

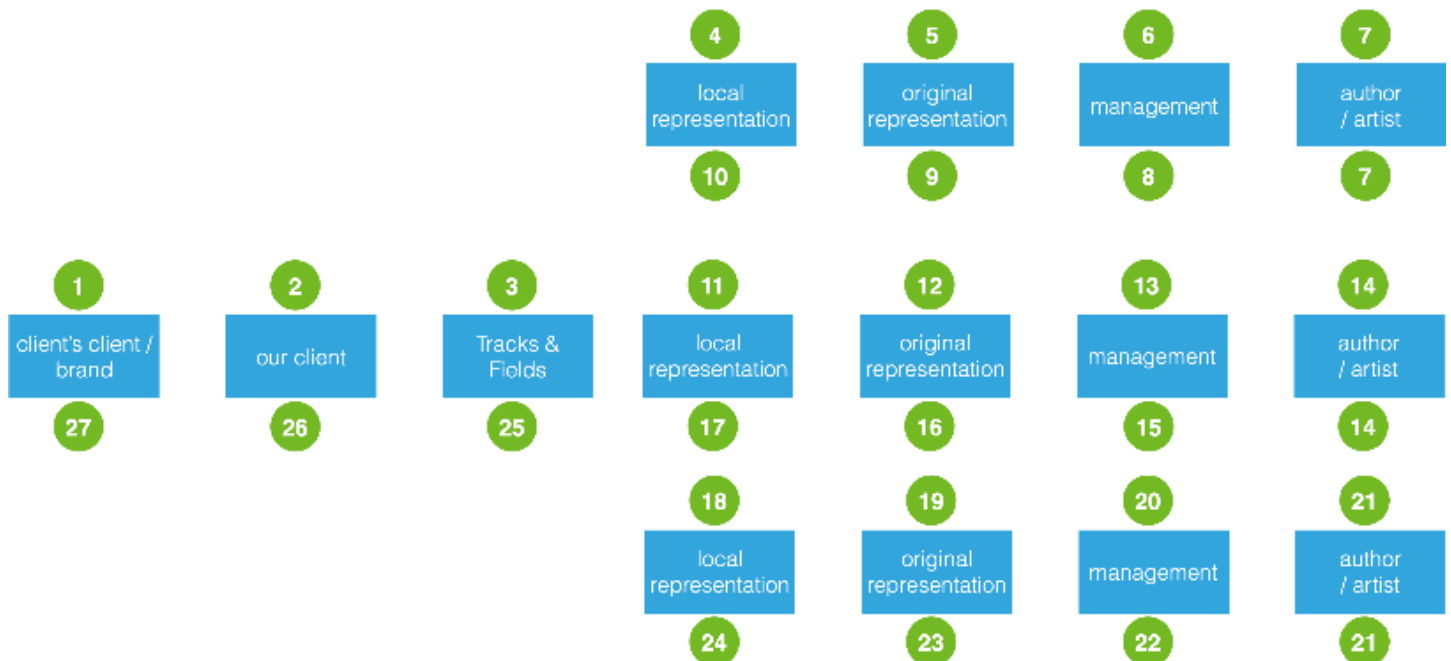
Music clearance process

Introduction

Clearances are (to a large part) still long, time consuming and tedious processes



If (as usual) several rights holders are involved, this process multiplies. And even further when clearing several songs.



Managing the clearance process

It's in the client's interest to get the information needed as quickly and as precise as possible.

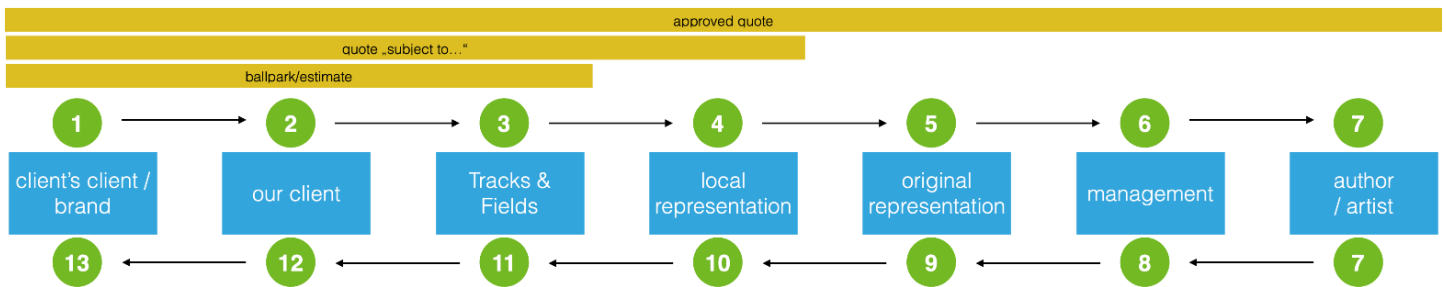
At the same time, it's in our interest to give a speedy and accurate reply and not to spend unnecessary efforts in clearances.

Here there are 2 things to keep in mind/ cater this goal.

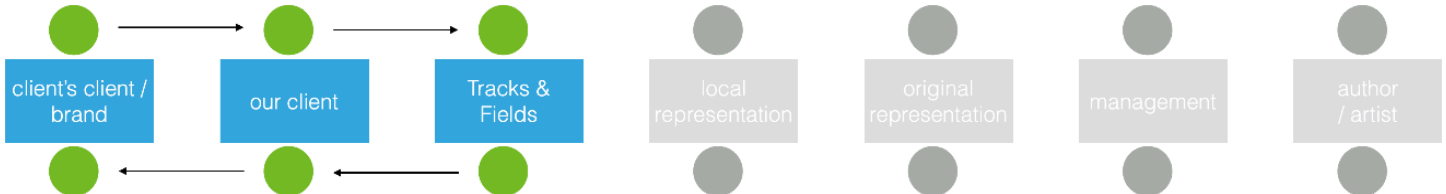
A. CUTTING THE CHAIN

Depending on project requirement we do not need to take the full approval chain.

How do we know if this can be applied ? Either the client tells us directly („just need a ballpark“) or we can conclude from the situation or we just re-confirm with the client.



Ballparks/estimates

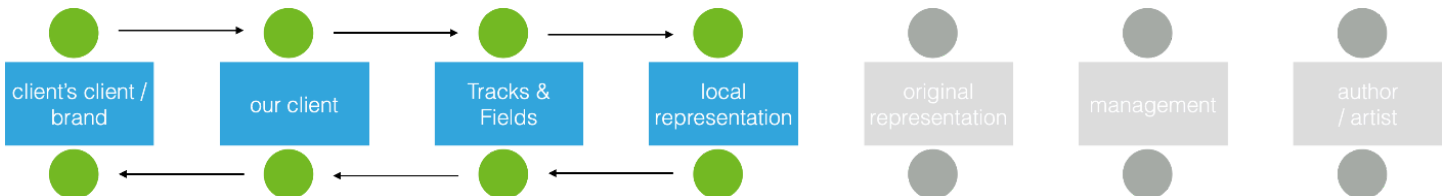


Typical situations:

- client is very early in project (e.g. pitching phase) and wants to check if a creative idea is viable
- client has a low budget, but brand wants to know the price of the reference
- (indie) film project with low budget, agency showreel wanting to use a hit
- all situations where budget and expected fee are very far apart

The Music team, Christian or Steve can give an estimate.

Quote "subject to"



What it means:

- the quote is given by the (local) representer subject to approval by the original rights owners
- this is the standard procedure when clearing famous songs. Only when the client confirms that she would be OK with the fee quoted and asks for approval, we start the approval process
- in most cases, the give quote is approved later on. But it can also happen that the quote is increased, buyouts are restricted, or request is rejected

Typical situations:

- basically every clearance of a famous song
- when there are several songs considered for a project

Summary:

Assess what level of approval/price estimate is needed

If unclear, ask the client

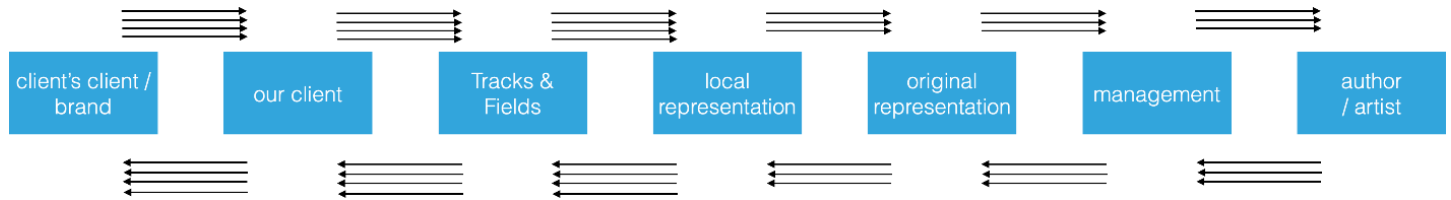
Otherwise, judge from the parameters given, which level is needed.

Be precise towards the music team in what is needed (ballpark, subject to...)

Be equally precise towards the client, making him aware that the price may change later on etc.
Only start approval process if client gave green light (and only start it on this one or VERY FEW tracks)

B. AVOID CHANGE LOOPS

Too many change loops take up a lot of time, efforts and can even lead to denial (if the rights holders are just fed up with the request).



Summary:

- Get clear buyouts from the client, if unsure, ask for clarification
- Understand what rights the client needs (original master, cover, re-recording....)
- Anticipate further uses (e.g. when you know from previous licenses of that brand)
- Be generous in used length (rather add 10-15 seconds on top), also add cut-downs, edit variations, different tag-ons, teaser
- Anticipate language adaptations in a multi-territory deal (or countries that speak several official languages, like eg. Switzerland)
- Always include PR/award and showreel when your client is an agency
- Be precise in briefing the music team for ballpark/quote, bring the buyouts in the common format (use/duration, media, territory, term) so it is easy to understand → Don't just copy the 1 page buyout description.