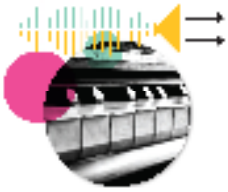


DO THE RIGHT THING: The world of music licensing made simple



If you're adding music to pictures in film or tv, it's important to understand what rights, or permissions, you need to clear before making it publicly available. Different types of music require different rights, and a summary of these can be found below, along with contact numbers to assist with clearance.

To put music with visuals you need to have two sets of rights cleared; a *synchronisation*, or '*synch*' license from the publisher of the music, representing the composer (i.e. the melody and words, regardless of who performs them) and a *dubbing license* from the sound recording owner (usually the record company).

What different types of music are available to license?

Specially composed music: You can commission music for your production, you can write and record it yourself or if you know someone who writes you can ask them. Commissioning music can be expensive and there are no fixed rates so it's a question of agreeing a fee. If you commission music you usually won't need to clear any rights to use music in your film as this will be part of the agreement with the composer.

Commercial music: This term covers all kinds of commercially available music, from Abba to ZZ Top, Pavarotti to Prokofiev. Generally speaking the better-known the performer and track, the more it will cost. There are no set fees for commercial music, and all rates are negotiable. To use commercial music you'll usually need a *synch license* from the composer's publisher and a *dubbing license* from the artist's record company. If the composer(s) died more than 70 years ago, then the musical work is no longer in copyright in the UK, and you don't need a *synch license*. In the UK, sound recording copyright last for 50 years after first release, so if it's an old original recording you won't need a *dubbing license*.

Library (Production) music: Unlike commercial music, library music generally won't be well-known music, but is specially composed with film and television in mind. There are over 100 library/production music companies in the UK and you can license their music through MCPS in units of 30 seconds, or via blanket licenses. Rates vary according to use and a rate card with full details and a list of companies are available from MCPS. The advantage of library music over commercial music is that one license covers all *synch* and *dubbing rights* so you don't need separate clearances.

Audio Network music: Audio Network has a library of almost 40,000 top-quality tracks in all styles which you can license directly rather than as library music through MCPS. One simple license clears all of the music in the catalogue for world-wide use forever. The advantages of Audio Network over conventional Library Music are that you don't have to buy music in 30-second chunks, there is no additional clearance for the world, and above all, it works out much cheaper.

To conclude: Copyright in music is protected by law, and it's important to ensure that you don't infringe anybody's copyright. It's impossible to cover all details in a short summary so if you're in any doubt please check with the rights owners before assuming something is OK. Never think 'no-one will notice'. Every piece of film has the potential to be a global blockbuster, and once it attracts attention the rights owners will start to get interested. Always obtain independent legal advice if you're in any doubt over your position. This information is intended as a guide only. Please email us at office@audionetwork.com with any specific questions, and we'll do what we can to help.

Audio Network	The world's greatest music library. Probably	020 7242 2311
MCPS	Representing MCPS music libraries	020 8378 7500
PPL	Phonographic Performance Ltd (representing record companies)	020 7534 1000
PRS	PRS for Music (representing publishers and composers)	020 7580 5544