

# Music Supervision Workshop

# Hi I'm Tim,

**Launched DISCO in LA in 2016. I crack open new markets teaching music professionals how to use DISCO in their day-to-day.**

DISCO has become a music industry standard platform for storing, searching and sharing/presenting music files within the music and media industries. Used by Major and independent labels, publishers, artist managers, music supervisors, film studios A&Rs, publicists and more.

**Started Koze Music Publishing and Sync Agency** with a team in LA and Nashville in 2019

**Music Supervisor Level Two Music** finding music for Ads in Auckland 2014-15

**Previously artist manager, tour manager, jazz musician/teacher, Brooklyn restaurant owner**

DISCO

DISCO IS FOR  
MUSIC STORAGE,  
PROMOTION, AND  
DISCOVERY  
ACROSS THE  
INDUSTRY

# DISCO

The Industry Standard



**90%**

Adoption Amongst  
Music Supervisors



**110M+**

Files



**3.2 M**

Total Platform Users



**4.8 M**

Monthly Streams

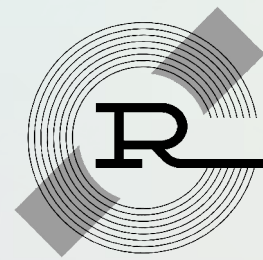


**1,000s**

Of Global Teams

DISCO

# DISCO USERBASE



NETFLIX



PULSE



BMG



amazon



PRIMARY WAVE



UNIVERSAL MUSIC GROUP



HIPGNOSIS



VIACOM



DISCO

# Definitions

**Intellectual Property IP / Copyright:** Songs and audio recordings are different types of IP and are protected by copyright law.

**Music Synchronization:**  
Editing/placing/synchronizing music to moving pictures (video)

**Music Synchronization License:** A legal document that outlines the terms or permissions granted to use the music

**Performance License:** Media and broadcasters pay annual fee to have permission for music to "performed" on their network.

**Music Supervision:** A creative and administrative role that manages all musical aspects of a screen production, including:

**Rights Holders:** Individuals or entities like sync agents, labels, publishers, and unsigned artists who control / own the musical IP.



# What makes a good music supervisor?

Music supervisors are the bridge between the music industry (which owns music) and screen production that license it.

They use their experience, relationships, project management skills and creative ability to fulfill the director's creative vision.

Passion for music in screen and storytelling

Expertise in selecting music that fits the budget

Extensive music knowledge

Thorough understanding of the **value of music copyrights in context of the license terms**,

Massive music collection (audio files in a searchable library system)

Strong negotiation skills

Deep relationships with rights holders

Spreadsheet obsession

The background features a soft gradient from light blue to light green. In the top-left corner, there are several concentric, wavy lines in a light purple color. In the bottom-right corner, there are similar concentric, wavy lines in a light pink color.

# Music Supervision Process

# MUSIC SUPERVISION PROCESS

1

Script Analysis

2

Budget

3

Creative Search

4

License

5

Cue Sheet



# Script Analysis

Walk through the script and pull out every possible music use.

- Which scenes require music?
- What role does music play in telling the story in that scene?
- What is the type of music use?
  - Featured music (Vocal or instrumental track?)
  - Background music (at a bar, on a TV playing in background, etc)
  - On-set music performance (actor performs song)
  - Composed score
  - Opening and closing titles

# Script Analysis

Where can you find music?

1. Production library music
2. Composer
3. Indie label/publisher/sync agent
4. Major label/publisher/manager/attorney of deceased estate
5. Random artist from Te Urewera

# Script Analysis

- What creative direction could the music take in each use?
  - Classic hit for nostalgic vibe
  - Up-and-coming indie band for cool factor
  - Composed theme that repeats throughout the production
  - Background music to enhance the momentum or vibe

# Music Budget Draft

- Plot out licensing needs (territories, distribution media etc)
- List all the identified uses in a spreadsheet
  - Apply tentative ballpark costs to each musical use
  - Add the composer's fee
  - Add the music supervisor's fee
- Consider overall production budget
  - What percentage of total budget does the music budget require? 1,2,3,-10%?
- 5-10% is standard in the USA.
- 1-3% seems to be standard in Aotearoa and often ends in a pickle.
- As Teresa mentioned a 65k music budget actually required 250k to meet the needs when analysed by a music supervisor.

A quick look at DISCO  
to understand how  
music supes search

# THANK YOU!

**Tim Bern**

tim@disco.ac

+64-22-163-4469