Program.

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Because we are in a very litigious space, we've done the early work and made sure to protect our trademark and business classes and were approved by the US

Trademark office. As mentioned above, we've been part of some great accelerators that have helped us get to this point.

Use of Funds

WeFunder $50K Pre-seed of eventual $100K round

1. $50K for Phase 1 Pilot Venues
2. $50K to insert On-Premise Playlists
3. Look to raise additional $150K once of proof of concept is shown

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We will begin piloting venues this summer with tracking songs to show ROI as well as inserting an On-Premise Playlisting system for background music that can be paid for on a subscription basis and will allow us to start paying emerging songwriters.

Future: An innovative Performance Rights Organization

- Collect royalties from Digital Radio.
- Manage licensing for sports arenas.
- Release Songwriter NFT's and pass through royalties to songwriters.
- Track songs played in Bars and Restaurants.
- License retail shops while customers shop.
- Podcast: Educate songwriter audience - have on LaunchPad One, a division of Podcast One.
- Collect Setlists from Live Performances.
- Collect royalties from TV, Film and Commercials.
- Obtain Catalogs and exploit on behalf of songwriter.

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Eventually, we'll have the database to branch out into other verticals - most of which we will have connections in and be able to be a leader with many music users.

Contact

🌐 www.sangcash.com

🐦 @sangcashinc

📷 sangcash.inc

📞 615-802-6266

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