



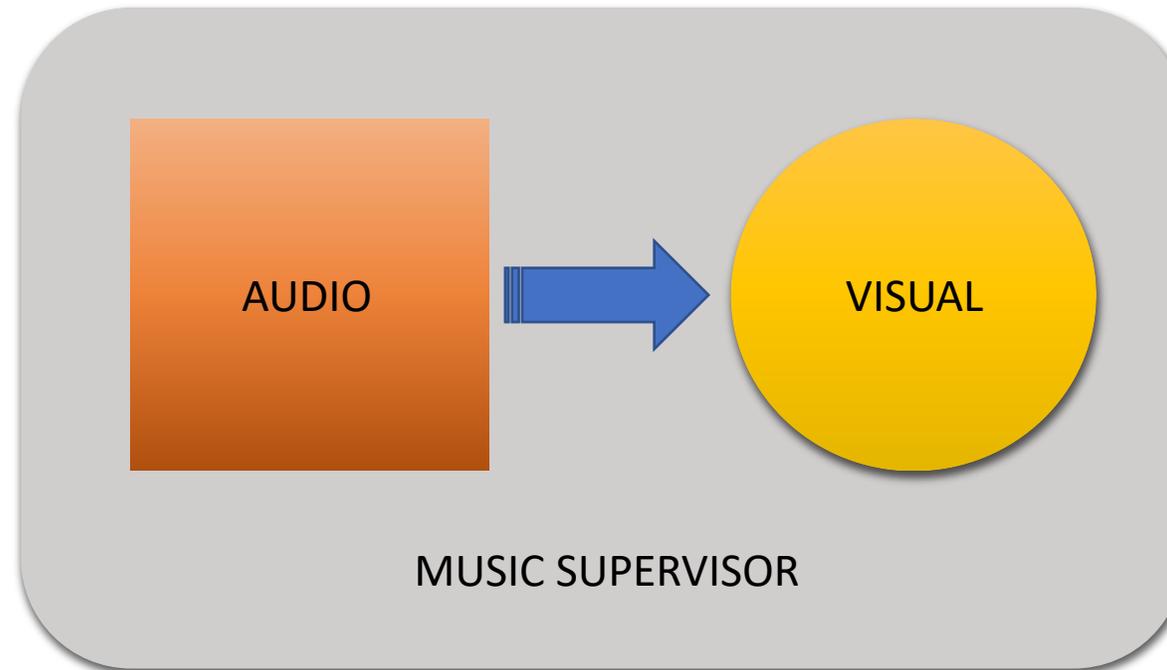
# **songtradr brasil music summit**

**February 5, 2019**

# Principles of Music Supervision | Film & TV

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According to The Guild of Music Supervisors, a music supervisor is “a qualified professional who oversees all music-related aspects of film, television, advertising, video games and other existing or emerging visual media platforms as required.”



# Principles of Music Supervision | Film & TV

## Who is a Music Supervisor?

A Music Supervisor is someone with an outstanding music knowledge and finessed knowledge of music licensing. Understanding the Music Publishing and Label ecosystem allows a music supervisor to negotiate clearance quotes and prices.

## Who hires the Music Supervisor?

The Broadcast Networks, Executive Producers, Producers, Directors.

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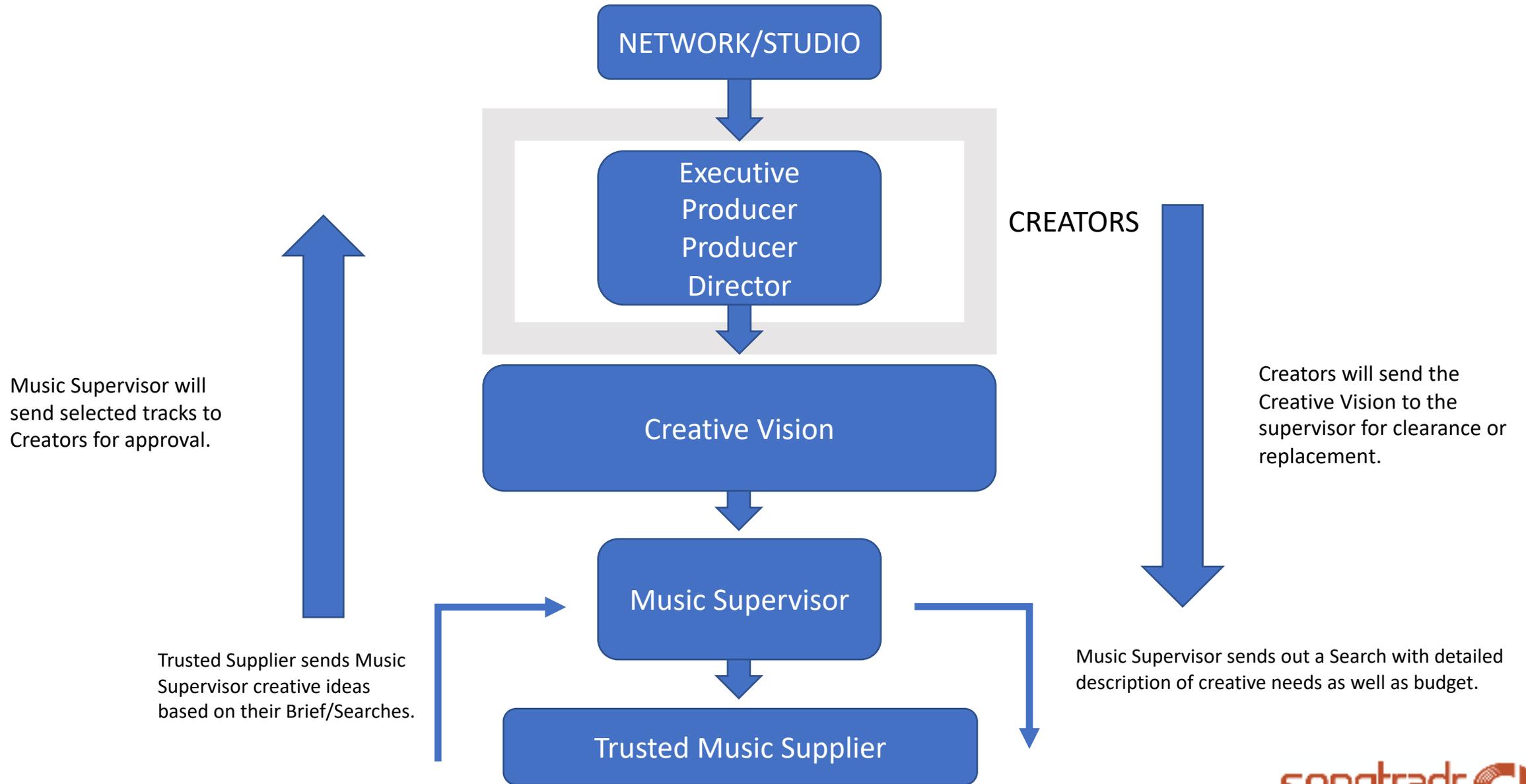
## What is the role of a Music Supervisor?

The Music Supervisor acts as a representative between the music supplier and the client/Creatives (Broadcast networks, Executive Producers, Producers & Directors). Once the creatives choose a song, the Supervisor has two jobs based on budget: clear the songs chosen or replace the songs with similar feel/tempo/lyrical message for a more affordable price.

## How does a Music Supervisor clear a song?

A Music Supervisor works with several trusted sources to either replace a track(s) or clear the rights for Synchronization. The rights holders and the Music Supervisors will work on a pre-negotiated fee to clear the Master and the Publishing of that song to license it for the project on which they are working.

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## Components of Music Supervision | Music Licensing

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## How does a Supervisor work creatively with the Creators and Music Houses?

- The way a Music Supervisor typically work is by first getting a copy of the visual media script to understand the direction the show creators want to go musically.
- When the scene has a “scripted” song, that means the supervisor will have to clear the song directly with the Rights Holder’s Label and Publisher. In this case, the film will have the budget to pay for the track they have chosen.
- In the event the music budget does not allow for clearance of the scripted song, the supervisor will likely have to find an alternative that will cost less.

# Components of Music Supervision | Music Licensing

## How does a Supervisor work creatively with the Creators and Music Houses?

- The Music Supervisor then proposes other songs to the director or producer of the visual media they are working on. Examples of visual media are: film, advertisement, television show, trailer, promo, video game, or any other form of visual media.
- Once the Producer/Director closes one of the songs pre-selected by the music supervisor, the next step is to clear the copyright. The Music Supervisor will send the rights holder a document called QUOTE REQUEST. This document will allow the Right's Holder to accept/decline the proposed budget offered by production for the use of the song in question for synchronization. The Quote Request is also a document signed by the Rights Holder to confirm ownership of the song. Once the song is mixed in and the scene is confirmed, the supervisor will send a document called: License Request to confirm usage on the synchronization.



Photo courtesy of Jack Obel

How does music impact the visual?

## How does Music Impact the Visual | A Music Supervisor's Job



“Music brings emotion to the screen.”  
“Music completes the picture.”

## How does Music Impact the Visual | A Music Supervisor's Job



Anthology | Gravity

Manage Music Budget

# Manage Music Budget | The Trajectory

## What is the “Music Budget on a Film/TV show?”

- When putting together the budget of a film/TV or any visual media, a percentage of the budget must be set aside for clearance. The Music Budget should be around 10 – 15%. When it comes to the overall music budget, it's paramount to consider if the visual media will focus on major copyrights, independent artists, a mix of both or original composition. If the project is a major production where majority of the budget will be spent on special effects, then the overall music budget could go down to as little as 2 or 3%.
- “Options” are a great way to reduce the initial spend power in the case the visual media does not get the expected Return On Investment (ROI). Options may come at a higher cost if the Visual Media is successful instead of acquiring a full license for Worldwide. In conclusion, if you are not sure a Worldwide license is needed and your budget doesn't allow for it, then an “option” is the best solution to avoid paying for more than what you need.



Photo courtesy of rawpixel

# Manage Music Budget | The Trajectory

## What is the “Music Budget on a Film/TV show?”

- At a glance, 10 – 15% could be considered high, but having a contingency budget could help solve potential problems in the future when clearing copyrights.
- Small budget films and productions may achieve a full distribution deal and as part of the distribution deal, further music cost should be factored in. Its important to note that in the USA, there are **NO** theatrical royalties, so the music rights holders will not get an additional fee when a film plays in the cinema.



Photo courtesy of rawpixel

## Manage Music Budget | The Trajectory

- The buying industry has found quite a few ways to work with well known copyrights and yet stay within reasonable budgets (at times). Since the commercials are usually between 15 and 30 seconds with a limited media, COVERS are an exciting solution to clearing an affordable and relatively easy to clear master leaving only the publishing to dissect. You would always have to pay the publisher for the rights to the composition but recreating the recording, especially in the case of well-known songs, could easily be cheaper than paying the record company for the master rights.
- Other ways to cut cost is by working with catalogs that can offer a blanket license where there's no significant upfront fee for music use.
- The best process is to avoid locking scenes to specific pieces of music as much as possible until the track is clearable within the budget allocated, therefore ensuring the visual media does not go over budget.
- There are instances where a track may come back at a higher cost than anticipated, and that can be due to several publishers involved evoking the MFN (Most Favorable Nation) clause.

**Thank You**