



APA music session

Feb 2025



DLMDD

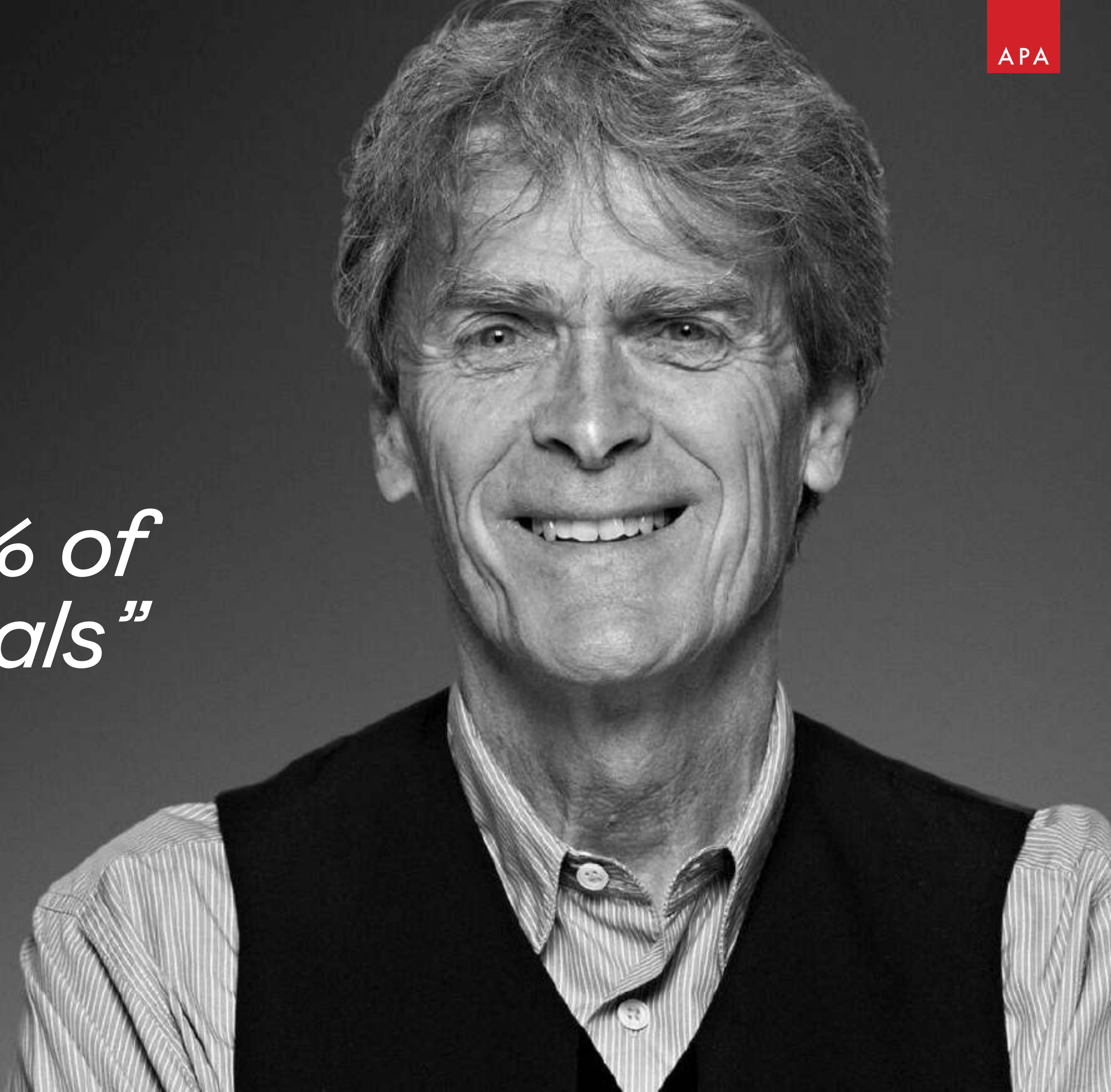
DLMDD

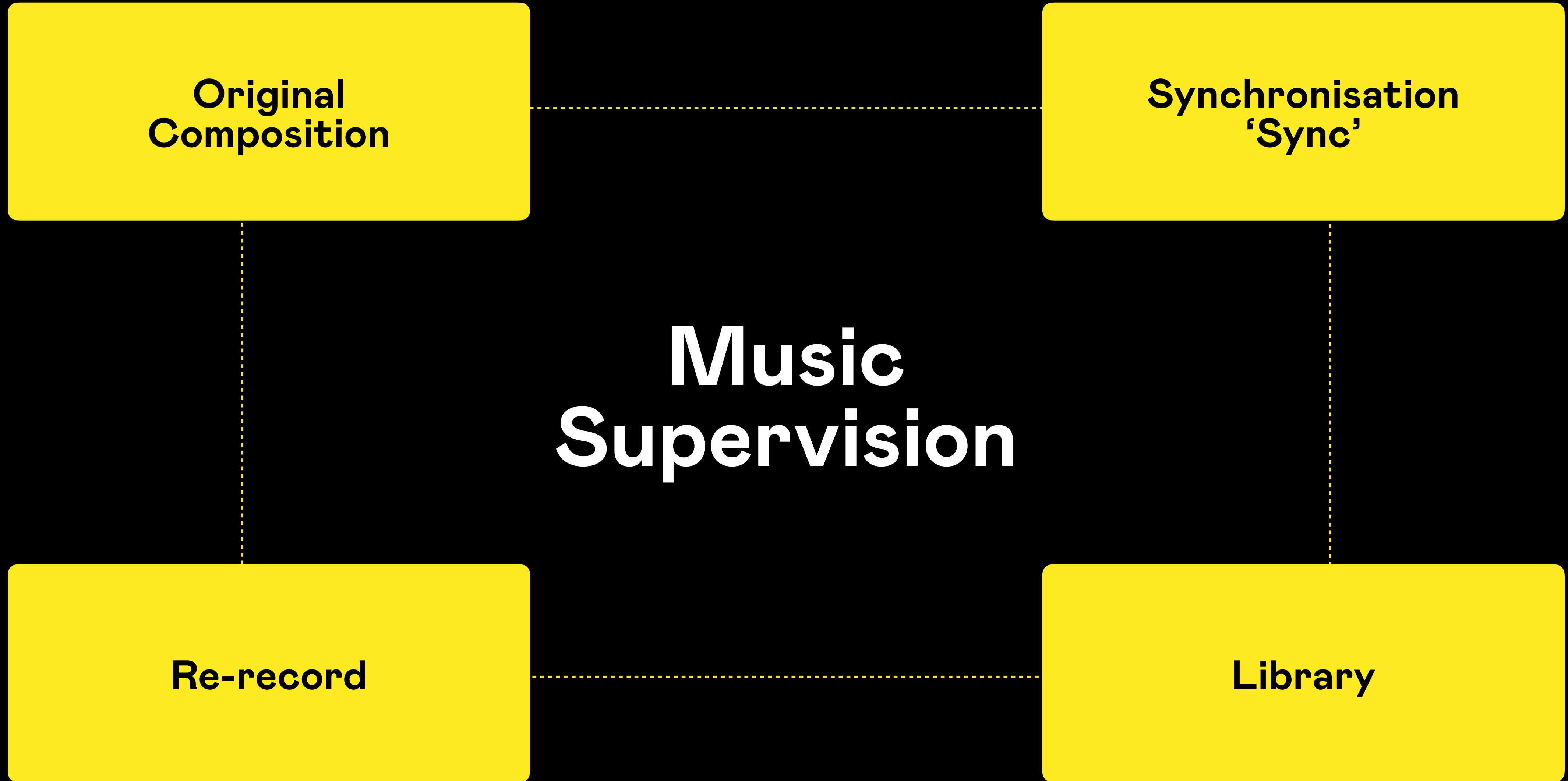
Music Supervision

Sonic Branding

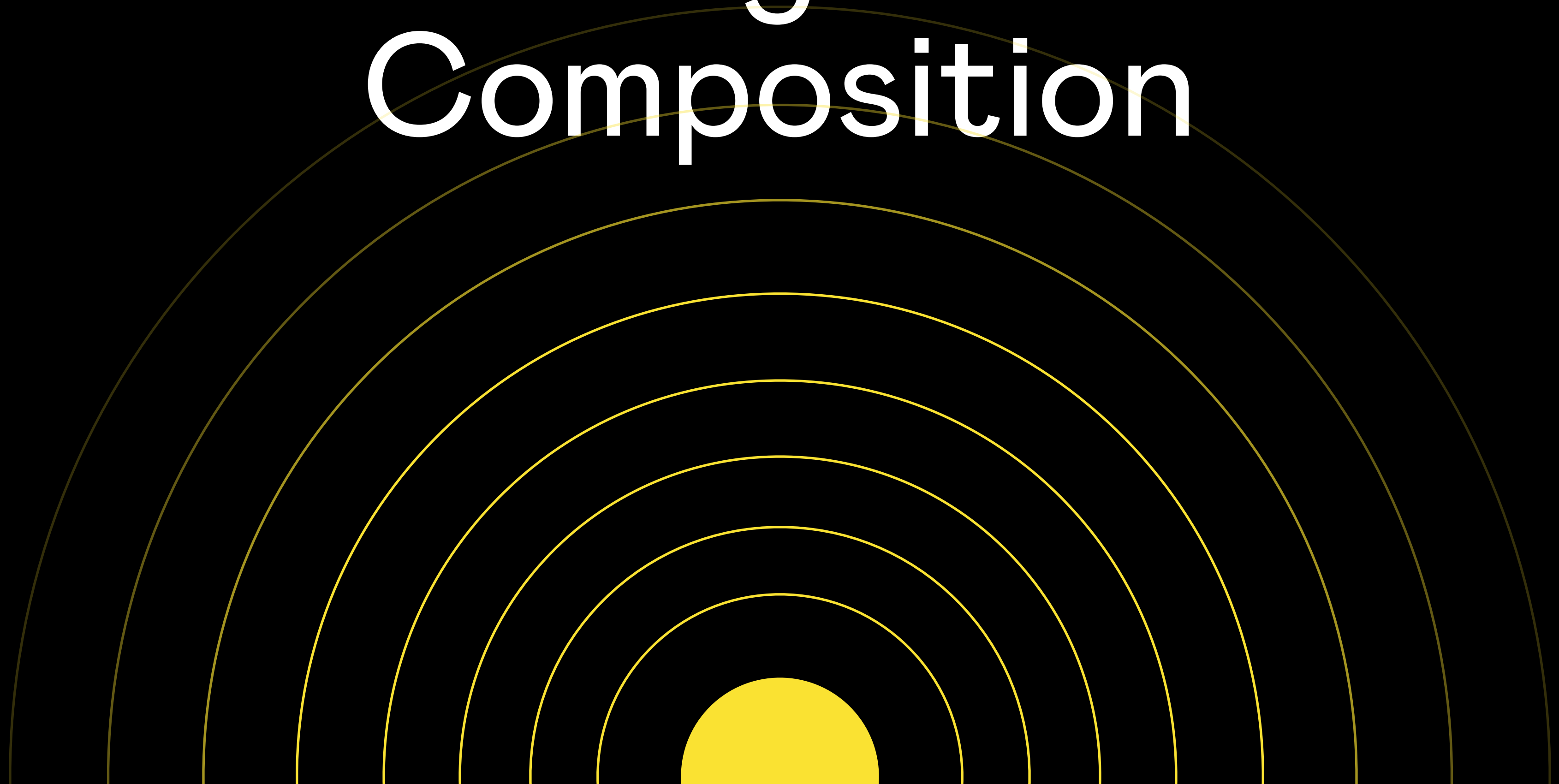
Sir John Hegarty

*“Music is 50% of
my commercials”*





Original Composition





Amazon Ritual

Team Sheet

Agency/Client

Creative Team, Producer, Director

Brief

What it might contain:

- ▶ A breakdown of the campaign/film/script
- ▶ What you'd like the viewer to feel
- ▶ Any musical references with notes likes/dislikes
- ▶ Any cue points, builds, emphasis
- ▶ Tempo (Speed), mood
- ▶ Vocals
- ▶ Supply edits v/o and sfx stems (and updates)

Music Agency/Company

Supervisor x3? (Although better single bid)

Takes brief, develops, relays to composers

- ▶ Brief meeting
- ▶ Questions
- ▶ Help to refine brief
- ▶ Help with refs
- ▶ Director input?

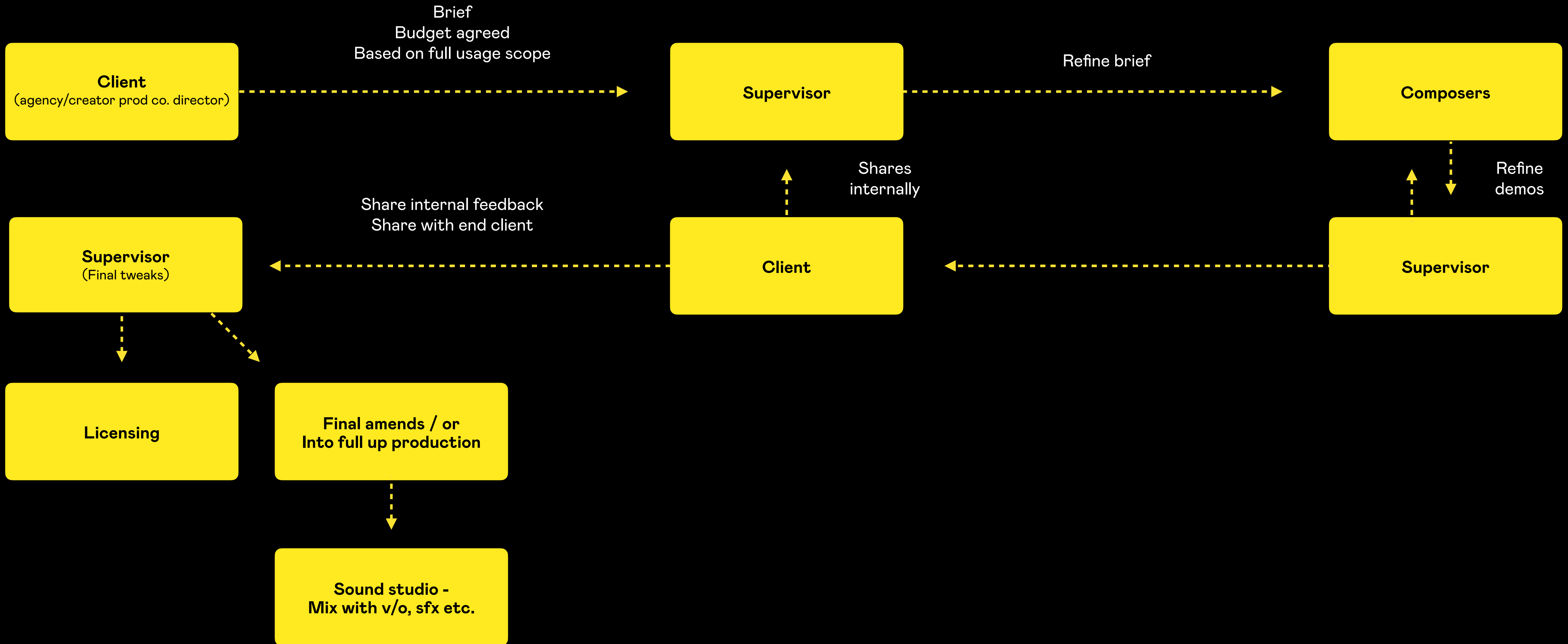
Composer/Producer

Take brief, turns it into a reality

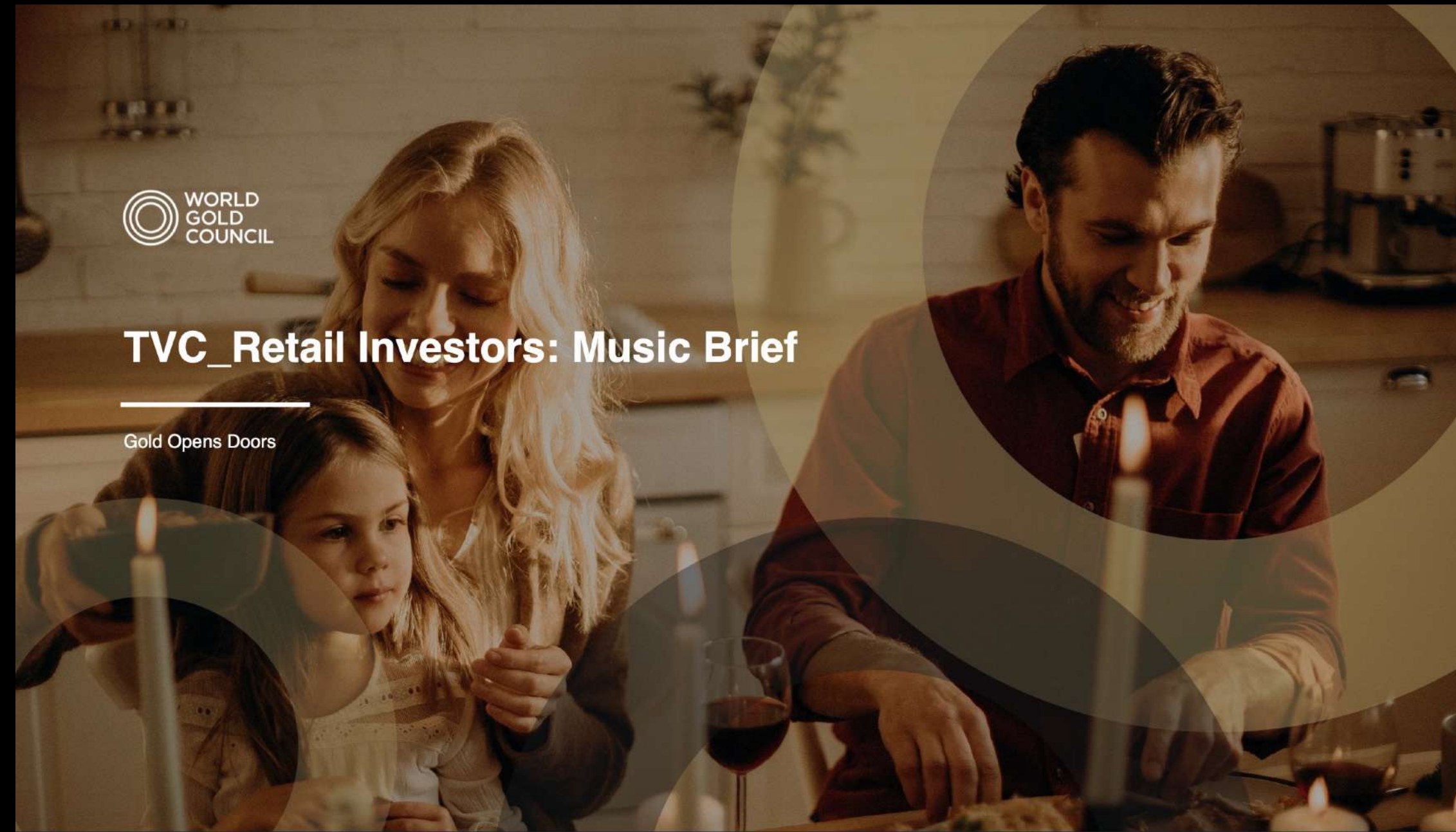
x3/4/5 budget allowing

- ▶ Take brief
- ▶ Work up ideas
- ▶ Develop with supervisor

Composition Work Flow



A good brief...



GOLD OPENS DOORS

THE SYNOPSIS

Our TVC consists of a series of life moments that will take place in different locations and times. We will follow our main character, Linda, as she moves from scene to scene through different doors. We open on her graduation—the start of her personal and financial life journey. We follow her through ups and downs until the most disruptive moment of her life... economic downturn sees her, and her peers, fired.

This TVC will have a VO that will describe each moment of Linda's life. In addition to that, we wanted to incorporate music and sounds and create an emotional piece that our viewers will relate with. We imagine an instrumental track, that, just like Linda's life, contains different beats and tempos—enhancing how each moment translates our main character's feelings.

STORYBOARD & VO



Life is unpredictable... with its inevitable highs...



And lows.



When, from that unlikely first date, we find ourselves becoming first time buyers,



When the cost of living soars but our livelihoods founder, gold can be a stalwart in times of trouble.

With a proven track record through economic uncertainty...



Gold opens doors.



Visit invest.gold



GOLD OPENS DOORS

MUSIC

Music will create an extra layer of feeling—connecting our audience with our main character, Linda. Our music will take the audience on the emotional journey of Linda's highs and lows; the happiness of moving into a new home or the sadness of losing a job. We need a score that will drive the story as our scenes play out at a fast pace.

Because the impact of economic downturn is so significant in this TVC, we also need a versatile piece—one that can accommodate a change in tone to the more sombre and negative moments of Linda's journey. The piece must also give the sound design in each of our scenes room to breathe. As we move through time – telling Linda's story – the track should seamlessly weave all scenes together and work in harmony with the transitions.

Our choice of music and mix should take the voice over into account too—we don't want anything that could clash with, or drown out, our VO. It's important that the music resonates with both the scenes and the script.



STORYBOARD & VO

MOMENT 01	MOMENT 02	MOMENT 03	MOMENT 04	MOMENT 05	MOMENT 06
<p><i>Life is unpredictable... with its inevitable</i></p> <p>We open on a door. As it parts, a beam of light pours through the frame of the doorway. The camera moves through it slowly revealing a large university hall. Thanks to the architectural details and door we see the school is steeped in history.</p> <p>We immediately see a lot of people celebrating, they all wear graduate caps. Golden confetti falls through the air, at the same time our protagonist and his partner kiss. We see the light beam between them.</p> <p>At the same time, people in the background start throwing their caps into the air.</p> <p>One of the caps wipes our shot, and we move to the next one.</p>	<p><i>And lows</i></p> <p>We enter a bedroom, we see Linda sitting on a chair at a small desk. Fearlessly, she types on a small orange laptop. The light in the room has a blue tinge.</p> <p>A sound comes from the computer signalling an email. We watch Linda click to open the email. We now see her desk from above revealing a pad with a list of names. Many of the names have been crossed out. The list's title reads "Finding the dream job".</p> <p>With a sad expression, Linda crosses another name from the list. However, another notification chimes. Linda opens this email. Her face illuminates with golden light, triggering a wide smile. Linda immediately jumps from the chair and starts jumping around in celebration. The camera leaves the room, which is now filled with a golden light.</p>	<p><i>When, from that unlikely first date, we find ourselves becoming first time buyers,</i></p> <p>We follow Linda and her partner through a front door into a living room. This room is also filled with golden light, which comes from the window.</p> <p>From the boxes in the room it's clear that they have just moved in. From the painting and DIY materials and the couple's clothing, we see that this is a place they have bought and putting in the work to better their investment.</p> <p>Linda and her partner unknowingly bump into each other while painting. From this, they smile and start dancing. As the couple celebrate, the vase falls, and breaks in small pieces.</p> <p>The golden light becomes bluish. As the vase falls, we match-cut the spinning couple from Linda's POV, with a revolving door of a financial office block – both shot at a low frame rate to give a frenetic sense of upheaval.</p>	<p><i>When the cost of living soars but our livelihoods founder, Gold can be a stalwart in times of trouble. With a proven track record through economic uncertainty...</i></p> <p>The camera stops. In the centre of the shot Linda is at her desk at an office setting. The office has a blue light, we can feel the negative energy.</p> <p>Linda is placing one last item inside of a small cardboard box containing her personal items. As soon as she gets up, she grabs the box, and starts walking towards the lifts. As we track her, we reveal she is not alone, there are dozens of other people doing the same.</p> <p>Everyone has their heads down, and walk slowly. There are sheets of paper falling from above.</p> <p>The lift doors open, a blue fluorescent light is flicking inside. Everyone gets inside, Linda, in last. She is in the centre of the elevator, in the front row. Everyone else has their head down.</p> <p>Linda suddenly puts her head up. Now golden, the light beam through the closing doors shines gold on her face, (while everyone else remains in blue).</p>	<p><i>Gold opens doors</i></p> <p>Camera pans and we see Linda's POV. The golden light now comes from a door that is slightly ajar.</p> <p>Linda opens that door, and goes through it.</p>	<p><i>Visit invest.gold</i></p> <p>Following a chink as they run through the home, and pass by the door that just opened. The child goes to the kitchen, where we can see a massive table with the family sitting around it.</p> <p>The room is filled with golden light, there is a lot of food on the table. In the centre of the table there is the vase – now repaired by kintsugi – with beautiful flowers on it.</p> <p>Linda is older now. She sits in the centre of the table, observing and her family with a big smile.</p>

Flexible

Our music will follow the narrative of Linda's story and needs to be adaptable to each moment of her life. We expect the music to blend harmoniously as we move through each scene.

The music should express a variety of different emotions and perspectives.

Emotional

This TVC has a variety of positive and negative moments. Ideally, the viewer will be able to perceive the changes in emotion without looking at the screen. In order to accomplish this we should feel a bit of tension on the negative scenes.

Unexpected

Through our music, we want to make our TVC captivating—to add a touch of the unexpected. Maybe some experimental music or sounds will help the film reflect life and it's unpredictable nature.

We want a track that is accessible to our listeners, but one that is also unique and attention-grabbing.

MUSIC STRUCTURE



NOTES

- The story needs to strike a chord with Linda's emotions without feeling too forced.
- The music should never overtake the VO. The viewer needs to listen to the narrator as they tell Linda's story.
- We do not want lyrics in our track.

REFERENCES

[Click here](#)

Spindrift
Colin Stetson

This is an example of experimental music with a human quality to it—with different keys that manipulate tone and pitch.

This song communicates a mix of feelings. It's certainly unexpected and it has an emotional rhythm to it. The flow of the track also inspires contemplation.

A track like this could provide the main layer of the music for our film. However, for the two negative moments of our TVC – Linda's nervous search for her dream job and then losing that job years later – we should experience an accompanying change in tone. The score should switch to a more sombre tone, a shift in feeling that will make it clear to our audience that something negative is happening (even if they aren't looking at the screen).

[Click here](#)

Nature is Timeless
Colin Stetson

This track provides the beauty of a cinematic melody. Similar to the other song reference, this piece also inspires that contemplative/wondering feeling that describes some of our TVC's moments. However, this piece also has an extra layer of sounds—taking the listener on an emotional journey through a wide spectrum of feelings.

Requirements

30" VO V2 WIP

30" track - the hero track used on the main TVC.

15" Cut-down - track should have a recognizable hook that can be cut-down.

6" Cut-down

GOLD OPENS DOORS

SOUND DESIGN

Sound will add an extra layer of depth to this film, it will also give our characters an added form of expression. It can be a celebratory sound that accompanies the smiles of our couple in their new home, or the echoing silence of Linda's office in a moment of tension.



SOUNDS

VO

Life is unpredictable... with its inevitable



GRADUATION
Students cheering in the background

And lows



JOB SEARCHING
Heartbeat (a possibility)
Nervous breathing
Fingers on computer keyboard
The crystal ball falling on the floor

When, from that unlikely first date, we find ourselves becoming first time buyers,



BUYING A HOUSE
The crystal ball rolling
Our character's hands against the cardboard box
The couple's happy laughs
The vase breaking
Linda's gasp at her broken ornament

When the cost of living soars but our livelihoods founder. Gold can be a stalwart in times of trouble. With a proven track record through economic uncertainty...



LOSING HER JOB
The "loud" silence
The sounds of handling a cardboard box
The sound of the object being put into the box
A gasp of sadness
Steps
The elevator doors

Gold opens doors



GOLD OPENS DOORS
The turning of a metal door handle, or hinges
The grandson's steps

Visit invest gold



RETIREMENT
The laughter of the family
Cutlery noises


DLMDD

Sascha Darroch-Davies <sascha@dlmdd.com>

 **Music Brief**

1 message


To: Sascha Darroch-Davies <sascha@dlmdd.com> 

Hi Sascha,

good to chat today.

here's the brief from creatives....

needs to be cool and contemporary.. fresh
should build from the start
good beats
we'll know it when we hear it

let's chat if you need any more info.

Regards,


A not so
good brief...

Production Costs

Demo	Development fees	Composition/production fee	Additional production fees
£350 - £1000 per demo	Approx same as demo fees	£5K - £10K	£0 - £100K
<ul style="list-style-type: none"> ▶ Singer session fee - £350+ ▶ Studio fee - £350+ 	Applicable after a couple of rounds demo tweaks and not yet awarded.	Dependant on talent/music co	e.g studio, musicians, orchestra, fixers orchestrator <ul style="list-style-type: none"> ▶ Dependant on project requirements

Green indicates **definite**
 Orange indicates **possible**

Licensing Costs

<p>Music licence fee</p>	<p>Singer licence fee/buyout</p>
<p>Dependent on usage scope = £12,000 - £15,000</p>	<p>Dependent on project requirements/talent = £2,000 - £10,000</p>
<p>[Typical scenario - 1 campaign film with derivative cutdowns]</p> <ul style="list-style-type: none"> ▶ UK only ▶ Online (with paid media/socials) TV, Radio, Cinema 	<p>[Typical scenario - 1 campaign film with derivative cutdowns]</p> <ul style="list-style-type: none"> ▶ UK only ▶ Online (with paid media/socials) TV, Radio, Cinema <p>Excludes agency singers.</p>

Green indicates **definite**
 Orange indicates **possible**

Deliverables and Licensing

Cut downs and versions

- ▶ 2 or 3 normally included but confirm upfront with supervisor re scope
- ▶ Not always as simple as it seems
- ▶ Multiple versions = time = ££
- ▶ Can be done by sound engineer in some cases

Stems

- ▶ The broken down components of a musical piece
- ▶ Often requested by sound engineer for the final mix
- ▶ Can sometimes change the sound of the end result!

Licence

- ▶ The binding contract between creator & client - **ESSENTIAL!**
- ▶ Details everything you can use the music for
- ▶ Many UK Supervisors will use PCAM's standard

Example Original Composition licence

DLMDD

Contract no. VCC-P147-A

Agreement to Create and Licence Re-Recording of an Existing Copyright Work

Between
DLMDD Limited (DLMDD) of The Ministry,
79 - 81 Borough Road, London, SE1, 1DN

(The Producer) of the one part

And
Amazon LLC of 410 Terry Avenue North
Seattle, Washington - 98109-5210
United States

(The Licensee) of the one part

whereby it is agreed that subject to the conditions set out overleaf (and subject to such amendments or additions agreed upon between the parties and set out in the Special Stipulations section overleaf) and for the consideration set out on this form, the Producer agrees to produce a recording of an existing musical work and grants the Licensee a licence to exploit the Recording for the usage stipulated below. These terms shall apply in addition to any General Services Agreement entered into between the parties (if any).

Name of the Work ('the Work')	
Composer(s)	Copyright Owner(s) (if known)

Job Details

Client	Product
Name of commercial(s)	Ident / Clock number(s)
Joyride	
No. of commercial(s)	Length(s)
Joyride	60", 30", 20", 15"

Consideration	Currency	Amount	Comments
1. Demo	\$USD		
2. Original Composition fee	\$USD		
3. Musicians and direction	\$USD		
4. Artists' fees	\$USD		
5. Studio costs	\$USD		
6. Usage charges	\$USD		
Total Fee (ex VAT)	\$USD		

Arranger's name	Arrangement fee
Nico Casal	
Date of recording	Term of use
12 October 2023	12 Months
Date of first transmission	Use expiry date
3 November 2023	2 November 2024

Artists	No. of	Basic session fee(s)	Use fee to be paid by
Musicians			
Singers			
Voice overs			

DLMDD

Licensing arrangements for existing music copyright

Arranger's name	Arrangement fee
Licence to be negotiated by	Licence to be paid for by?
Amazon	Amazon
Changes to words of music?	Changes approved by
No	N/A

Licensed media

UK Television	Internet Use*	In-store/Trade fairs	Sponsorship
Video/DVD/CD Rom	International	Editorial Other	Cinema
Radio	Telephone hold	Media	Non-commercial / showreel
Ancillary Use*	Social Media	Pre-roll / Paid	

Detailed description of use and territories

Territories US, CA, UK, Ireland, France, Austria, Germany, Spain, Belgium, Italy.
TV Term 3 Months only
Online Term 12 Months only
Licenced Media - TV, Digital, Social, Cinema, Industrial

*Definitions of UK Television, Ancillary Use and Internet Use on reverse. If part-only of Ancillary or Internet Use is licensed, specify in Special Stipulations

Consignment note details

Composer(s)	Publisher/copyright owner(s)
Music production house	Duration of music
DLMDD Limited	60"

It is expressly understood that the copyright in any arrangement of an existing work will be the property of the copyright owner of the work that has been arranged. This does not apply to arrangements of public domain works where a creative contribution has been made, which shall be treated as original compositions and licensed as such. This Licence shall be exclusive to the Licensee for all advertising purposes. Any other usage shall be subject to the agreement of the Licensee and the copyright owner of the work that has been arranged. Signed, agreed and dated by the parties or their duly authorised representatives:

Producer	Licensee
Signed By:	Signed By:
Dated	Dated

Conditions

- Definitions
 - Existing musical composition shall mean a musical composition which has not been specifically commissioned for the project hereby licensed
 - Arrangement shall mean 'adaptation' within the meaning of the Copyright, Designs and Patents Act 1988.
 - UK Television shall mean any or all television channels to the extent received by viewers in the UK, irrespective of signal delivery system (terrestrial, cable, satellite, digital or any other means and including catch up and archive on demand services associated with the broadcast channel.

DLMDD

- Internet Use shall mean any use of the commercial incorporating the Music for internet streaming, including (without limitation):
 - Pre and post-roll use on user-upload video on demand services;
 - Pre and post-roll use on closed content video on demand services;
 - Display advertising, including banners and pop-ups; and
 - In-app advertising.
 - Ancillary Use shall mean ancillary use of the commercial incorporating the Music in any media not listed as Licensed Media overleaf (without limitation):
 - in-store/point of sale;
 - trade fairs;
 - places of entertainment (eg discos, clubs, pubs etc);
 - phonelines;
 - videotapes/audiocassettes/audiocassettes for direct mail, hire or sale;
 - transport (eg taxis, buses, trains, boats, planes etc); and
 - sports stadia/venues.
 - Obligations of the Producer

In consideration of the agreements and undertakings on the part of the Licensee set out below the Producer agrees to arrange or to procure an arrangement of an existing musical composition as identified overleaf (the "Arrangement", such term not including any rights to the existing musical composition, other than in respect of the arrangement thereof) and to produce and deliver the specified sound recording(s) of the same (the "Recording"). The "Music" refers to either or both of the Arrangement and the Recording.
 - Moral Rights

The Producer in recognition of the Licensee's requirement to be able to use and adapt the Music for the purpose specified in the Licence (subject only to Condition 4 b) i) below) hereby warrants that all moral rights, wherever in the world enforceable, vested in the Producer or any other person engaged in the creation or production of the Music or any part thereof (whether such person is a company employee or an independent contractor) have been irrevocably and unconditionally waived to the extent permitted by law. Notwithstanding the above, the arranger and his publisher/agent shall be afforded a credit, wherever reasonably practicable, wherever the Licensee, client and film director receive such a credit.
 - Reservation of other Rights

Other than the Licence no rights of any kind whatsoever in or relating to the Music are hereby granted or otherwise deemed to be granted to the Licensee and in particular but without detracting from the generality of the foregoing:

 - No right or interest in respect of the copyright in the Music is granted to the Licensee;
 - Except as described in the Licensed Media the Licence does not confer:
 - any right to sell, hire or otherwise dispose of copies of the Music;
 - any right to make any arrangement or re-recording of the Work without the prior consent of the Producer (such consent not to be unreasonably withheld or delayed);
 - any right to manufacture, sell or use the Music separately from or independently of the particular purpose authorised by the Licence;
 - any right to perform the Music in public or broadcast;
 - any and all so-called publishing rights; or
 - any right to authorise others to do any of the above acts in relation to the Music.
 - Term of Use
 - The term of licensed use (the "Term") is set out overleaf.
 - The Licensee shall have an exclusive negotiation period throughout the Term and for three months after expiry of the Term to discuss extension or renewal of the licence and the Producer will be prepared to enter into reasonable negotiations with the Licensee for any alteration in the conditions of the Licence (whether as to media, territory, purpose or otherwise) and for an extension of the Term, subject in any such case to whatever mutually acceptable terms and conditions may be agreed between the parties.
 - During the Term, both the Producer and Licensee may use the production(s) in which the Recordings are incorporated including the Music for awards and showreel purposes. This may be in any medium, including the internet, save that the Licensee must confirm that the necessary permissions from third parties (including the copyright owner of the existing musical composition) has been obtained, and if this has not been forthcoming, the Licensee reserves the right to refuse such permission. Notwithstanding the above, neither Licensee nor Producer may use the productions in any medium until after its first transmission or other public use by the Licensee or Licensee's client.
 - Payment
 - In consideration of this agreement the Licensee agrees to pay the Producer the total licence fee specified in this agreement comprising the total cost of the production of the Music as set out therein plus value added tax thereon (the "fee") and such extra charges (if any) as may be agreed. The fee shall be paid by the Licensee to the Producer no later than 21 days from receipt of invoice (the "due date").
 - If the fee is not paid on or before the seventh day following the due date the Producer may, at his sole discretion on this day and at any time thereafter (so long as the fee or any part thereof remains outstanding), cancel the Licence after giving the Licensee prior notice of his intention to do so. The said Licence shall then cease and determine and be of no further effect.
 - In the event that the fee is not paid by the seventh day following the due date the Producer shall be entitled to seek and to enforce the payment thereof in accordance with sub-clause a) above notwithstanding the determination of the Licence in accordance with sub-clause b) above.
 - Trade Union Agreements

The Licensee acknowledges and agrees that the musicians engaged in the production of the Recording(s) may be employed under the terms and conditions of the appropriate trade agreement made by the IPA with the Musicians Union and/or any other existing trade union agreements, and the Licensee agrees and undertakes with the Producer that it will at all times observe and comply with the terms and conditions of
- any such trade agreements insofar as and to the extent that any such agreement relates or is applicable to the use by the Licensee of the Music.
- Warranties and Indemnity
 - The Producer warrants that the Recording(s) are original recordings. The Producer hereby agrees to indemnify the Licensee against all actions claims and demands (including reasonable legal fees) in respect of breach of copyright relating to the Recording or breach of the warranties set out in this clause save to the extent any such claim is brought in respect of the inclusion of the existing musical composition in the Music.
 - The Licensee agrees that it will fully and effectively indemnify the Producer against all costs, claims expenses and damages (including legal fees) in respect of breach of copyright, including moral rights relating to (i) arrangement, recording and any other use of the existing musical composition (unless the Producer is identified as responsible for clearance of such rights overleaf) and (ii) any use of the Music beyond the licensed use pursuant to this agreement or arising as a consequence of any adaptation of the Music contrary to this agreement.
 - Should the Music include any so-called samples or other additional copyright material, beyond the existing musical composition, the Producer shall be responsible for all appropriate clearances to meet all terms of the Licence.
 - Where there is doubt about the originality of the Music by either the Producer or the Licensee it is agreed that the opinion of an independent musicologist (appointed by the Producer in good faith) be sought. The expense of the opinion shall be borne by the Producer where such report finds unequivocally that the Music involves an infringement of third party rights and shall otherwise be borne by the Licensee. The parties will abide by the opinion given by the musicologist and should either party choose to ignore such opinion the other is released from their obligations in regard to clauses 8a), 8b) and 8c) of this agreement.
 - All obligations of one party to indemnify the other under this clause 8 shall be subject to the indemnified party promptly informing the indemnifying party of any claim or allegation that would fall under the indemnity, providing all information reasonably necessary for the defence of the claim, allowing the indemnifying party exclusive control of the conduct of the defence of any claim and making no admission or settlement of liability without the indemnifying party's written agreement.
 - The Producer's total liability under this agreement or in connection therewith, whether for breach of contract, tort or howsoever otherwise, shall be limited to the level of the total licence fees paid hereunder.
 - Assignment

The Licensee may assign the whole (but not part) of its interest under this agreement provided that written notice of the assignment is given to the Producer, and that any such assignment or transfer shall be made strictly subject to all terms and conditions of this agreement.
 - License

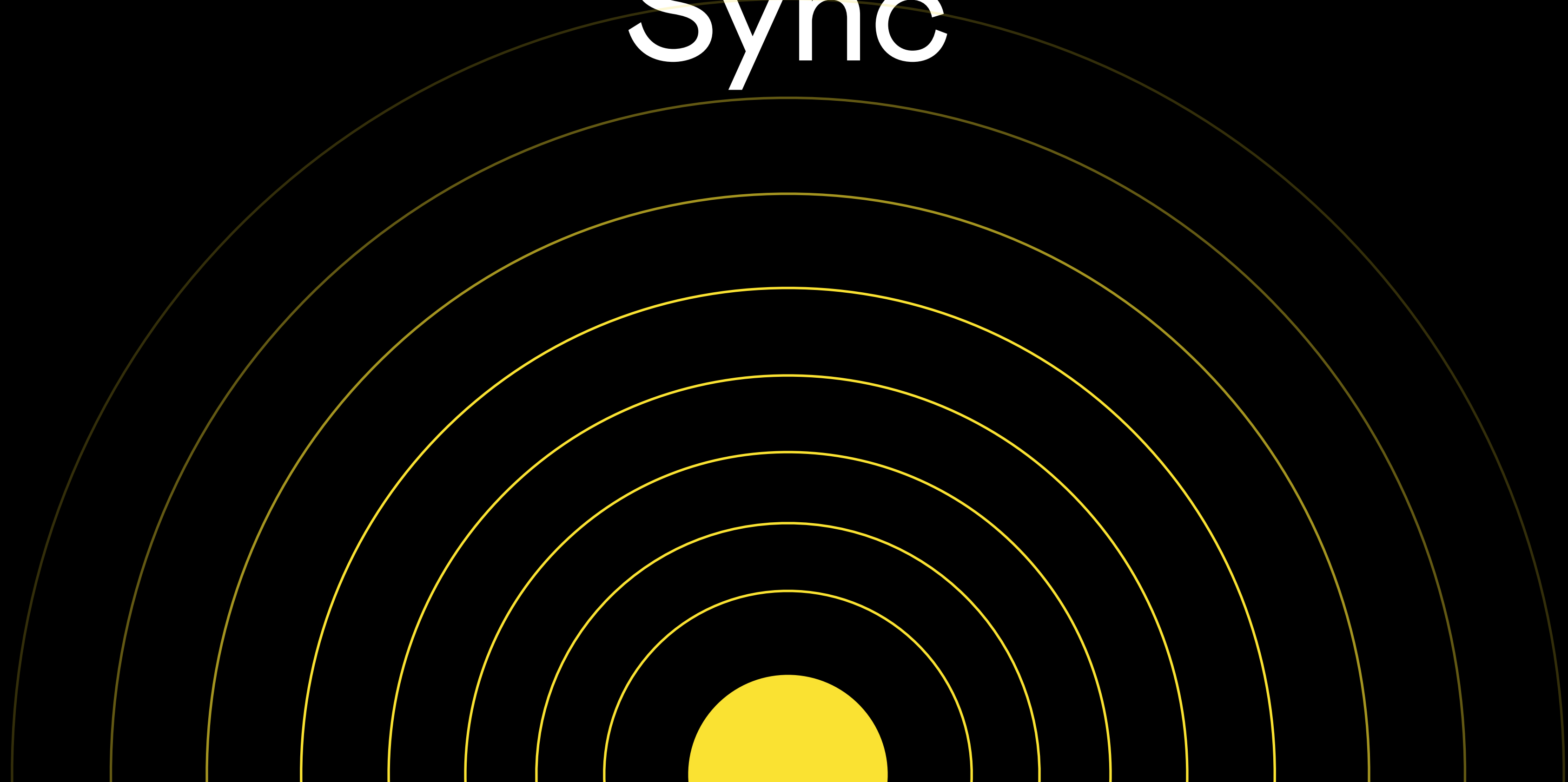
Subject to the terms of the licence set out overleaf, together with the special stipulations set out below, the Producer as owner, licensee or (as the case may be) the agent of the owner of whatever copyright may subsist in the Music, grants to the Licensee a licence to exploit the Music only in the Media in the Territory for the purpose(s) and otherwise in accordance with the provisions set out overleaf (the "Licence").
 - Required Notifications

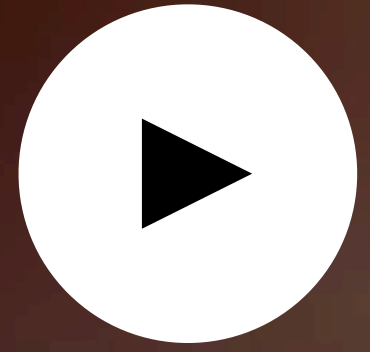
The Licensee hereby undertakes and agrees that:

 - It will provide the Producer from time to time as requested with full written details of all uses of the Music including the periods and the media and territories in which the production is used, provided that the Producer shall not make any such requests which are unreasonable by virtue of the amount of detail required.
 - It will at all times notify and keep the appropriate broadcasting/transmitting authority fully informed of full details of the Music its composer and copyright owner in order that such authority may fully comply with its obligations in respect of payment for the use thereof to such bodies as the Performing Right Society Limited.
 - General
 - These terms, the form overleaf and any document referred to herein constitute the entire agreement between the parties and shall replace and supersede any other terms presented, offered or agreed.
 - Any dispute arising from or in any way connected with this agreement will be governed by the law of England and Wales and the parties submit to the non-exclusive jurisdiction of the appropriate courts of England

Special stipulations

Sync

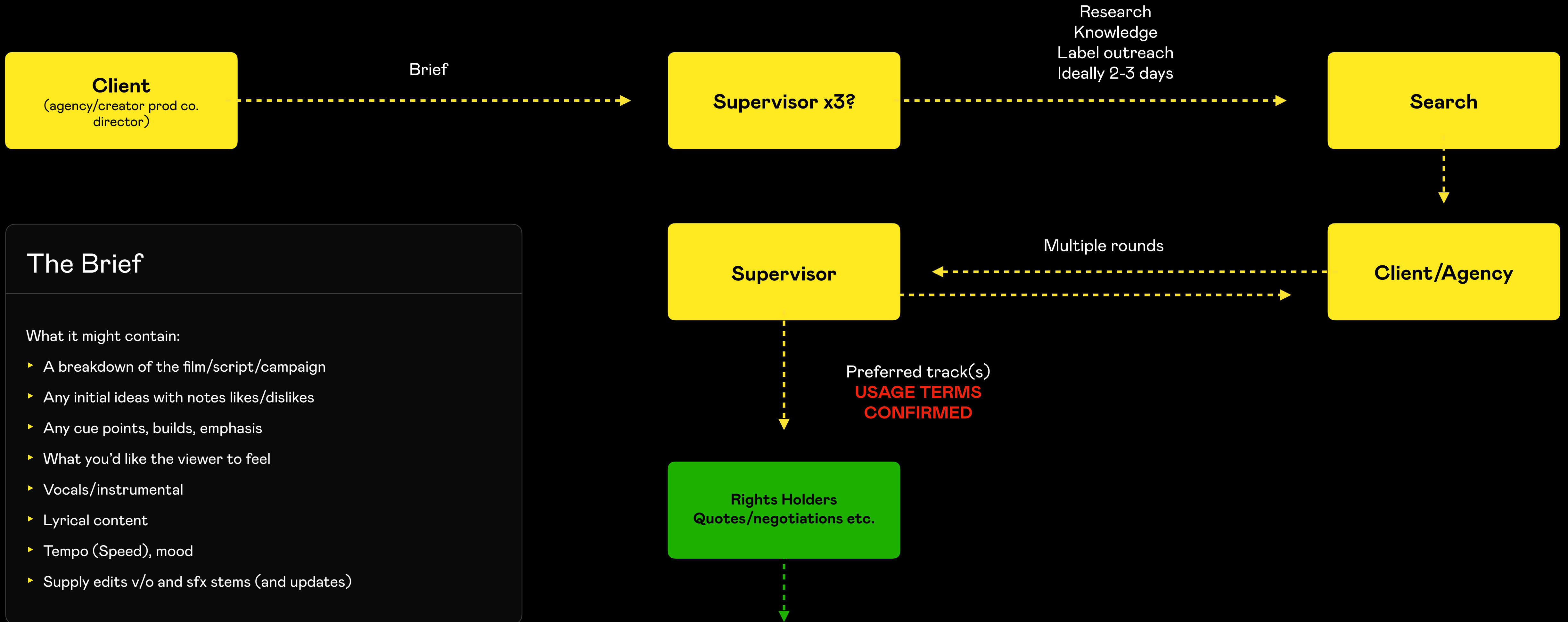




MINI New Family



Sync Work Flow Part 1

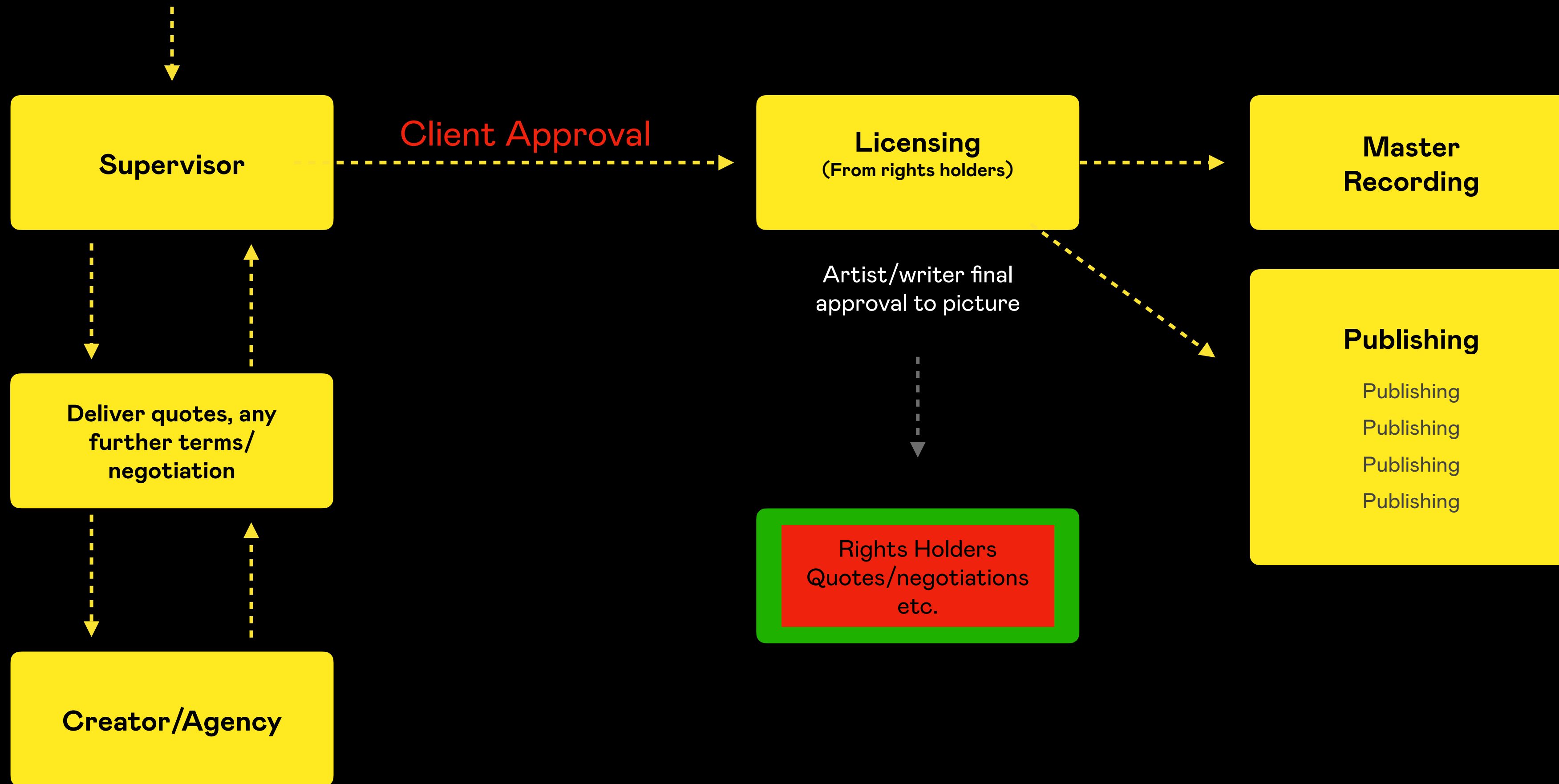


The Brief

What it might contain:

- ▶ A breakdown of the film/script/campaign
- ▶ Any initial ideas with notes likes/dislikes
- ▶ Any cue points, builds, emphasis
- ▶ What you'd like the viewer to feel
- ▶ Vocals/instrumental
- ▶ Lyrical content
- ▶ Tempo (Speed), mood
- ▶ Supply edits v/o and sfx stems (and updates)

Sync Work Flow Part 2



Rights Holders

- ▶ Control **all rights** embodied in the compositions and recordings
- ▶ We're interested in 'synchronisation' rights
- ▶ We must secure these rights from labels and publishers to use the music in our content

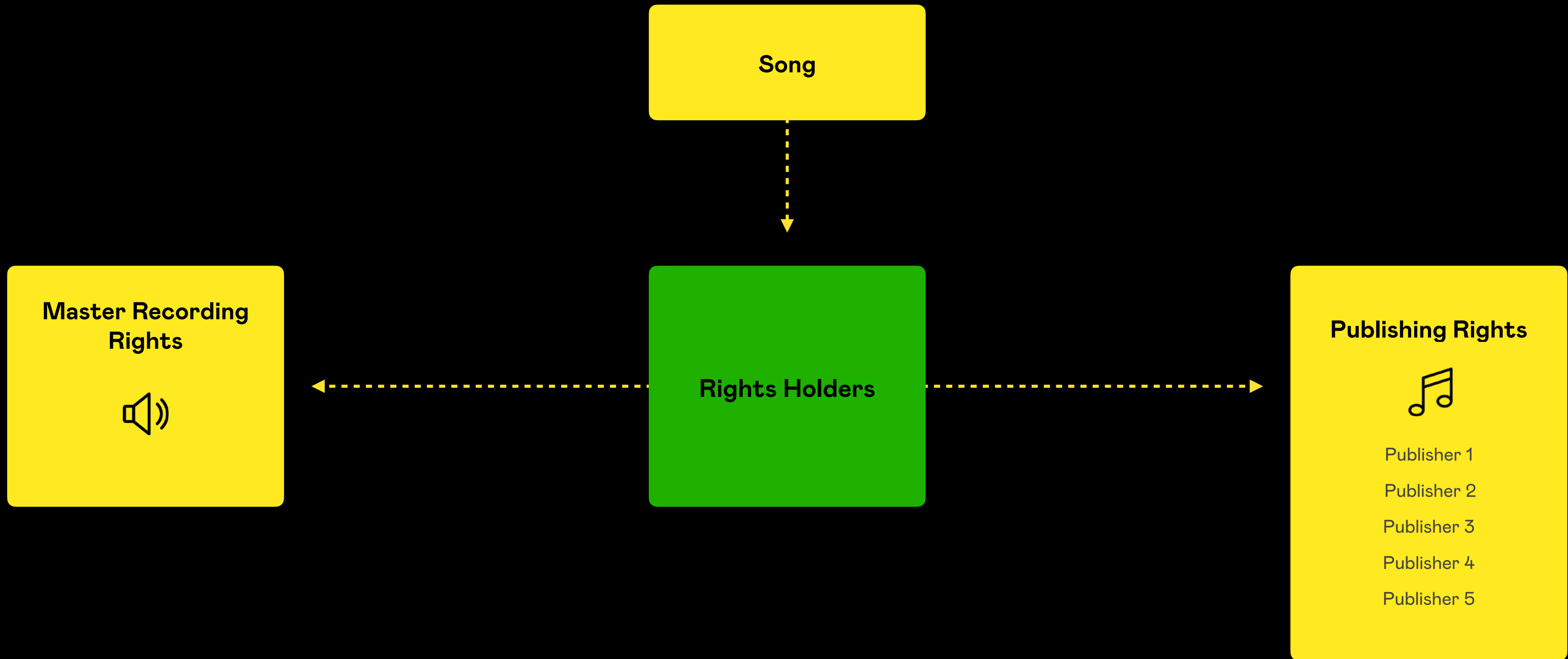
Record labels

Rights in the sound recording

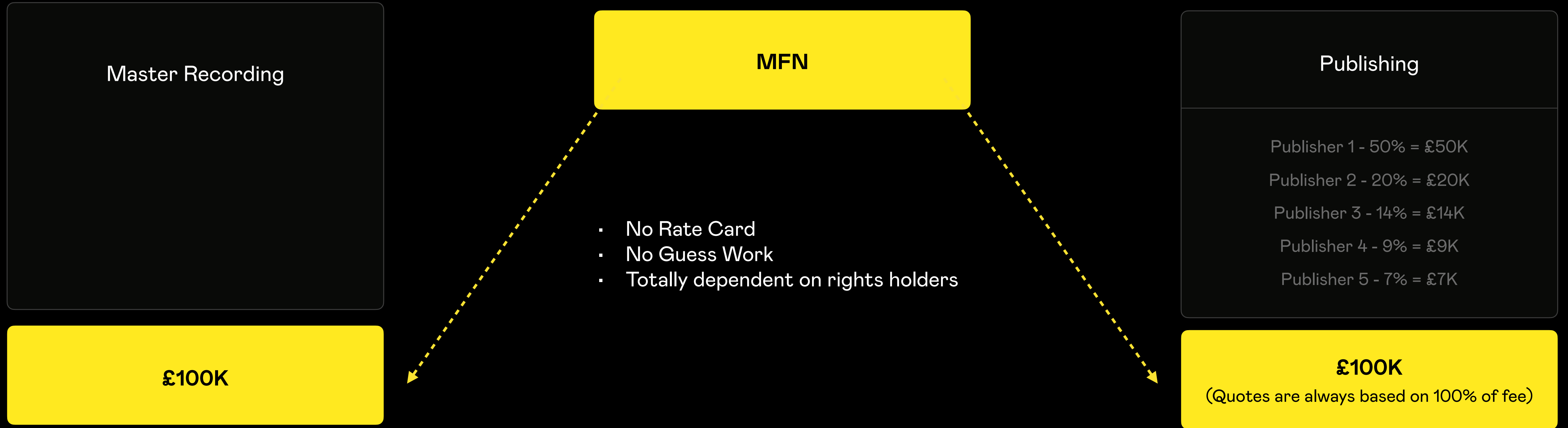
Publishers

Rights in the composition

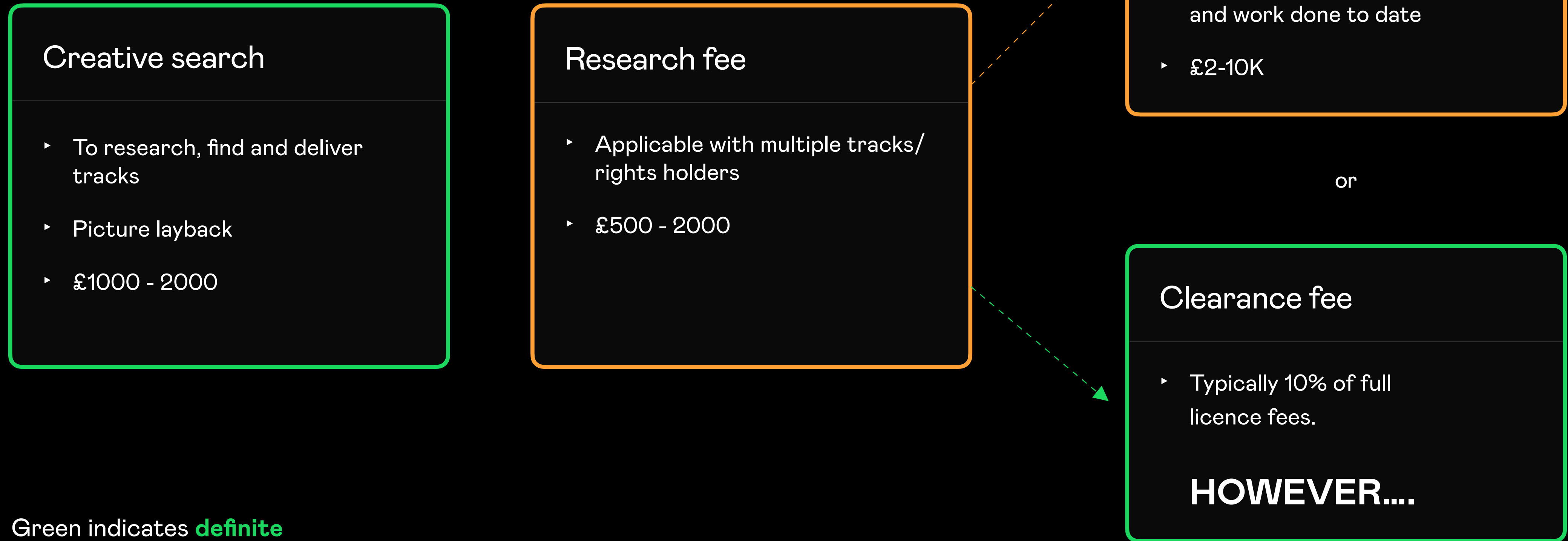
Rights Explained



Sync Negotiation



Supervisor Sync Fees Breakdown



Green indicates **definite**

Orange indicates **possible**

Union Fees

Some have rate cards

Typically 4% of your music budget

Musicians Union (UK)



SAG/AFTRA (USA)



AFofM (USA)



Example sync licence



SYNCHRONISATION LICENCE FOR MUSIC IN COMMERCIALS

BETWEEN:

Licensor: UNIVERSAL MUSIC PUBLISHING LIMITED, 4 PANCRAS SQUARE, LONDON, N1C 4AG

and

Licensee:

DATED: 20/09/2023

The licence granted herein is conditional upon the Licensee paying the Fee in full within 14 days of the date of the Licensor's invoice for such Fee.

In consideration of and subject to payment of the Fee the Licensor grants to the Licensee the non-exclusive right to record, edit and use the Composition (to the extent only that it is owned and / or controlled by the Licensor) solely in timed synchronisation with and as part of the soundtrack of the Production for transmission on the Media and in the Territory for the Licence Period as those terms are defined in the Schedule below and in accordance with and subject to the attached General Terms and Conditions. In the event of a conflict between the Schedule and the General Terms and Conditions the former shall prevail.

Signed by

For and on behalf of the Licensor
UNIVERSAL MUSIC PUBLISHING LIMITED

Signed by

For and on behalf of the Licensee

SCHEDULE:

Composition details:

Title:

ISWC Number:

Percentage of Composition owned and / or controlled by Licensor and licensed hereunder: 41.67%

Writer(s) of Licensor's percentage:

Publisher(s) of Licensor's percentage: UNIVERSAL MUSIC PUBLISHING LTD., PEEP BO MUSIC AND UNIVERSAL POLYGRAM INT. PUBLISHING, INC.

Co-writer(s):

Production details:

Title of Production: FREEDOM ALL THE WAY

Client:

Product and brand:

Clock Numbers:

No. of scripts for the Production and duration of each:

1 x 60" + edits and cut-downs with minor lyric change – subject to final writer approval.

* all assets to be linked to the same campaign and be clearly visibly similar *

Rights do not include any co-promotions/cross-promotions of any kind or any other interactive promotions (including without limitation TikTok challenges, Snapchat lenses, etc.) which will be subject to separate approval in each instance and additional fees.

Fee:

In consideration of the grant of rights set forth in the Schedule, Licensee shall pay the Fee to Licensor, which shall be paid in two instalments as follows: (i) £13,021.88 plus VAT (Based on 100% fee of £31,250.00) shall be paid within 14 days of invoice date; and (ii) £39,065.63 plus VAT (Based on 100% fee of £93,750.00) shall be paid within 14 days of invoice date, such invoice to be issued by 31/12/2023

Media:

TV - All forms of Broadcast Television (Terrestrial, Cable, Web & Mobile Simulcast, Digital, Interactive, Satellite & VOD (streamed catch up service only))

Online (Streamed and in-context)

Cinema

Radio

Territory: UK

Licence Period(s): 12 months from 06/01/2024 to 05/01/2025

TV – commencing 06/01/2024; non-consecutive usage across 12 months (not exceeding five months in total).

Special Conditions (if any):

In the event that the co-owners of the Composition or the owner of the master recording by Fatboy Slim receives a pro-rated fee higher than set out herein plus VAT for use in the Production, then Licensor shall be entitled to receive a fee in the same amount thereof and such higher fee shall be deemed to have replaced the fee set out above and shall form part of this Licence.

"Streamed" shall mean the non-downloadable linear exhibition of the Production via the Internet or any intranet (i.e. any personal, company or access restricted network) including mobile/wireless devices solely for non-commercial personal or home use provided the Production is offered only in its entirety.

YouTube use

The Licensee understands and agrees that Licensee's submission of the Production embodying the Composition(s) to the YouTube website or any YouTube products, software, data feeds and services offered on, from or through the YouTube website (the "Service") shall be subject to YouTube's standard terms of use, conditions, policies and practices. Neither party assumes any responsibility for YouTube's terms of use, conditions, policies or practices nor for any outcome resulting from the implementation of the same, and each waives and releases the other from any claim in connection with the same.

The Licensee is not entitled to:

(i) knowingly claim ownership of the Composition(s) and/or assets of the Composition(s) embodied in the Production and uploaded onto the Service; or

(ii) upload the Production incorporating the Composition(s) onto the Service in any way that would intentionally prevent the Licensor from claiming ownership of the Composition(s).

In the event the Licensee receives any music publishing income directly attributable to the Composition(s) included in the Production and uploaded by the Licensee onto the Service either as a result of: (i) claiming ownership of the Composition(s) and/or assets of the Composition(s) embodied in the Production and/or; (ii) preventing the Licensor from claiming ownership of the Composition(s), the Licensee shall, as the Licensor's sole remedy, pay such income to the Licensor.

Re-record





Amazon

Joy Ride



Re-records

Why re-record?

Tone or vibe of
original doesn't fit film

Contemporise

Cost

Needs to be an
instrumental

New lyrics/parody

Can't clear
original for use

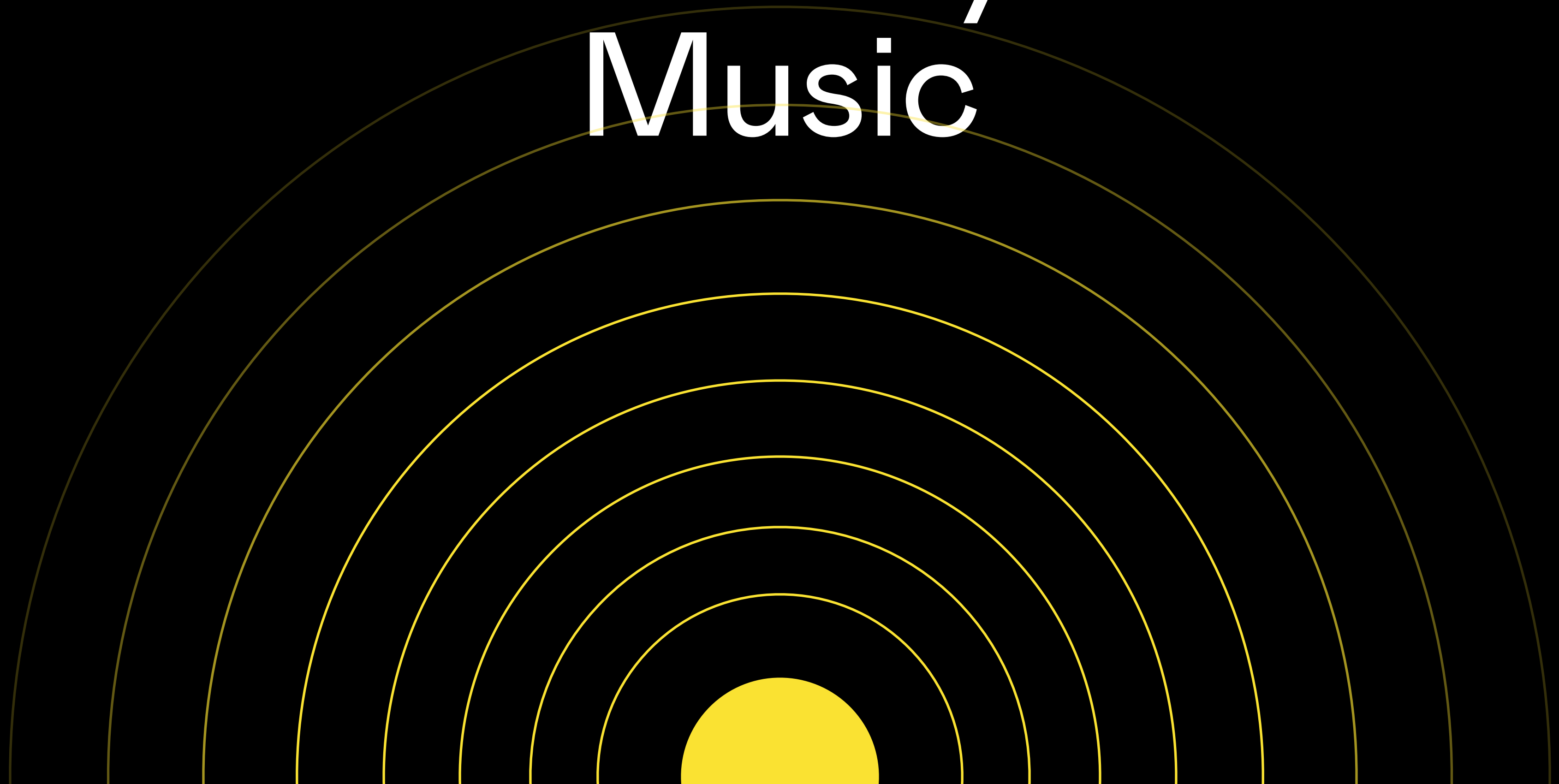
Can't edit
original sufficiently

Re-record Fees

Combines workflow from Original Composition & Sync



Library Music





Barclays

Women's FA Superleague



Why use library music?

Pros

Cheap

Quick

Loads of it

Easy to clear!

Cons

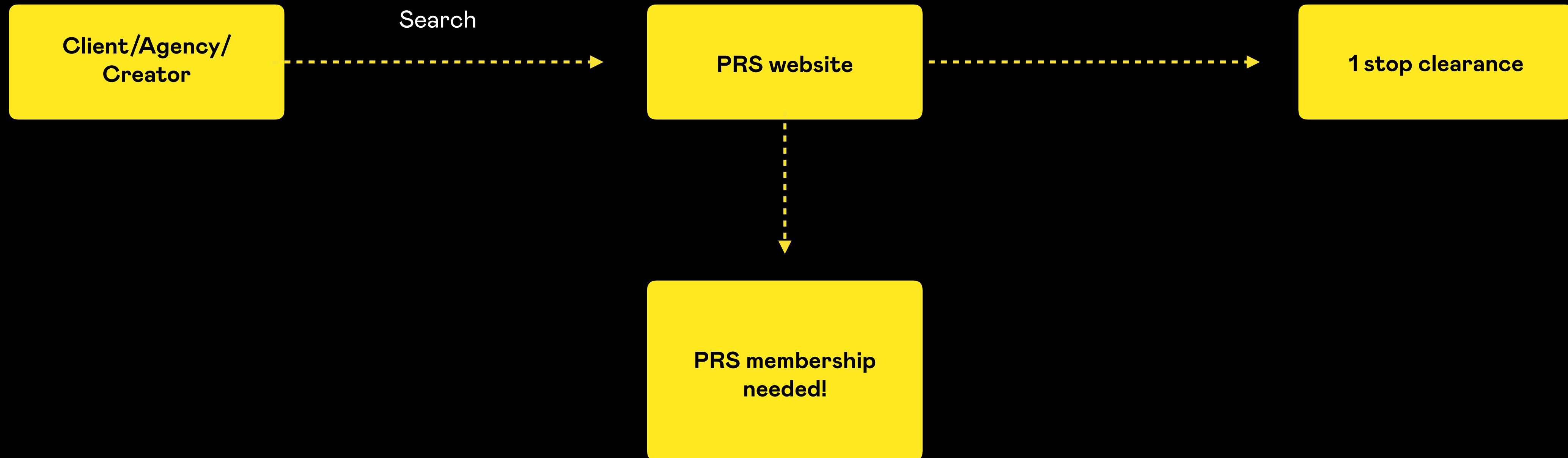
Quality

Lack of flexibility on edits, crafting, 'bespokeness'

No exclusivity

Self source / clear

Library music work flow



Advertising



Type of production

- Content designed directly to promote a brand, product or service to the general public
- Projects with paid media spend (e.g. pre-rolls/paid social posts)
- Productions that have a call to action (eg 'Buy now!')

Good to know...

- Licences last for the life of production*
- Full Network Radio Advertising rates include online exploitation through simulcast radio services
- Linear TV includes terrestrial and online simulcast transmission only
- VOD includes all forms of video on demand services (e.g. AVOD, BVOD, SVOD, TVOD)
- Per track rates allow unlimited direct cut downs and tag end changes for a single product, under the same media and territory, within the initial 12 month period*
- Campaign rates cover 1 track across unlimited adverts of a developing theme for a single product, under the same media and territory, within the initial 12 month period*
- If you've made an application previously and require additional rights, please get in touch about a top-up licence
- If you are hosting the content on your own website, you may require a Performing Right Online Licence (PROL) to cover the communication to the public right. Please refer to the **PROL rates** on [page 12](#)

*Any such edits/versions broadcast within the initial 12 month term are cleared for the lifetime of the production. Any new edits/versions created and broadcast after this time will require additional licensing.

Media	Territory	Per 30s	Per Track	Per Campaign
All Media	Worldwide	£8,600	£13,275	£21,340
	Single Continent	£4,375	£6,563	£10,500
	UK & Eire (or any other single country)	£3,125	£4,688	£7,500
Linear TV (all channels)	Worldwide	£5,850	£8,775	£14,040
	Single Continent	£2,750	£4,125	£6,600
	UK & Eire (or any other single country)	£1,750	£2,625	£4,200
Video On Demand Services (VOD)	Worldwide	£2,000	£3,000	£4,800
	Single Continent	£1,060	£1,590	£2,545
	UK & Eire (or any other single country)	£760	£1,135	£1,820
Online (excl. VOD)	Worldwide	£750	£1,500	£2,500
	Single Continent	£400	£795	£1,325
	UK & Eire (or any other single country)	£300	£570	£950
Full Radio Network	UK & Eire (or any other single country)	£950	£1,425	£2,280
Single Radio Station	Local / Regional	£75	£115	£184
Cinema or DVD Ads	Worldwide	£1,000	£1,500	£2,400
Public Location	Worldwide	£210	£315	£504

Campaign range rates for more than 1 product are available upon request.



Unsure which rates apply to your online content?

Please refer to our guide on [page 3](#).

Need further support in finding the right rate for your production?

Please contact the licensing team.

Library Music rate card

Checklist

Original Composition

- Final mixes, stems if required
- Fully executed licence, signed and countersigned both parties
- Singer/player sign-off if needed
- Invoices
- Completed fact sheet info

Sync

- Fully executed licence from all parties signed and countersigned
- Final and correct version of the recording you're using .wav .aiff - NO MP3s!
- Allowance for union fees 4%
- Completed fact sheet info

Re-Record

- Right to re-record acquired
- New recording, versions, mixes and stems (NO MP3s!)
- Approval of new recording from publisher(s)
- Fully executed licence from all publishers and recording rights holder signed and countersigned
- Completed fact sheet info

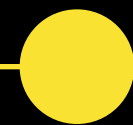
Library Music

- Final mixes, stems if required
- Fully registered MCPS usage licence
- Completed fact sheet info

Sonic Branding



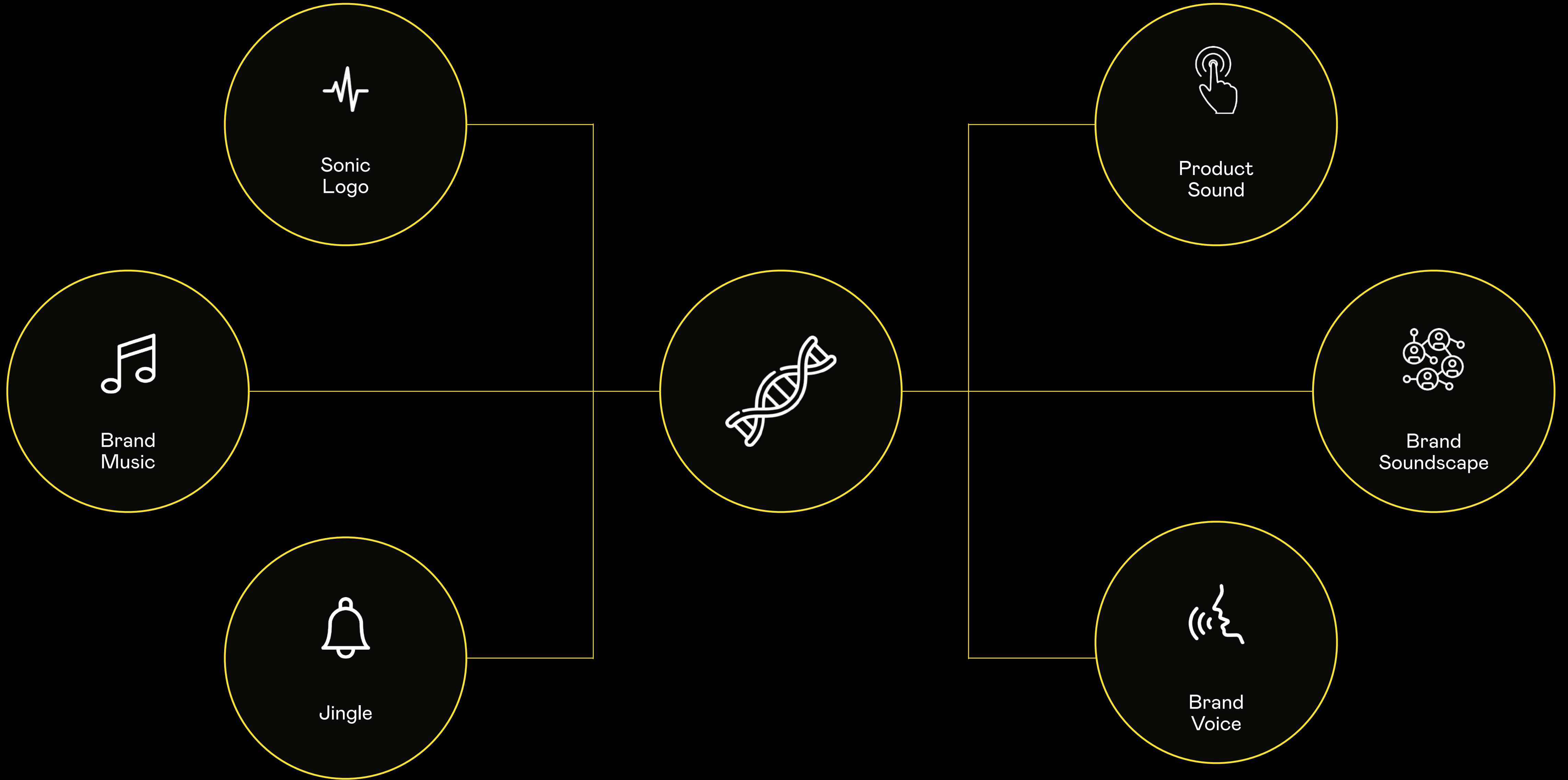
What is Sonic Branding?



We know what a brand looks like,
what does it *sound* like?

It's the art of capturing the identity and
story of a brand through sounds and music.

When successful these sounds become embedded
within our psyche and immediately make us think
of the companies associated with them.



Everywhere, anytime, across all touchpoints



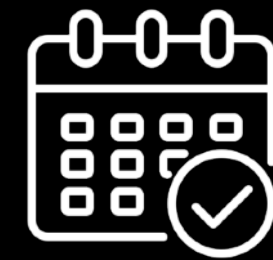
TV



Radio



Social



Events



Sponsorships



VR



Cinema



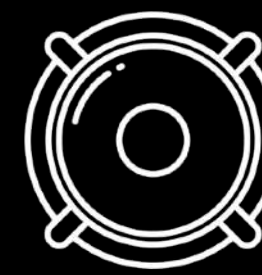
Apps



Podcasts



Brand Voice



Product Sound



Telephone Hold

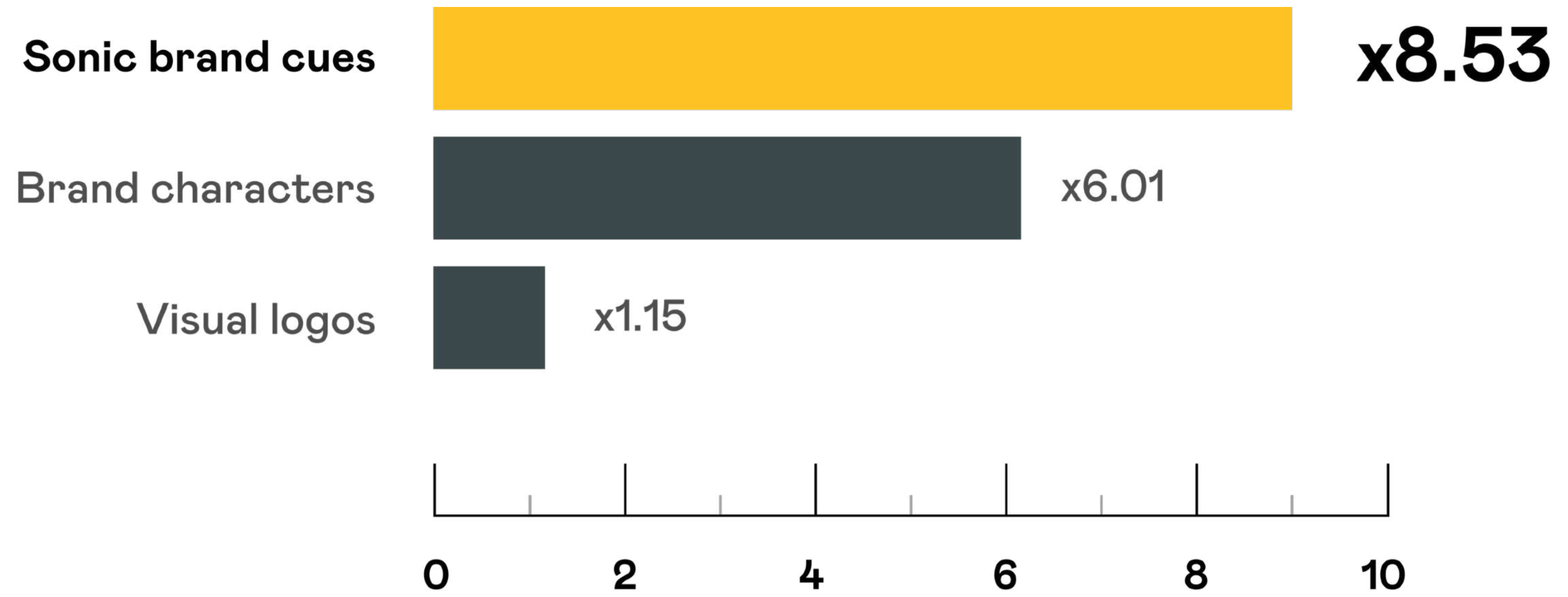
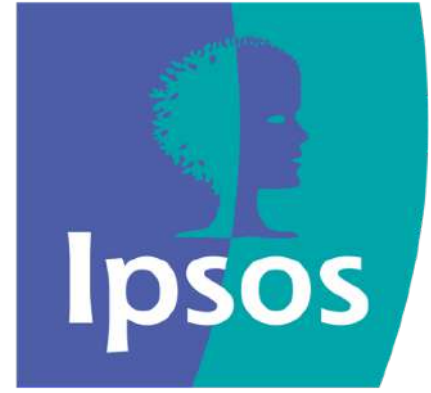


Betway

PROJECT DETAILS

Sonic Logo

Voted Best Newcomer by
MarketingWeek & Mark Ritson



DLMDD branding process.

A phased branding process.

01



Discovery.

FINDING THE SOUND

02



Creative.

MAKING THE SOUND

03



Production.

RECORDING THE SOUND

04



Activation.

LAUNCHING THE SOUND

Thank you... any questions?

Sascha Darroch-Davies
Co-Founder
sascha@dlmdd.com