# Exhibit CCMG-14B

ASCAP MEMBERSHIP AGREEMENT

**Agreement** made between the Undersigned (for brevity called *"Owner"*) and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called *"Society"*), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The *Owner* grants to the *Society* for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the *Owner* is a copyright proprietor; or

Which the *Owner*, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the *Owner* now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the *Owner*, alone, jointly or in collaboration with others; or

In which the *Owner* may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the *Society* by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the *Owner* and/or others, as well as the right to sue under such copyrights in the name of the *Society* and/or in the name of the *Owner* and/or others, to the end that the *Society* may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the *Owner* reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The *Owner* may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the *Owner* is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting; and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs," or other consideration be required in respect of any permission granted to perform a restricted composition; and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The *Owner* may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of *Society* or on a claim by a non-member of *Society* that *Society* does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this *Agreement* shall be for a period commencing on the date hereof and continuing indefinitely thereafter unless terminated by either party in accordance with the Articles of Association.

3. The *Society* agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the *Owner*, to the uses and purposes as

provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

4. The *Owner* hereby irrevocably, during the term hereof, authorizes, empowers and vests in the *Society* the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the *Owner* and/or others, in any and all works copyrighted by the *Owner*, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the *Owner* and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the *Owner* and/or in the name of the *Society*, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the *Owner* might or could do, had this instrument not been made.

5. The *Owner* hereby makes, constitutes and appoints the *Society*, or its successor, the *Owner*'s true and lawful attorney, irrevocably during the term hereof, and in the name of the *Society* or its successor, or in the name of the *Owner*, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The *Owner* agrees from time to time, to execute, acknowledge and deliver to the *Society*, such assurances, powers of attorney or other authorizations or instruments as the *Society* may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the *Society* shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of apportionment and distribution of royalties as determined by the Board of Directors in accordance with the Articles of Association as they may be amended from time to time.

8. The *Owner* agrees that the apportionment and distribution of royalties by the *Society* as determined from time to time by the Board of Directors of the *Society*, in case of appeal by him, shall be final, conclusive and binding upon him.

The *Society* shall have the right to transfer the right of review of any apportionment and distribution of royalties from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the *Society's* membership a just, fair, equitable and accurate apportionment and distribution of royalties.

The *Society* shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's apportionment and distribution of royalties as will assure a fair, just and equitable distribution of royalties among the membership.

9. **"Public Performance" Defined.** The term *"public performance"* shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. **"Musical Works" Defined.** The phrase *"musical works"* shall be construed to mean musical compositions and dramatico- musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the *Society*, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in *U.S.A. v. ASCAP* as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in *U.S.A. v. ASCAP*, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 21 day of JUNE, 1998

Owner { Rick Horan

WORSHIPTOGETHER.COM SONGS

Society { AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,

By _____

President and Chairman of the Board

ASCAP
PUBLISHER
APPLICATION

(PLEASE TYPE OR PRINT IN BLOCK LETTERS)

2/14/89

**1. COMPANY NAME** (cleared and reserved) worshiptogether.com songs

**2. BUSINESS ADDRESS:** EMI CHristian Music Publishing
C/O (IF APPLICABLE)

P.O. Box 5085
STREET APT. OR SUITE # (IF APPLICABLE)

Brentwood TN 37024-5085
CITY STATE ZIP CODE

Telephone number: ( 615 ) 371-6880 FAX number (if applicable): ( 615 ) 371-6897

**ALTERNATE ADDRESS,** if different from business address above:
C/O (IF APPLICABLE)

STREET APT. OR SUITE # (IF APPLICABLE)

CITY STATE ZIP CODE

Telephone number: ( ) FAX number (if applicable): ( )

**3. THIS COMPANY WAS FORMED AS A:** (check one)

- ☐ **Sole Proprietorship** (fill out A, below)
- ☐ **Partnership or Joint Venture** (fill out B, below)
- ☒ **Corporation** (fill out C, below)

**A. SOLE PROPRIETORSHIP:**
SOCIAL SECURITY # TAX IDENTIFICATION # (TIN)

OWNER'S NAME (FIRST NAME, LAST NAME)

Do you wish to have royalty checks made payable in the company's name, or in your name? (check one)
☐ Company name ☐ My name doing business as (d/b/a) Company name.

**B. PARTNERSHIP OR JOINT VENTURE:** TIN: Year Established:

LIST ALL PARTNERS (first name, last name) SOCIAL SECURITY #

**C. CORPORATION:** TIN: Redacted State of Incorporation: CA Date of Charter: 8/22/77

LIST ALL OFFICERS (first name, last name) SOCIAL SECURITY #

Please see attached

LIST ALL STOCKHOLDERS (first name, last name) PERCENTAGE OF OWNERSHIP

Please see attached

(continued on back)

**If any of the individuals listed in 3A, 3B or 3C are or have been members or affiliates of**
☒ ASCAP ☒ BMI ☒ SESAC ☐ or a foreign performing right licensing organization
**please provide the following information:**

INDIVIDUAL'S NAME (FIRST NAME, LAST NAME) — SOCIAL SECURITY #

INDIVIDUAL'S NAME (FIRST NAME, LAST NAME) — SOCIAL SECURITY #

(If more than two individuals, simply attach additional information on a separate page.)

**If a publisher, please indicate:**

Please see enclosed listing
NAME OF COMPANY — SOCIAL SECURITY # OR TIN

**4. I (we) hereby apply for membership based on the following song title published, co-published, or sub-published by the company listed in #1.**

I WILL EXALT YOUR NAME
TITLE

If sub-published, please indicate: ☐ U.S. ☐ U.S. & Canada

PLEASE SUBMIT SUBSTANTIATING MATERIAL WITH THIS APPLICATION (SEE #4 ON INSTRUCTION SHEET FOR ACCEPTABLE FORMS OF SUBSTANTIATION) APPLICATIONS WITHOUT SUBSTANTIATION, OR SUBMITTED WITH INCOMPLETE OR INACCURATE SUBSTANTIATION, CANNOT BE PROCESSED.

YOUR APPLICATION DOES NOT REGISTER THIS WORK FOR PURPOSES OF RECEIVING ROYALTIES FROM ASCAP. REGISTRATION MATERIALS WILL BE SENT TO YOU AFTER YOUR ELECTION TO MEMBERSHIP.

**5. I (WE) MAINLY PUBLISH** (check those that apply):

☐ Most or all apply

| | | | | |
|---|---|---|---|---|
| ☐ Adult Contemporary | ☐ Country | ☐ Jazz | ☐ Reggae | ☐ Symphonic & Concert |
| ☐ Alternative | ☐ Dance/Club | ☐ Latin | ☐ Rock | |
| ☐ Blues | ☐ Film | ☐ Library Music | ☐ Standards | |
| ☐ Cabaret | ☐ Folk | ☐ New Age | ☐ World Music | |
| ☐ Commercials/Promos/Jingles | ☐ Gospel | ☐ Pop | ☐ TV | |
| ☒ Contemporary Christian | ☐ Hip Hop/Rap | ☐ R&B | ☐ Theater | ☐ Other |

**6.** Each publisher member, unless a sole proprietorship, must file the name of a person who will be the company's representative, for all purposes, to the Society (see Section 11, Article III of the Society's Articles of Association). This person must be an officer or partner. Please list this designated representative's name below:

PLEASE TYPE OR PRINT (first, middle name or initial, last) — TITLE

SIGNATURE OF DESIGNATED REPRESENTATIVE — DATE

**7.** If your company intends to charge or has charged a song writer a fee for the examination, publication or recording of any composition to be published by you, please state the nature of the fee and the service performed.

## 8. WARRANTIES & REPRESENTATIONS

**A.** I (We) warrant that the work listed in Item #4 above is a domestic or foreign copyrighted musical composition owned by me (us) as of this date. If a foreign copyright, performing rights for the United States or the United States and Canada are owned by me (us).

**B.** I (We) also hereby represent that there are no existing assignments or licenses, direct or indirect, of non-dramatic performing rights in or to the musical work listed in item #4 above except for the assignments or licenses of which I (we) have attached true copies.

**C.** I (We) have read the Society's Articles of Association and agree to be bound by them, as now in effect, and as they may be amended, and I (we) agree to execute agreements in such form and for such periods as the Board of Directors shall have required or shall hereafter require for all members.

**D.** I (We) warrant and represent that all of the information furnished in this application is true. I (We) acknowledge that any agreement entered into between ASCAP and the company will be in reliance upon the representations contained in this application and that this membership will be subject to termination if any information contained in this application is not complete and accurate, or if the names of each owner, stockholder and officer are not provided as requested.

PLEASE SIGN YOUR LEGAL NAME AS IT APPEARS IN ITEM #3

Dick [illegible]
SIGNATURE (OWNER, PARTNER, OR OFFICER)

6/21/98
DATE

SIGNATURE OF PARENT OR GUARDIAN IF APPLICANT IS UNDER 18 — DATE