

Acquiring Music for Television Commercials

An Investigation into a Neglected Section of the Music Industry

Third Year (BA) mini-dissertation in Music and the Moving Image

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Introduction

On an average day the average person will watch an hour and a half of the commercial television stations, i.e. ITV and Channel Four, of which fifteen minutes will be made up of advertisements. Of these advertisements (around thirty) approximately half will have music.¹ As a nation of avid television watchers, desperate to get through a whole episode of *Coronation Street* without a compulsory break, we may sometimes wish we could forget the commercials and get on with our "real" television viewing; but the fact remains that the advertisements take up a significant portion of our daily television exposure and have contributed to a large chunk of the music industry which generates a massive income (nearly £12 billion in 1996).² The fact that a section of the music industry has gone largely neglected by education, the press and the remainder of the music industry seems to me to be incomprehensible due to the extensive scale of the business. Information on this subject is severely lacking in all areas including books, magazines, journals and the Internet. In the main University library I looked through a sample of twenty of the advertising books from those available for references to music. Although many of these books will also be covering poster advertising alongside that on the television only five had any reference to the music used for commercials. I then looked through thirty editions of the *Journal of Advertising Research* and found only two editions containing an article on music.³ This lack of knowledge leads to the need for a gathering of empirical information about the subject. This would create a frame of reference to aid our understanding of this large, but neglected, area of musical practice, which accounts for such a large proportion of jobs and income in the music industry. Within the discipline of popular music studies comes a vast territory we know far too little about.

The aim of this work is to (i) give an insight into the practices of acquiring music for television commercials through music libraries, pre-composed music, and originally composed music, (ii) to illustrate the conditions of work for the people involved, (iii) to discuss the neglect of music in the sphere of advertising from the field of education. I will look at the musicological processes of the industry in terms of business, technology and aesthetics, aiming to give as detailed an insight into the industry as is possible and highlight any aspects that seem particularly proficient and any that seem notably inefficient.

The whole area of music and the world of advertising is a vast one, and one I am unable to cover completely in the allotted time. Certain boundaries have had to be imposed, some set by myself and others by the availability of the people I have been able to talk to, and the information I was able to access in the research stages of my investigation. Two major factors must be mentioned here: firstly, the schedules of many of those people I wished to interview were so tight that I was unable to talk to them; secondly, the very nature of the industry, dependent on the common need throughout for the close proximity of all concerned, because of the limited time scale and the need for interaction between the teams, makes it impossible and impracticable for an advertising agency's creative team to travel long distances

1. Figures for 1996 from the Advertising Association information centre.

2. Figure from Advertising Association information centre.

3. See bibliography for books and journals used for the survey and results.

across the country to meet with musicians not based in London. The majority of the industry is, therefore, based in London, so consequently I was removed, for most of the time, from the epicentre of the focus for my research.

There is, as I have already stated, a substantial lack of academic knowledge on this subject. I have, however, gathered together various articles, most of which contain an analysis of music in commercials. Although this literature does not deal solely with television advertising, it does contain useful and relevant material.⁴

It seems quite strange that the branch of the music industry which completely devotes its time to giving the public an awareness of companies and their products has little or no public awareness about itself. Within the industry as a whole there are multifarious smaller areas that we know nothing about.

There are many different avenues to follow when obtaining music for a television commercial. The processes are comparable to those of the film music industry. These are three major source categories: (i) originally composed music, that is music specially commissioned for a particular advertisement, i.e. composed to correspond exactly with the visuals or occasionally vice versa, the music being written first and the visuals set to it; (ii) pre-recorded music, e.g. pop songs, classical music, etc.; (iii) library music, that which is written for, and compiled on CD by, music libraries. Each of the above have produced subsections of the advertising (and film and TV) music industry, being completely separate from each other in many ways and quite inextricable in others. From the information I have gathered, I will now look in detail at each of the three scenarios listed above.

1. Original Composition for Television Commercials

1.1 The music

Before I begin my explanation and discussion of the workings of this section of the industry I would like to make it clear that this work is not an analysis of the actual music, but an empirical study of practices within the industry.

1.2 Finding a composer

Like music for a feature film or a television programme, the music which is written for a commercial is usually the last of the creative inputs to be considered. The visuals are usually very close to being in their final form when the composer is given a copy at the brief (which I will discuss later in detail). It seems to be relatively common for composers to work individually within the collective gathering of a music company, as was the case in two of the establishments I visited.

Jeff Wayne Music Ltd., and Logorhythm Music are based in North West London and Soho respectively. Both are home to a multitude of composers, each specialising in their own particular field (Jeff Wayne Music also comprises a research company called Search which I will deal with in detail in the pre-recorded section of this work). These music companies compile showreels which contain exhibits of work from each of the composers based

4. See bibliography.

at that particular company, which are then distributed to, amongst other places, advertising agencies.⁵ The agencies then watch, and of course listen to, these showreels, making their decisions as to who will be the most appropriate composer(s) for a particular job. The showreels can tell an agency a great deal about which composers, based at which music companies, specialise in which specific styles and genres of music. From access to this information agencies are able to pinpoint which composer(s) will be most suitable for a particular job.

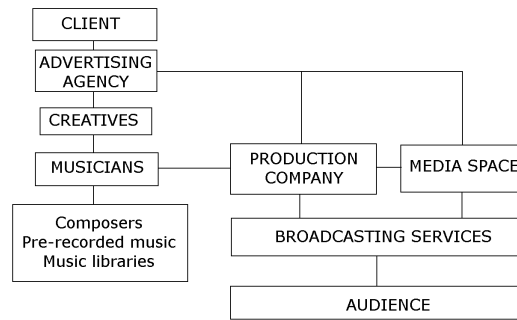
John Montgomery, a representative of the advertising agency Ogilvy and Mather, told me there are countless composers in the industry of writing music for the moving image in its various forms — film, television, advertising, animation, etc. — (such as Rob Doran and Rod Syers who I will mention later), some of whom will be well known to an advertising agency, often for specialising in the composition of a particular style (or styles) of music. Montgomery went on to say that agencies choose composers for particular advertisements by knowing what they specialise in, and from watching the showreels that come in.⁶ There are also occasions when it is unnecessary to go through the process of watching and listening to showreels because the director of a particular commercial knows from previous experience that he/she and a certain composer are able to communicate well to meet the required end: the production of a successful commercial. However, if the creative team are making their selection based on the showreels they have seen and nothing else, those composers whose style seems most compatible with the required style for the ad will be requested to produce a demo. At the demo stage some musicians will compose without charge while others demand a fee, the size of which is entirely arbitrary. Composers, Rob Doran and Rod Syers of Logorhythm music say of this practice of agencies wanting a demo, "they'll take a demo from you and the chances of you actually getting the job are very small because they'll probably have about eight people all doing demos" (Doran and Syers, 1997). For the advertising agency this preferred method of selection enables a choice based on the most rigorous study of all that is on offer for the job in hand: for the composer this will mean frequently producing work that has a high probability of not being used. The fee for this work will therefore be limited; an agency not wishing to blow their budget on a stack of demos (see §1.7 for discussion of fees and budget). With this major decision made, the process of creating the actual soundtrack begins with the creative team and the composers meeting to discuss aims and objectives.

1.3 The Brief

The time spent in the brief is probably the most crucial of the whole musical process. After all, the composers are working under instruction from the advertising agency's creative team — a small group from within the agency usually comprising: an art director, there in the same capacity as a film director would be involved in the making of a film; and a copywriter — which is directly answerable to the agency. This agency, in turn, is there to represent the client who will always have the final say in any decision making, whether those decisions be creative or otherwise.

5. See Logorhythm house showreel.

6. Information from a conversation with John Montgomery of Ogilvy and Mather, 12 February 1998.



The music brief will hopefully be the time when the ideas and opinions of everyone involved will be made clear to, and understood by, the composer(s).

Musical concepts are hard for non-musicians to verbalise, however, and it is at this barrier, because of music's alogogenicity, that one of the major problems and obstacles for the composer occurs. At the brief, the composer(s) will be shown a film of the near complete visuals, which will sometimes have a temp track over the top.⁷ At this stage in the creative process the temp track is used for one of two reasons: firstly, because the visuals are also shown to the client, and if the final version of the commercial is to have a musical soundtrack, the agency will not show it to the client without one; and secondly, the temp track gives an indication to the composer(s) of the style of music the agency are looking for, for a particular ad. The temp track is more of a problem for the composer later on in the musical process, at the actual stage of composition. As far as the brief is concerned, the problems lie in the aforementioned alogogenicity of music, and finding solutions to aid this awkwardness of verbalisation.

It is imperative that the composer gleans as much information as is humanly possible from the creative team at the brief, being absolutely sure that the composer(s) know exactly what the agency want in terms of the music. Doran and Syers (1997:1) state that 'what you have to try and do at the brief is at least get out of the agency what they don't want. It's much easier when an agency can just tell you exactly what they want'. Speaking about composers at Jeff Wayne Music Ltd., Jayne Jones (1997:2) stated in an interview that:

The better music always comes from the best brief. When people say "go away and do what you like and have fun", that's a difficult thing for a composer. It's like having a blank sheet of paper when you have no proper creative brief.

This great need, however, for a clear explanation of what the team wants means that some kind of verbalisation of musical expectations is essential. The problem fundamentally arises because those who are attempting to verbalise their musical ideas at the brief are not musicians, but perhaps the inadequacy lies not only with those doing the explaining, but also with the composers, or anyone working within the music side of the business. It is the musicians who should have the ability to express and understand de-

7. Temp track: temporary track — a piece of music put temporarily over a piece of film to give anyone watching an idea of how the finished product will be (referred to as a gash track by Doran/Syers).

scriptions of music. A member of a creative team will probably have little or no musical training so it would be unreasonable to expect any kind of musical terminology in descriptions of their aims for the music. (See §4 for discussion of education).

1.4 The Composition

As I mentioned in the previous section, it is here at the stage of composition that the temp track can become a problem. Local composer Rick Juckes has found that if an advertising agency use a well known piece of music for the temp track, it is likely that the client will have formed such a strong mental link between the visuals and this music, that the composer then must provide either completely different music or compose a pastiche. About the latter, Juckes (1998:1) stated, 'Sound-alikes can be difficult because of copyright, and if you're not careful they can end up sounding cheap.' A solution to this problem must be found by the composer(s) and the creative team in order to achieve the optimum musical result, and at the same time satisfy the client's affiliation with the original sound-alike. The fact that we, as audiences, often form strong associations between music and the context we hear it in, i.e. with a certain set of visuals, can sometimes work against music and musicians in the advertising field. As is evident in the situation mentioned above, these links are difficult to undo. This state of recognition is an essential requirement to render the music of a particular commercial effective; but during the process of composition this identification can also be restraining for the composer.

There are various sonic areas to consider within the territory of the actual composition, including music, sound design and the use of silence. Hopefully, the brief will have clarified for the composer, the music's role within a particular commercial. However, in addition to the music on a soundtrack (by which I mean melody, harmony, rhythm, etc., not inclusive of sound effects), sound design can also be the task of the composer, and it can often play a crucial role within the soundtrack of an ad. In this context the term "sound design" refers to a specific area of sound effects production, consisting not of the real sounds intrinsic in an action or movement, but concerned with new and less 'realistic' sounds. Therefore, sound design does not provide a completely authentic sonic backdrop to a piece of film, but adds an emotional quality to this field of sound. Doran and Syers (1997:5) explain the process saying:

Say if a spanner hits the floor we might put on a metallic noise which has been taken down a couple of octaves and then perhaps put that with something else that had a metallic sound. Only symbolically is it like a spanner hitting the floor.

By creating these sound effects and augmenting the emotional quality, the audience is able to feel sounds in a way that reflects their perceptions of the noises from an action or movement. For example, a spanner hitting the floor would realistically make a 'clank', but with a bit of work on the sound design, we can hear a much more exaggerated sound, reflecting the metallic quality of the spanner, its contact with the ground and any sonic after-effects. A spanner hitting the floor will not authentically sound like this, but the new sound will bring the action to life. Some ads can have a soundtrack in which sound design plays an essential role such as the advertisements for XFM ('Clip Clop'), Vauxhall Corsa ('Defensive Wall') and MTV ('Duello').⁸ Sound

design is a fast growing area of music in advertising, described by Shots 45 as:

'the jazz of audio production, adding 3D emotion to a 2D medium. Its proponents say that ad agencies have only just started to take the discipline seriously incorporating it into the production process early on rather than as an after thought.'⁹

Sound design is becoming increasingly commonplace, perhaps in part due to this age of technology, creating the ability to produce a whole range of sounds and effects easily and to an extremely high quality. Could this be the way advertising soundtracks are heading for the future? Sound design is no longer a novelty within the scheme of the advertising soundtrack, and has gained itself a reputation as a major part of the manufacturing of sound. Peter Lawlor of Water Music says of the technique: 'At one time sound design was quite novel but now I don't think it's remotely novel — and very rarely interesting to be honest.'¹⁰ For the composer, sound design can sometimes become as large a part of the process of composition as writing any other music for the score (in the sense of melodic, rhythmic and harmonic music).

Nevertheless, not all composers deal with sound design. Some will only take on the actual musical score and anything additional to this is done by a specialist company/composer. However, with a tight budget, this will not be an appealing option to most agencies who will not want to pay out twice for a job that could be done completely by one person. Therefore, any composer who does not include sound design in his or her list of abilities will quite often be rendering themselves undesirable to agencies and their creative teams.

Alongside music and sound design there is an additional compositional tool to be considered — silence. Silence, especially for dramatic effect, can be particularly powerful and will always be used musically to create emotion. Music is an excellent tool for guiding our thoughts and emotions through any piece of film, and when there is silence such musical guidance is missing, therefore hindering the audience's ability to predict where the drama is heading and creating feelings of suspense. Within the field of advertising, however, silence can quite regularly be a requirement because of the presence of a voice-over. In their desperation that this voice-over should be heard, the agency's creative team will often decide that music plus voice-over will only serve to complicate matters. Because of this they either: request chunks of silence where the voice-over sounds; or they will turn any music that is to be on the soundtrack in conjunction with a voice-over, right down in the final mix. Doran and Syers (1997: 4) said of the mixture of voice and music:

When there is a voice over anything in the music takes away from this voice. The agencies are paranoid about the voices being heard and so you can spend ages getting everything right in the music and then it will be pushed right down in the mix for the voice.

While no-one is disputing the importance of music in commercials, the purpose of the ad is to sell a product, and if the music is regarded as detracting from the basic selling message and focus of the ad it is failing at its task.

8. See Shots 45 video: Sound design revisited (No.s 42, 46 and 53 respectively, March 1998 edition)

9. *ibid.*

10. Shots 45 special feature: sound design, 'Sound Bites' (p.60, March 1998)

Another major contributory factor, when writing music for commercials is the 30 or 60 second time boundary.¹¹ Composers who work regularly on commercials, therefore, become accustomed to writing in short bursts to fit these time limitations. If music is required to run on the soundtrack of a 30 second ad from beginning to end, the music has to be precisely 29 seconds in duration (see §1.5). The process of writing within a time limit as short as 30 seconds seems to herald mixed opinions by those in the business. Rick Jukes (1998) described the process as being 'like doing a crossword puzzle, because everything has to fit together.', whereas Doran and Syers (1997:3) pointed out that:

It can go the other way as well, 30 seconds can actually be quite a long time, and sometimes we struggle to get it just right. In a way one of the hardest things is the structure because that's what we tend to do first, sit down and work out the b.p.m., how fast the scenes are and how fast the music should be.

Music is an extremely powerful communicative medium, and if it is to succeed in communicating the desirable message for a particular ad, the schematic programme of the composition must be carefully planned. Music has the ability to speed up what is happening in the visuals or slow it down, and the composer has to strike a precise balance here, depending on decisions made concerning pacing at the brief. Doran and Syers (1997:3) went on to say that:

The amount of control we have over a film is enormous. They [the directors] can make the ad move quite fast and we can slow it right down, so you need to know what kind of pacing they want.

1.5 Legalities, rules and regulations

As with all professional composition, copyright law both restrains and protects the composer when writing for commercials. Composers, as I previously explained, have to be particularly aware of copyright when composing a pastiche of something that is protected (see §1.4), because of the obvious problem that there is a fine line between pastiche and plagiarism. On the other hand, composers are able to protect themselves from plagiarism by issuing licenses with their music. These licenses allow specified media outputs (e.g. radio, TV, cinema, etc.) to use a piece of music over a specified period of time, and they must be renewed if further use of the music is required subsequent to their expiry dates.

Another concern for composers writing for advertisements is the requirement that ½ second of silence be left at the beginning and the end of the soundtrack: a 30 second commercial therefore requires a 29 second soundtrack. The explanation for this lies in the old system of recording the moving image on to film (as opposed to video tape), on which the visuals were set out frame by frame vertically down the film, and the soundtrack was on a piece of magnetic tape running parallel to these visual frames.

[this blank space was also featured in the original!]

11. Commercials are nearly always either 30 or 60 seconds in duration.

However, the two strips didn't correspond: there was ½ second delay between seeing the picture and hearing the sound, and so it was necessary to leave ½ second of silence at the beginning of the soundtrack to remedy this. A further requirement was that advertisements did not run into each other as they were broadcast, and so ½ second also had to be silent at the end of the soundtrack to prevent this. With commercials now being on video, however, this problem need no longer apply. Doran and Syers (1997:4) point out that this silence can be a problem sometimes because,

Some directors will put a really strong image on the first shot of a commercial and want music to come in with it, but the soundtrack has to remain silent for ½ second. You end up with this really powerful image and the music arriving later with a massive bang which always looks awful.

It is incongruous that composers are forced to proceed with this unnecessary practice, when the reason for its original implementation no longer exists. For this reason, the rest of the world has abandoned this second of silence, and only British network television (ITV and Channel Four) have persisted with its implementation. This, however, is why the soundtrack for a 30 second advertisement (on British network television) will be 29 seconds long.

1.6 Time Limitations

Advertising agencies, on the whole, are notorious for failing to give musicians enough time for their input into a commercial. It is usual practise for a composer to receive a phone call at lunch time, be briefed at around four o'clock the same afternoon, and have the music completed, or as near completion as possible, by the following day. From the three discussions I had with, or about, composers in this field, all said that three days would be the maximum amount of time that a composer would be given to complete a soundtrack, but added that for an average job, three days would actually be a luxury. Into this limited time scale a composer has to fit: the brief, the composition and all its planning, any necessary alterations to the music and the final recording and mixing of a soundtrack; whether this be recording with live instruments and mixing in a studio, or hard disk recording and mixing. Rick Jukes recalled a time when he received a brief at around two o'clock in the afternoon, the demo was done by tea-time and the music was recorded and the commercial aired the following day. Jukes stated this wasn't a usual scenario for him, but for those based at the London firms this kind of time scale is quite normal.

One important difference between London-based composers and those working outside the city concerns accessibility. Since all the major ad agencies are in London and work under stringent time limitations, composers who are in close proximity to these agencies are much more likely to get the jobs. It would be a waste of time, money and effort to travel half way across the country to brief a composer when there are numerous other composers on the agency's doorstep. Doran and Syers told me they even moved from Brixton Hill to Soho because they found that not being in the Soho area (where much of the advertising industry is centred) a disadvantage.¹² Location is vitally important for a composer in the advertising industry in order for him/her to get work, owing extensively to time and money.

12. Is it approximately 3 miles from Brixton Hill (post code) to Soho (W1) but Doran and Syers stated that no-one wants to walk this far.

1.7 Fees and Budgets

Budgets for commercials vary massively depending on the product, but the clients advertising the largest products usually invest substantial amounts of money. Of the overall budget, however, no fixed proportion is allocated to the music, the amount that is designated being largely dependant on how significant music is considered to be to the communication of a particular ad. If the creative team go over their budget on the visuals, this overspend will be balanced in part by deducting monies originally set aside for the composition, primarily because music is the final element of a commercial to be bought and paid for.

As far as fees are concerned there are two separate areas for the composer: those of the demo and the actual commissioned soundtrack. A composer will never be paid a substantial amount for a demo because an agency's budget would not stretch to this, and it would be completely unnecessary as many of the costs incurred by a composer in the process of writing an actual commissioned soundtrack such as recording, studio time, live musicians, etc., do not apply here. The demo is the composer's equivalent to an application form for a job, and since composers' fees are completely arbitrary some composers will produce demos without charge. However, Doran and Syers (1997: 1) state that:

We always demand a fee, we never work for free. Too many people are prepared to work for free but that means the agencies get free ideas and they don't treat you with respect.

The fees for the commissioning of an ad's actual soundtrack are treated differently to demos. A composer will usually have a set basic fee for the work they do, and on to this added all the production costs. Rick Juckes (1998) stated that:

There are two possible scenarios: either an agency will tell you how much their music budget is and ask, "can you do it for this amount?", or they will ask you to work out how much the work will cost and give them a call.

Nevertheless, despite more obvious guidance towards fees here than with the demo, nothing is carved in stone to dictate exactly how much is paid for such a work.

1.8 How lucrative is the industry?

Advertising is big money in the media world, but does it follow that the music side of the industry is just as lucrative? Music for commercials is written extremely quickly, especially when we compare it to that for a feature film or even a TV programme. Therefore, theoretically, you can work on many more advertising soundtracks than film scores in a relative period of time. However, you need to be able to get the work. Doran and Syers (1997: 5) pointed out that:

You can turn round a commercial in a couple of days, get paid £1500 plus royalties, so in theory, if you could get enough work, you can earn a lot, but then if you don't get the work this is not going to be the case.

At Jeff Wayne Music Ltd. the money from advertising is sometimes used to subsidise writers involved in film projects because these have to be done on spec and take, in comparison with an advertisement, a long time to complete. Therefore commercials can be an ample source of income for a composer if the work is available. Advertisements can also be useful in

subsidising longer projects because the brevity of involvement on the part of the composer means that a number of advertising soundtracks can be written in a short period of time.

1.9 Technology

One of the things that struck me when researching this dissertation was the great dependence on technology, old and new, from every music-related angle of the industry. There are, as with film music, still many composers who prefer to sit at a piano and compose, but it seems, as with many areas of music, the direction we're heading in is fundamentally technology based. Probably one of the most important technological assets for composers dealing with the moving image is time-coding equipment. Time-coding equipment is essential for precision with cue-points, sound effects and sound design, etc. because it allows the composer to pin-point exact locations in the film. There are three types of time-code: (i) UMAC, which is on the video tape; (ii) SMPTE, the motion picture and TV standard used on computers/sequencers; and (iii) BTC, for visual reference mirroring the SMPTE code. Without these time-codes it would be impossible for composers to be indisputably precise in their coupling of music and visuals.

Hard disk recording facilities and digital editing software are also essential for those composers whose work is primarily carried out in an electronic studio. The non-destructive nature of the editing capacity in digital editing software carries with it endless benefits for composers, the least of which being the capability to try out various alterations to the music without the risk of annihilating previous versions.

This profusion of technology has meant that the business of writing music for advertising (or indeed film and TV) is no longer limited to those who are musically proficient in the traditional sense, i.e. in reading and writing music. Jayne Jones of Jeff Wayne Music (1997:5) commented that:

You can be a computer buff but you haven't had the basic groundwork of how to write music... it does allow some things to come out, there are people who can't sing or play but can still record music, but at the end of the day, if it was rubbish people wouldn't be buying it. It's just a different approach.

The wide range of technology available for music composition and editing (for use with or without visuals), makes the area accessible to a great deal of people who are talented musicians but not adept in the 'traditional' methods of composition, i.e. working at a piano. Additionally this abundance of technology makes composition for commercials much easier for those in the profession because of the fact that most, if not all, of the composing, recording and editing necessary can be carried out in-house saving valuable time and money for composers and creative teams.

By commissioning music for a television commercial, the advertising agency are paying for a piece of music which is exclusive to a particular product, and will fit with complete precision the visual sequence the agency have put together. However, some campaigns may not have the budget to allow the commissioning of an original composition and so have to turn to other areas of music. Music that is instantly recognisable to an audience can also deliver considerable benefits when utilised for advertising purposes; this is where pre-recorded music steps into the equation.

2. Pre-Recorded Music

2.1 The Use of Pre-recorded Music

By the term "pre-recorded" music I am referring to music which has been recorded for purposes extraneous to any functions placed on it through its use in a commercial. The predominant incentive for employing pre-recorded music is the viewer-recognition factor. Once an audience has heard a well known song or piece of music as the soundtrack to a commercial it doesn't take long before a connection is established between the music and corresponding product; thus creating a pattern of extended advertising for a product. Every time the music is heard in other contexts (i.e. not as the soundtrack to a commercial) by a television viewing public, this music-product correlation is incited. An example of this was given by Jayne Jones (1997: 1) who referred to *Layla* (Derek and the Dominoes [Eric Clapton] 1977), which was used to advertise Vauxhall cars. A strong public association developed between Vauxhall and *Layla*, which naturally extends the advertising campaign beyond the television. To achieve this kind of recognition from a piece of commissioned music would obviously take much longer, because the viewer has to procure an original identification with the music before any cerebral link can take place between it and the product.

There are certain parallels between the appropriation of pre-recorded music and originally commissioned scores. Where composers are expected to write a demo for the agency, demonstrating their compositional ideas, an agency dealing with pre-recorded music will investigate numerous styles of music, and various tracks, to ascertain what will best suit a particular advertising concept. Within the field of pre-recorded music there may also be a brief, as with composers, which will usually occur when a research company are involved in locating music for the creative team of an agency.

2.2 Research Companies

Jeff Wayne Music Ltd. comprises — alongside the many composers based there — a research unit called Search. There is by no means an abundance of these companies across the country, with approximately another three carrying out the same kind of work as Search in the London area. Search, and other such companies, offer a service to the advertising agencies where by they locate pieces of pre-recorded music, through the use of extensive computer databases, matching any specific requirements of the agencies. Search also negotiate licenses for clients with the copyright owners for the use of music on advertisements, but I will address this subject later.

Research usually begins with a phone call from an agency who will have the visuals of a particular commercial near completion and are now thinking about the soundtrack. As with original music it is often the case that the creative team have very little idea of precisely what they want in terms of music, and so they may require a list of tracks which have some relevance to the theme of the commercial in the title or some other aspect of the content. For example, at the time of my visit to Jeff Wayne Music Ltd., Matt Cox, one of the team of researchers, had prepared a list of songs for an agency which related in some way to the advertisement's theme of being a hero. The list is prepared from a database which has around 40,000 songs on it; everything that has ever charted, along with physical references for CD, vinyl and tape. Matt Cox (1997: 1) stated that:

A lot of the time people are after things that are going to be recognisable to an extent so if I put a word in the computer it will give me a list of all the titles with that word in them. That's the simplest sort of research we do.

Once an agency receives this list they will identify any music they deem promising and inform Search, who will then compile a tape of the required music for the agency to listen to. The company has a massive library of CDs but obviously don't possess every album ever made and so they often have to go out and buy albums if they need to take a track off for a compilation. If this album will be of no use to Search thereafter, its cost is added on to the client's bill and the CD is sent to them.

It is not uncommon for Search to be shown scripts or films of visually completed commercials, and requested to make suggestions as to what they feel would be appropriate music. I was told:

Sometimes they're very specific, it has to be a certain type of music, other times it's anything we feel might fit in and that can be stuff that has to be lyrically relevant or in other cases just instrumental pieces. (Matt Cox, 1997: 1)

Other requests arise when people have heard something they like and they want to know whether it's usable with regards to copyright restrictions or whether there are any other restraints, reasons particular pieces cannot be licensed or applicable regulations dealing with re-arrangement, etc.

Search are also in possession of two further databases: one is a full list of everything that is available to buy in the shops, and the other a full list of everything that has ever been registered as been written and everything that has ever been registered as being recorded. These systems include details of the composer of a specific piece of music, who published it, who published it in Britain, what formats it's available on, when a track was recorded and who performed on it. These are known as the Music Master Systems.

Once it has been established that a piece of music is available and there are no restrictions on its usage, a license must be negotiated with the copyright owner.

2.3 Unusable Items

Religion is the major black spot in the unusables of music for advertising. There is a fine line between what audiences find acceptable and what they find offensive in the area of religion, and so agencies have to be extremely careful if they want to use any kind of religious music. This is not to say, however, that religious music is a no go as far as commercials are concerned: Volkswagen Polo used the *Agnus Dei* (Fauré's Requiem 1887) as the soundtrack to a recent commercial and Opal Fruits were permitted to use *Oh Happy Day* (Edwin Hawkins Singers 1977). Every commercial for television has to be passed by the ITC's Broadcasting Advertising Clearance Centre (BACC) before it can be aired, so anything that might be deemed offensive would be halted there. However, there is obviously no point in using a piece of music when the chances of it ever being broadcast as the soundtrack to a particular commercial are practically nil. Matt Cox cited *Oh Happy Day* as a particularly popular request for adverts, and said that songs such as *My Sweet Lord* (George Harrison 1971) had also been known to cause contention. There is no law to state that these songs must never be used as advertising underscore, but advertisers have to be extremely careful of what product(s) they are trying to link religion with.

Likewise, there are certain artists who refuse to have their music associated with particular products. Matt Cox (1997:5) said:

You will get people who will let their stuff be used on adverts but won't let it be used for certain products; there aren't a lot of ex-heavy drinkers who would feel happy having their stuff used to promote alcohol. On the database there are a lot of little notes saying cannot be licensed for alcohol — James Brown, Eric Clapton, etc.

Barring these two areas, the only other major restriction would come from a composer who is unwilling to allow their music to be part of a soundtrack at all. This is not to say, however, that there are no further limitations attached to some music.

2.4 License Negotiations

Once it has been established that a particular piece of music is available for the purposes of a specific commercial, a license must be purchased. A large part of the work Search does comprises the negotiation of licenses which, as I stated earlier, are arranged with the copyright owner. An agency can either: buy the publishing rights, in which case you have effectually bought the music but have no rights over any recorded performance; or you can buy the publishing and the rights to use a specific recording. Both can have their benefits depending on what you want from the music and what specifications the commercial may have. To create an authentic reproduction of an instrumental piece of music is relatively easy. Even if live musicians are not an option, technology such as sequencers and samplers make accurate imitation perfectly manageable. However, it becomes slightly harder when there is voice involved in the music such as in a popular music song. The individual characteristics of a voice are extremely important to the performance of a song, placing upon it a mark of individuality that the song will often carry with it. As certain characteristics of the singers timbre become engraved in the minds of the listener it makes sense to assume that the audience recognition factor I mentioned earlier would be greatly aided by the use of an original recording. There are problems with this however. When a film has been made the editors need to have the ability to fit the music to the visuals which is increasingly difficult with a stock piece of music. The problem can be alleviated slightly when you have the ability to re-record a piece of music because you then have the power to mould it to fit your requirements to an extent. There can be problems with this re-arrangement however, as Jayne Jones (1997:1) pointed out:

Sometimes a certain composer will say that his/her music must only be recorded in a particular way...for instance *2001*, the space theme — you can't do anything with that other than record it exactly the way it was written, neither can you do a different arrangement...you have to have the full orchestra and the full arrangement. (see § 2.5)¹³

The price of a license usually takes into account the size of the record company involved (small companies will often sell licenses at a cheaper rate than the major ones), the composer, and the artist if a recording is required. The product can also enter into the equation as Matt Cox (1997:2) explained:

13. Richard Strauss's *Also Sprach Zarathustra* is currently in copyright. I was informed by the PRS that it probably came out of copyright in 1989 but has since been re-registered. It is the first minute of this work which is used as the opening theme to Stanley Kubrick's *2001: A Space Odyssey* (1968).

You find that sometimes if you were to have, for example, a Coke ad and you said, "we want to use a certain song", the owners of the song may think that because Coke is a multinational thing, "let's charge a lot of money because we know we can".

He went on to say, however, that this product-related pricing is not a particularly common occurrence, and that those who have been in the business of license negotiation for a long time are instantly able to recognise an acceptable price for a piece of music with a specific media schedule. At the same time, rates vary depending on how many channels you want to broadcast on, in how many areas and across which countries.

In any discussion of publishing rights it is the composer who takes the position of prominence because it is the actual composition an agency want. Any artist is ephemeral to the equation unless a license to use a recording is also required

An extortionately high quote for a license would be immediately identified and in most cases re-negotiated or rejected. Music can be a very expensive commodity and the bottom line, as far as money is concerned, is how important to the agency's campaign the musical soundtrack is considered to be. Jayne Jones (1997:6) pointed out:

You could pay £1000 for production music. If you went and had something written and recorded for you and it belongs just to you, no-one else has ever heard it, you could pay £10,000. If you start to buy licenses for publishing you could pay £30,000 and if you start to buy publishing and recording it could be £80,000, so that's the big jump and it just depends on how important it is.

If an agency buys the rights to a recording of a specific piece of music, as well as the publishing rights, they are then equipped with their fundamental musical base. However, if the publishing alone is bought, a new recording is obviously required.

2.5 Arrangement of the Music

The process of re-recording a piece of music involves arranging the music to suit the requirements of a particular commercial, whilst at the same time adhering to any stipulations concerning adaptation set out by the copyright owner. The re-scoring is usually carried out by composers who will, under instruction from the creative team, orchestrate and record the music in a suitable fashion. Doran and Syers (1997:3), who perform this re-recording of music said:

You can't just lift off the original...so we get as close as we can. They [the agency] get the license and just tell us what to do with the track.

This purchasing of the publishing rights alone gives the advertising agency and composers the opportunity to reproduce a piece of music in any manner (license permitting) they anticipate will enhance and substantiate the message of a commercial.

The license will specify how much of the music, in terms of time, may be used on an ad, and this will, more often than not, be thirty seconds. Within these thirty seconds an agency is permitted to use whichever fragments of the music it selects, providing that when the music is ready to be broadcast no more than the said amount has been employed. Matt Cox (1997:5) gave an example of this freedom of adaptation as the Terry's All Gold advert which engages an articulation of *Will You* (Hazel O'Connor 1981), noting that:

It starts with the drums and then they've edited a bit of the saxophone from earlier on. Then there's a ten second cut down and it goes in to the very end bit. I'm sure that those edits they've done themselves were not officially sanctioned by the record company: basically by getting their license with the ten second cut down they're free to do what they will with it.

Once a license has been bought there is no reason for a composer to object to any cuts made to the music. The very nature of music in a commercial (i.e. its brevity of duration), will always make reduction of a pre-existing piece inevitable and, therefore, consenting to your music's use in a commercial must surely acknowledge that there is a necessity for cuts to be made. However, despite the way an agency choose to treat a particular piece of music, the fact remains that licenses are there to be negotiated and can be extremely lucrative for composers, publishers and record companies.

2.6 The Popular Music Connection

It is with the buying and selling of licenses that two of the country's major industries are united: those of advertising and popular music. So far I have dealt only with music in terms of its use to advertising but, in the same vein, an advertisement can create strong exposure for its music. For many people the appropriation of popular classics such as *Mannish Boy* (Muddy Waters 1966) for Levi Jeans, *What a Wonderful World* (Louis Armstrong 1967) for British Rail, and *I Just Wanna Make Love to You* (Etta James) for Diet Coke, seems like sacrilege, but the latter two were both re-released following their exposure on the respective commercials. Babylon Zoo (1995) and the Chemical Brothers (1995) have both had singles released following their use in advertisements also. This adjoining of the two industries creates massive publicity for both, generating huge incomes.

Furthermore, the use of pre-recorded music in advertising creates a need for services such as Search; the location of music and negotiation for its use, creating the basis for a very lucrative business. There is another side to pre-recorded music however: library music, which is recorded with the sole purpose of being used for soundtracks on film, television programmes, radio, and commercials.

3. Library Music

3.1 The Use of Library Music

Library music, also known as production music, is the remaining choice for advertising agencies in the search for music alongside the already discussed commissioned music and pre-recorded music. The chief reason for its utilisation in the advertising world is the fact that it is so inexpensive in comparison to the two previously discussed categories. I spoke to Mark Halpern at Bosworth & Co Ltd. — a music production library — about the use of production music for television advertising, and he told me that:

Television commercials can be very lucrative for production music companies but agencies usually prefer to have music specially commissioned or use pre-recorded music. Library music is usually only put on adverts with a low budget or when the music is last minute and there's no time to arrange anything else. (1997)

When the decision is made to use library music it is the well known pieces such as *In Party Mood* (which was used as the theme for *Housewives Choice*

for years) that are the most popular. When a piece of library music like *Party Mood* is used as the soundtrack to a commercial, however, it takes on a role more in keeping with that of pre-recorded music rather than library music due to the familiarity people have with it.

The major drawback of production music, as with pre-recorded music, is that it is not written specifically for a particular advertisement. This is also the case with pre-recorded music, but in this instance the music is re-recorded or at least edited to fit the commercial. In the case of library music there are specific CDs produced for advertising music purposes come in 29 and 59 second entities. When you buy the music you are really buying it to use as it stands, and have to hope that this is going to dovetail to a certain extent with what has been done in the commercial visually.

A further consideration with the use of library music is that an agency has no ownership over the music it is using, meaning that any number of moving image productions could be employing the same music. It could be argued that this also applies to pre-recorded music, but, the whole idea of using pre-existent music is that by its very nature it is not original.

3.2 Production Music Compilations

Music libraries such as Bosworth produce catalogues of all their CD compilations and from these a client is able to track down music which is suited to a particular film. Production libraries commission the music for each CD from composers who will be paid anything from £500 to £5000. The rate depends on the reputation of a specific composer and whether a library has used them previously. In addition to this fee composers receive royalties for every time their music is broadcast. When the CDs are produced the music libraries will distribute them to companies who are known to use production music. Mark Halpern also informed me that the libraries contact newly formed companies, the information about which they receive from the Mechanical Copyright Protection Society (MCPS) and enquire whether they need, or may in the future need, production music. Companies also phone up the libraries and ask for a selection of music that would benefit a specific project they are undertaking. There are specific CDs compiled for use on commercials such as *Killer Stings*, *Soft Sell* and *Hard Sell* in the Bosworth catalogue.¹⁴ These CDs make up a small section of the diverse array of musical styles and moods in the catalogue.

3.3 The Use of Library Music

Library music is monitored by the MCPS who issue a rate card to anyone wishing to use it.¹⁵ This rate card contains a section on the use of production music in advertising, listing the different national and regional commercial channels and foreign channels and giving details of costs for licensing library music dependant on these factors. A dubbing fee also has to be paid on each separate production used. When the client or advertising agency have made the decision as to which piece of music will work best with their visuals, an application for music license has to be filled in with all the relevant details of the piece(s) to be used, and specific details of the use.

14. See Bosworth catalogue in appendix

15. See MCPS rate card in appendix

3.4 The Writers of Library Music

It is not uncommon for composers writing music for television advertisements to write production music as I found with Rob Doran, Rod Syers, and Rick Jukes, all of whom compose library music. The composers at Jeff Wayne Music, however, don't write production music, the reason for this being that:

Our composers specifically write and charge money for their own compositions and so we'd rather they stay on that level rather than be library writers where everyone can use them. They specialise really in writing specifically to film. Some companies do [write library music] and they might put it out under another name. We used to have the attitude that if you have to pay £2000 for someone to write you a piece of music, how come I can go and get something from a library from him for £1000 all in, including the production; but then on the other hand the reason is that it's not written to picture and isn't a specific brief so you just have to hope it fits. (Jayne Jones, 1997: 7)

In addition to the MCPS, the Performing Right Society (PRS) are involved in the monitoring of music that is broadcast on television or radio. Both societies dispatch complete listings to the production libraries of everything that has been used: the MCPS every month, and the PRS every six months. These inventories enable the production libraries to keep track of popular styles along with those that are not being frequently used, and base their future production on this.

Despite the fact that library music seems to be the second class citizen of underscore, it cannot be denied that production music plays an important role for certain advertising campaigns. Furthermore, production music can be a worthwhile source of income for composers who choose to involve themselves with it.

4. Advertising and Education

The advertising sector of the music industry, despite its large scale, is undeniably ignored by the remainder of the music industry, the media and education. Within the music industry commercials fail to attract the same attention as television programmes and film; the music for which receives considerable attention. The inclusion in high profile film award ceremonies, such as the Academy Awards, of categories such as best soundtrack and best original film score, also help to increase the level of interest within the music industry for film and TV music. These instances of high profile popular culture awareness also attract media attention which music for advertising largely fails to receive. Popular music and music for film and television all have strong associations with music for advertising, as I have mentioned previously. They attract media attention more easily than advertising which is probably because of two reasons: firstly, popular music, film and television have to be sold to the public as commodities, unlike advertising which is selling an external product publicly, and itself only within the industry; and secondly, advertising fails to create 'superstars' in the way the others industries do, who attract media attention as a way of selling that media to the mass public. The fan culture, that is so important to much popular culture, is absent here because there are no predominant figures to follow. However, I can see no feasible reason why advertising should be excluded from the education system. The lack of any real acknowledgement for the existence of this section of the music industry from within education, means that music

functions as a largely hidden component of the advertising industry.

There is a definite interaction between popular music and commercials, through the use of pre-existing popular songs in advertising. There are even compilation albums of songs that have been used on advertisements (e.g. Levi jeans compilation). Despite this connection between these two sections of the music industry, advertising plays little part in the study of popular music, which seems to disregard any effects commercials may have on the financial side of the industry.

In the same way, the study of film and TV music also neglects advertising, despite the fact that commercials play such an integral part of much television viewing. The processes of acquiring music for film and TV are extremely similar to those for commercials, with the same options applying to the former as the latter: original music, pre-recorded music and library music. The nature of the advertising industry means that there is less time to organise music production in comparison to film and television, but at the same time, much less music is required for an advertisement. As with popular music, however, there is no study of music for advertising within the study of music for the moving image, despite the fact that film, television and advertising are inextricably linked.

A commercial's visuals are acknowledged in education through the study of communications, but non-musicians cannot be expected to take on an additional study of the music.

To have this knowledge would allow an understanding of the workings of a powerful industry which affects the music industry as a whole. At present there is gap in our knowledge left by the neglect of this area, but with more empirical research and study, a body of knowledge can be amassed and the gap healed. To have this information will also bring the level of musical understanding of advertising up to that of the visuals as well as other areas of popular culture.

There is endless written material, including books and journals, covering commercials from the visual angle, but nothing to hold in comparison as far as the music is concerned. Therefore, some kind of knowledge is necessary in the first place, before education can begin to take music for advertising into consideration.

The creation of this body of knowledge will, at the very least, alert musicians to the fact that a section of the music industry, devoted to advertising, does exist. At present it goes unnoticed — not merely by education — which is unnecessary and counterproductive for the industry itself and those entering into it.

Conclusion

Through the various channels of my research, I have drawn certain conclusions concerning music in the advertising industry. The first of these is the problem encountered throughout the process of composing, or otherwise acquiring music, due to the difficulty for non-musicians to verbalise musical concepts. This problem dominated the main causes of complications for the musicians I spoke to concerning the acquisition of music for commercials, because of the barrier of expressing music in a way that is mutually acceptable to musicians and non-musicians. The latter can, quite understandably, only go so far in any descriptive expression of music in musical terminology, and it is where a non-musicians reaches their limitations, that a musician must be prepared to have the ability to interpret thoughts into the actual musical request of a creative team. My realisation of the neglect of the advertising industry from music education has a visible connection with this communication barrier faced in the description and expression of music. If education were to acknowledge the existence of the industry as an area for study, this problem would become apparent and could, therefore, create musicians who are equipped to deal with the problem: it seems that the ability to deal with it efficiently is a skill. Musicians may find it hard to understand the expectations of a creative team who cannot verbalise their musical thoughts, but as musicians we need to that the problem will arise and incorporate it into our education in order to prepare for such complications.

A further point that came to my attention through the interviews I conducted was the large number of composers working in the industry with no formal or traditional musical training. Rob Doran and Rod Syers both began their musical careers playing in band, and Rick Juckes came from being the managing director at the Everyman Theatre in Liverpool, after gaining a psychology degree. He stated about the process of getting work, 'It's very much to do with luck; it matters nothing what training you have.' (1998:2). This lack of traditional musical training could produce one of three outcomes in the attempt to deal with the alogogenic characteristics of music. Firstly, the lack of formal education could lessen the communication barrier between musicians and non-musicians because neither party are complicating the communication with musical terms and expressions. Both groups are speaking in the same terms using the same expressions and this could make for a clear understanding by each of the other's requirements. Secondly there is the possibility that this lack of training could complicate cross-comprehension because an inability to pinpoint an actual musical concept in what is being explained in non-musical terms, may arise with the composer. Thirdly there is the equal possibility that composers with no traditional musical training will suffer identical problems regarding the discussion of music with a creative team to those of a composer with endless amounts of traditional training behind them. The fact that a composer may be self-taught, or work purely via technological means does not connote a lack of 'traditional' musical knowledge. The large amounts of technological equipment, facilitating the processes of composition, also bear the result that any lack of traditional training in music is of slight regard to the actual outpouring of music from the advertising industry. This technology, in addition to allowing many composers an opportunity to write, who by time-honoured means (i.e. paper and pen) would be unable, also makes the task of composing much less laboured for many remaining composers, who are completely efficient in all areas of

music, due to the speed and efficiency of much technology with developments such as hard disk recording and non-destructive digital editing software. Technology is, therefore, extremely important to this sector of the music industry as a whole, and not just to certain composers.

A further awareness I gained from this research was that the music sector of the advertising industry is not simply one all-functioning group of musicians, but an eclectic aggregation of many small organisations, each carrying out its own limited but highly important role within the industry as a whole. My concern with areas which deal with the acquisition of music for commercials only scratched the surface of this complete musical industry; many of the individual groups also involved in other related areas such as film, TV and popular music. With film and TV music there will always be a closeness with advertising because due to the fact that the music for both is being set to a visual sequence, and carries the task of transmitting some kind of mood-invoking underscore. With popular music (as discussed in §2.6), there is an inextricable link between its use as an advertising soundtrack, and from a different perspective, through the effects of advertising on popular music. This, however, requires further investigation.

Two additional territories, touched upon in my interviews with Rob Doran/Rod Syers and Rick Juckes, but which I have not attempted to cover in this work due to a lack of any real material, are: (i) the differences encountered with composing music for TV commercials and with music for radio and cinema; and (ii) the practice of writing music for television commercials intended for broadcast abroad. Doran and Syers (1997:6) explained that through their work they have discovered that real consideration must be given when composing music for other countries, to geographical location of the intended audience, and how that audience relate specific meanings to music. However, as far as attempting to compose in a specific national style belonging to a particular country, the composers stated that:

You sometimes try to look at what a national group want in their music, but then you start to look round corners and in some ways it's quite patronising because they've got musicians there who could do it automatically.

The adjustment of the meanings imposed on music in different countries, and how it affects the composition of music for commercials is an extremely interesting area.

The future trends for music in the advertising industry look, from my position, to be the continued growth of the business, with technological developments allowing the creation and placing of precision sounds. Innovative creative teams and composers continue to fuel our television screens with increasingly imaginative underscore, through the use of music (original and pre-recorded), sound design and sound effects. Hopefully, the remainder of the music industry, the media and education will have their sense of interest in the business augmented. I find it astonishing, however, that an industry devoted to drawing attention to various specific products has practically no attention drawn to itself. Perhaps some kind of campaign is necessary on behalf of this neglected industry!

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° denotes a book used for the music content survey. (See Introduction)

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OTHER APPENDICES

Briefs

BRIEF 1: Strongbow

BRIEF

PRODUCT: Strongbow **DATE:** 04/11/97

ATTENDING: Mark Wilkins, Peter Nice, Beverly, AJM, R&R, Jay

AT: JWT **TITLE AND LENGTH:** 40" 10"

The target audience is that special type of person known as the cider drinker! They are traditionally thought to be the "biker" type, although Strongbow would like to appeal to a broader market than this, probably largely people of up to about 40 in age.

Basically, the track needs bringing into the nineties after the old Deep Purple track used previously, but there are several possible routes. The 'big guitar' feel could remain in a modernised form - Mark, the copywriter, said he still hears it with big guitars and drums. He also suggested you may wish to try another nineties angle, such as techno - if you feel that this works with the visuals. You may think a sound design track would work - Peter the producer seemed to like this angle and cited the porpoise sounds in the original track as suitably eerie sounds which worked possibly because it is not immediately apparent what they are. He also mentioned odd train and wind noises. The track needs to build to a climactic explosion at the end, so if it were to be a wall to wall soundscape it should grow. The track should be raw and menacing, black and nasty. It should be haunting, questioning, spooky and edgy - not pretty!

JWT need the to hear something on Monday morning.

BRIEF 2: Mondeo with 9" Nails and Bartóki**BRIEF****PRODUCT:** FORD MONDEO**DATE:** 30/10/9**ATTENDING:** ROB, AJM, DAVE**AT:** Logorhythm **TITLE AND LENGTH:** 2 FILMS

There are 2 films, a 30" and a 60". The 30" must be done as soon as possible and the 60" second will follow, to be shown in the UK around Christmas. The director is Anthony Easton of Stark films.

At present, the 30" has a guide track by 9 Inch Nails and the 60" has a guide track by Bartok. You can choose to go in either direction, but which ever you choose, you have to 'go for it!' Each direction seems to work. The Bartok draws you in more and the 9 Inch Nails is more primitive with a good pace.

Two film references mentioned were "Altered States", a William Hurt adaptation of a Steven King novel and Planet of the Apes, the 1st version.

The central image is the white man. When the post production is finished, he will appear to have light travelling through his body. Dave felt that the track should kick in at this point, or at least, in terms of musical sense, it should be remembered that this is the key point of the film. You want to give the feeling that the whole body is stimulated. In the tree section afterwards, it might make sense for the music to pull back or stop and then be brought back for the resolve. The pulling back could be like pulling the plug out or winding down of the tape.

In terms of general overall shape, both tracks have to build. They could pull back later on but they should leave you on a bit of an up.

You could experiment with bits of sound design and textural intrigue! Dave mentioned making the sound go dead when the window goes up, giving the feeling that the car is a safe haven within the tense backdrop. Another point he mentioned was when the car goes round the corner where there is a big drop, you could try to get the feeling of it falling off a cliff (that is in the longer film, I think).

You should avoid the X files. The message is that driving a Mondeo leaves all your senses stimulated. There should be a feeling of electricity and of the joining of man and machine.

BRIEF 4: Comfort and speed**BRIEF****PRODUCT:** Comfort**DATE:** 3/9/97**ATTENDING:** AJM, Tony, Brendon & Sue, Matt**AT:** Velocity**TITLE AND LENGTH:** 30"**REFERENCE TRACKS:** DJ Quicksilver - Belissima'
James - Sometimes Lester Piggott

The film features **seamless camera movement** from start to finish. The music track should be **uplifting** and should have **energy** without being 'in your face'. It should enhance the product rather than taking centre stage.

They liked the James reference track for its monotonous drive which creates a kind of emotion in itself. You should take care that the track is not too sombre - they felt that the James track might be too sombre. They want a track which is **organic and natural**. It could be guitar orientated pop but perhaps with acoustic guitar rather than electric. They liked the pace and energy of the DJ Quicksilver track.

You should take out of each reference track only what is appropriate and discard the rest. Further keywords are **pace** (but not too fast) and **emotion** (but not too dark). In terms of **drive**, you should push it quite hard with a climax towards the end.

We will be sending demos to South Africa mid-next week.

BRIEF 5 (for Festive Music) from 555 Advertising

1. CHINESE VERSION 45 sec
2. CHINESE CUTDOWN 30 sec
3. BRANDED AND UNBRANDED 45 sec (SAME TRACK) - slightly different timings to CHINESE
4. GENERIC 30 sec (FIREWORK CENTRE SECTION - approx 6 secs)

FINAL TERRITORIES USAGE

Cambodia, China, Myanmar, Vietnam, Bangladesh, India, Indonesia,

BRIEF

Uplifting, celebratory, but modern and unique. The opening space sequence will be intriguing and communicate the vastness of space, before changing into the live action sequence, different mood. We will then revert to the 555 mnemonic for the final CGI sequence.

Homepride Potato Bake TV Script

Young & Rubicam Ltd

T V S C R I P T

Client:	<u>CAMPBELLS</u>	Intls/Date	Intls/Date
Product:	<u>HOMEPRIDE</u>	Copywriter/AD:	<u> </u> A/C Dir: <u> </u>
Title:	<u>PEEL - A.</u>	Creative Dir:	<u> </u> BAD: <u> </u>
Length:	<u> </u>	Head of TV:	<u> </u> Man Rep: <u> </u>
Revision No:	<u> </u>	Traffic:	<u> </u> Client: <u> </u>
Date:	<u>22/8/97</u>	A/C Man:	<u> </u> <u> </u>
Air Date:	<u> </u>	BACC:	<u> </u> (With/Approved)

Frame	Vision	Sound
	<p>Open ECU of a potato filling screen.</p> <p>A shining steel potato peeler enters frame. We see part of a woman's hand holding it.</p> <p>The potato peeler slowly peels the potato. The peel hangs down over the peeler's blade. As the peel grows longer it moves to reveal that what is under the potato's skin is a jar of Homepride Cheese and Bacon Potato Bake.</p> <p>We continue to peel and reveal.</p> <p>Dissolve to Potato Bake jar held in the palm of a woman's hand.</p> <p>Cut to CU of a dish with sliced, raw, potatoes arranged in it.</p> <p>A woman's hand places a last slice of potato. (We see its thickness.)</p> <p>Dissolve to CU of Homepride Potato Bake being poured over the potatoes. And put into oven.</p> <p>Match dissolve to potatoes, now perfectly cooked. We see crisp golden crust. A serving spoon breaks the crust and lifts a spoonful up. We see rich, creamy, potatoes with bacon pieces.</p> <p>Cut to CU of man just finishing a mouthful.</p>	<p>VO: TO TURN POTATOES INTO A TASTY, DIFFERENT DISH, FIRST YOU HAVE TO...</p> <p>DISCOVER NEW HOMEPRIDE POTATO BAKES.</p> <p>JUST POUR OVER UNCOOKED POTATOES...</p> <p>AND THE COMMON SPUD IS TRANSFORMED INTO A DELICIOUSLY DIFFERENT DISH THAT'S GOLDEN AND CRISPY ON TOP, SMOOTH AND CREAMY UNDERNEATH.</p> <p>NEW HOMEPRIDE POTATO BAKES.</p>

TV SCRIPT CONTINUATION

<p>Client:</p> <p>Title:</p>	<p>Cut to pack range. (Tikka, Bolognese, Garlic and Herb, Cheese and Bacon.)</p> <p>Enter Fred. He's wrapped in potato peel like an Egyptian mummy. All we see is his feet and his bowler. He 'unpeels' himself, points to packs and speaks.</p>	<p>THE MOST EXCITING THING EVER TO HAPPEN TO THE POTATO.</p> <p>FRED: TRUST HOMEPRIDE TO BE DIFFERENT.</p>
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Homepride Potato Bake Storyboard

<p>2-10</p>	<p>2</p>	<p>VO: TO TURN POTATOES INTO A TASTY DIFFERENT DISH FIRST YOU HAVE TO</p>	<p>2</p>	<p>DISCOVER HOW NEW HOMEPRIDE POTATO BAKES</p> <p>2</p>	<p>2</p>	<p>2</p>	<p>JUST POUR OVER UNCOOKED POTATOES</p> <p>2 (4)</p> <p>2A</p>
<p>2 (4)</p> <p>AND THE COMMON SPUD IS TRANSFORMED INTO A DELICIOUSLY DIFFERENT DISH THAT'S GOLDEN AND CRISPY ON TOP, SMOOTH AND CREAMY UNDERNEATH</p>		<p>NEW HOMEPRIDE POTATO BAKES</p>	<p>THE MOST EXCITING THING EVER TO HAPPEN TO THE POTATO</p> <p>3A</p> <p>FRED, TRUST HOMEPRIDE TO BE DIFFERENT</p>				

MCPS Rate Card**RATE CARD**

SCHEDULE OF ROYALTY AND OTHER FEES
 for the Licensing of Music from MCPS Members'
PRODUCTION MUSIC LIBRARY CATALOGUES
 with effect from 1 September 1996

PRODUCTION MUSIC

Production music (or library music) is music specifically written for inclusion in audio and audio-visual productions. It is available on various high quality carriers, usually compact discs, for convenient and cost-effective synchronisation or dubbing into such productions. It requires a minimum of administrative involvement by the user to ensure the required licence is issued and the correct royalty and other fees are paid (see overleaf).

To obtain information concerning the extensive range of music available, contact should be made with a production music library. Where appropriate, they will provide copies of recordings for use in any particular production. Their experienced staff offer an intimate knowledge of the musical works available in their catalogues and can recommend a selection of works appropriate to the needs of your particular production.

MECHANICAL-COPYRIGHT PROTECTION SOCIETY LIMITED

MCPS protects and administers the copyright in production music libraries' works and the sound recordings upon which these are made available. MCPS has a list available of over seventy production music library members. These represent the vast majority and very best of such sources of music available in the United Kingdom.

All those who wish to use production music discs must sign the appropriate MCPS Code of Conduct, giving them authority to use the discs as referred to in this Rate Card. The code binds the user company to abide by certain reporting procedures to ensure that the necessary licence for the use of the music is issued and the proper royalty and other fees are paid.

APPLYING FOR A LICENCE

A valid licence must be obtained and the relevant royalty and other fees paid before the production is transmitted, broadcast, shown, exhibited, distributed, hired, exploited or used in any way except for use strictly necessary for the sole purpose of completing the production.

To apply for a music licence you must complete an Application For Music Licence (forms MCPS 54-34 or 54-24) and forward it to MCPS on completion of the

production. Please complete parts A, B and C. The 'Production Category', 'Territory Required' and 'Number of Copies' boxes should be completed in accordance with the details contained within this Rate Card.

Please remember that the timing of each separate music cue must be declared as the aggregation of timings is NOT permitted. **Please see the reverse of this Rate Card for further important notes.**

COPYRIGHT WARNING

Copyright is infringed not only by anyone who records a work without a licence, but also by anyone who authorises that recording or procures that the recording takes place. Facility houses, production companies and clients may therefore all be liable for any such infringement where a valid licence has not been issued.

Any authorisation to record prior to obtaining a licence

and paying the royalty and other fees (whether express or implied) is subject to the fundamental condition that a licence is obtained and the royalty and other fees paid as referred to below in 'Notes'. If this is not done, any such authorisation is deemed never to have had effect. No authorisation to record is granted by the supply of Production Music Discs.

MECHANICAL-COPYRIGHT PROTECTION SOCIETY LIMITED

Notes to MCPS Rate Card

NOTES

1. The royalties and other fees referred to in this Rate Card apply only to production music library musical works and sound recordings, the copyrights in which are administered by MCPS. Enquiry to MCPS in advance of recording is essential in the case of any other type of copyright music. If the copyright in the musical work is administered by MCPS, and if the copyright owner is willing to grant a licence, the details of royalties and other fees and other terms and conditions will be quoted for the various categories and territories.
1. The rates referred to in this Rate Card are for copying and (where appropriate) distribution of copies only. All other relevant acts (for example, broadcasting) generally require separate licences, both in relation to the musical work and the sound recording.
1. Where discs are played in public directly and without any recording having taken place, the user should apply to MCPS for details of the reduced rates available. In such cases, the licence must be obtained before the public playing takes place.
1. Where a valid licence is not obtained at the correct time, or the appropriate Code of Conduct has not been signed, the production music libraries reserve all their rights. If it is considered appropriate, retrospective licences may be granted, but these are likely to be subject to higher royalty fees than those referred to in this Rate Card.
5. Productions which have been altered in any way are considered to be separate productions, and require a separate licence and royalty and other fees to be paid.
5. In using a production music library recording as the source from which a musical work is reproduced, a dubbing fee is payable (in addition to the other royalties and fees) for each individual musical work used on each separate production.
For example, two separate music cues of the same musical work in one production will only attract one dubbing fee.
7. The standard terms on which licences are granted for the use of production music library works are printed on the front and back of the invoice issued. Specimen copies may be obtained from MCPS, but these may be subject to change from time to time. As well as the restrictions referred to in paragraph 2 above, licences do not allow copying (or distribution) for the purposes of sale or rental to the general public, unless specifically stated otherwise.
8. In the case of exploitation under Category Code ST1, the production must consist primarily of spoken words. Furthermore, the reproduction of the music must be strictly incidental to the content of the production, and the use of the music must not therefore be of primary importance in the commercial exploitation of the production.
9. The BSkyB owned channels currently consist of:
Sky History
Sky Movie Channel
Sky Movies Gold
Sky Movies Plus
Sky News
Sky One
Sky Soap
Sky Sport 1 & 2
Sky Travel
A list of GSKyB owned channels is available upon application.
10. Where there are special circumstances involved with productions covered by this Rate Card, consideration may be given to the level of royalty fee due. (For example, special circumstances may include "cut-down" versions of an original commercial; or minor alterations to a production, which strictly require a separate licence and royalty fee to be paid. Where types of productions are not covered by this Rate Card quotations for appropriate royalty fees can be supplied. **In either case, it is essential that prior agreement is reached with MCPS before there is any form of exploitation of the completed production.**
11. Provided the necessary territorial clearance has been obtained, productions varying only in language translation will not require a separate licence to be issued and royalty fees paid.
12. **Interactive Productions:** The expression 'interactive production' shall mean any interactive optical disc product which incorporates, reproduces or is capable of reproducing as digital data, the sounds of one or more musical works with other data types such as film, video, graphics, or text. By way of example only, this shall include all interactive music based products, feature films, karaoke, games, training, educational products as well as informational and biographical products.
Category codes NET 1, 2 and 3 conform to the following definitions:
WWW (World Wide Web): An Internet client-server, hypertext distributed information retrieval system.
Web Page: A block of data available on the World Wide Web that is identified by an http URL.
URL (Uniform Resource Locator): A standard for identifying a block of data on the Internet.
Web Site: A particular web site is identified by the hostname part of a URL.
Advertising: A Web Site, the content of which may in anyway (and in whole or in part) promote the trade or activity operated by any person, company or other organisation.
Download: Any URL specifically designed to enable the user to download file(s) containing (in whole or in part) music.
13. This Rate Card is reviewed annually, and takes effect from 1 September each year.



Can we help you? If you need advice or further information please contact the Non-Retail Licensing Department at MCPS on 0181 664 4400.
E-MAIL rate.card@mcps.co.uk

MECHANICAL-COPYRIGHT PROTECTION SOCIETY LIMITED

ELGAR HOUSE 41 STREATHAM HIGH ROAD LONDON SW16 1ER

Telephone: 0181 664 4400 Fax: 0181 664 7215

PRS Rates and Royalties

PRODUCTION CATEGORIES

Types of use for which a standard licence is available for the recording of production music libraries' works.

ROYALTY FEES

All royalty fees are quoted in £ sterling for a unit of 30 seconds or less for each separate cue. Therefore, each individual music cue must be identified as such when making application for licence.
AGGREGATION OF TIMINGS IS NOT PERMITTED.

	Category Code	Europe	North America	Each other Continent	World	
NON-BROADCAST AUDIO-VISUAL PRODUCTIONS (excluding advertising)						
Paying Audiences/ Cinema Films Including permanent exhibitions for more than six months in any one year in locations to which the general public have access. (See also combined rates below.)	F1	£40	£40	£35	£82	
Non-paying Audiences (linear productions) Exhibition to non-paying audiences, except productions as defined in categories F1, OP1 or T5 below.	F2					
		Up to 100 copies	£19	£19	£17	£39
		101 - 500 copies	£24	£24	£21	£52
		501 - 2,000 copies	£30	£30	£27	£67
		2,001 - 10,000 copies	£37	£37	£31	£78
		Over 10,000 copies	£45	£45	£37	£95
Videos for Sale or Rental Videos and all other audio-visual carriers for sale or rental to the general public for home use. Royalty fees apply to the territory of both manufacture and/or sale. Number of copies to be limited to 100,000. Details of fees for above this amount are available upon application. (See also combined rates below.)	V1	£37	£37	£31	£110	
MULTI-MEDIA PRODUCTIONS (See note 12 overleaf)						
Non-paying Audiences (Interactive Productions) Exhibition to non-paying audiences, except productions as defined in categories F1, F2 and T5.	OP1					
		Up to 100 copies	£40	£40	£35	£82
		101 - 1,000 copies	£70	£70	£63	£144
		1,001 - 10,000 copies	£123	£123	£110	£252
		10,001 - 100,000 copies	£215	£215	£193	£440
		Over 100,000 copies	£375	£375	£338	£770
WWW Non-Advertising	NET1					
		One page				£29
		2 - 50 pages				£39
		51 - 500 pages				£59
		501 - 2,500 pages				£88
		Over 2,500 pages				£132
WWW Advertising	NET2					
		One page				£180
		2 - 50 pages				£250
		51 - 500 pages				£375
		501 - 2,500 pages				£563
		Over 2,500 pages				£844
Internet Download	NET3					Prices available upon application.
BROADCAST PRODUCTIONS (excluding advertising)						
Television Programmes						
Terrestrial broadcast television programme transmission, i.e. excluding cable and satellite transmission. (See also combined rates below.)	T1	£40	£40	£21	£67	
Satellite/Cable Programmes Satellite/Cable television programme transmission. (See also combined rates below.)	T2	£29	£39	£19	£54	
Radio Programmes	RP	£19	£24	£13	£37	
COMBINED RATES (for definitions see the category code referred to above)						
All Television	T1 & T2				£105	
Television & Retail Video V1 clearance limited to 100,000 copies.	T1, T2 & V1				£174	
General Clearance V1 clearance limited to 100,000 copies.	F1, F2, T1, T2 & V1				£295	
Details of fees for above this amount are available upon application.						
AUDIO ONLY PRODUCTIONS (excluding advertising)						
Audio only productions for retail sale, primarily for the commercial exploitation of the music, are specifically excluded. (Details of the licensing schemes operated by MCPS in relation to such exploitation are available upon application. Licences must be obtained before manufacture.)						
Private Listening (see further details in Note 8 overleaf)	ST1					
Either distribution free of charge for private listening, or retail sale where use of production music is strictly as a background to spoken words		Up to 200 copies			£8	
		201 - 1,000 copies			£15	
		1,001 - 5,000 copies			£22	
		5,001 - 20,000 copies			£32	
		Over 20,000 copies			£46	
Non-paying Audience Playing to non-paying audiences, excluding productions as defined in category ST4 below.	ST2				£15	
For playing of discs where no recording takes place see Note 3 overleaf. (See also ST4 rates under 'Advertising Productions'.)						

PRS Rates and Royalties

PRODUCTION CATEGORIES		ROYALTY FEES			
Types of use for which a standard licence is available for the recording of production music libraries' works.		All royalty fees are quoted in £ sterling for a unit of 30 seconds or less for each separate cue. Therefore, each individual music cue must be identified as such when making application for licence. AGGREGATION OF TIMINGS IS NOT PERMITTED.			
ADVERTISING PRODUCTIONS (*per station)		Category Code			
NB The combined rate is for the Channel 4 region, plus the combined ITV territories for that region. Otherwise you have to license the individual ITV stations and the Channel 4 regions.					
Terrestrial Broadcast Television Advertising					
Regional Rates					
ITV1	CHANNEL 4		ITV1	C4	ITV1/C4
			Only	Only	Combined
Ulster	N. IRELAND	T4	£95	£60	£124
Grampian	SCOTLAND	T4	£132	£173	£458
STV			£173		
Border			£95		
Granada	NORTH	T4	£215	£310	£664
Yorkshire			£173		
Tyne Tees			£132		
Central Anglia	MIDLANDS	T4	£215	£310	£558
Carlton and LWT	CENTRAL (LONDON)	T4	£215	£162	£302
Westcountry	SOUTH	T4	£95	£220	£529
Meridian			£173		
HTV			£175		
RTE		T4	£139		
Channel		T4	£47		
UK Network (see also combined network rates below).		T4	£786	£432	
GMTV		T4	£346		
Channel 5		T4	£345		
Combined UK Network Rates (see also combined T3/T4 rates below).		T4	£974		
ITV1 and Channel 4		T4	£906		
ITV1 and GMTV		T4	£906		
ITV1 and Channel 5		T4	£906		
ITV1, Channel 4, Channel 5 and GMTV		T4	£1,173		
			Europe (excl. UK)	North America	Each other Continent
International Rates		T4	£512	£556	£343
					World
					£1,515
Satellite/Cable Television Advertising (*per station)					
International Rates					
MTV Europe, Eurosport, NBC Superchannel, TNT and Cartoon Network		T3	£380	£380	£230
Single European Channel		T3	£265*		£1,020
BSkyB owned 10 channels (see note 9)		T3	£200*		
CSkyB owned 8 channels (see note 9)		T3	£230		
Single UK & Eire channel		T3	£150		
Single UK & Eire cable/Satellite channels		T3	£85*		
		T3	£310		
Combined T3/T4 Rates					
UK terrestrial, UK Cable/Satellite plus RTE		T3 & T4	£1,270		
UK terrestrial, European Cable/Satellite plus RTE		T3 & T4	£1,420		
OTHER ADVERTISING PRODUCTIONS					
Cinema Advertising					
Other Public Location Advertising		F3	£193	£193	£96
Audio Visual		T5	£46	£61	£115
Audio only		ST4	£32	£32	£75
Advertising on Videos for Sale or Rental		V4	£193	£193	£96
Advertising on videos and other audio-visual carriers for sale or rental to the general public (other than advertising of productions which themselves are defined in categories F1 and V1).					
Radio Advertising (*per station)					
NB Commercials to be broadcast on an FM Stations split frequency AM service will be charged an additional fee equivalent to 50% of the FM service fee.					
International Rates					
		RC	£231 (excl. UK)	£346	£152
					£800
Specific Stations					
Atlantic 252, Classic FM, Talk Radio UK, Virgin 1215		RC	£290*		
Capital		RC	£110		
Heart 106.2, Jazz 102.2, Kiss 100, London News, Melody, Virgin FM		RC	£80*		
Choice FM, Heart FM, Jazz 100.4, Key 103, Kiss 102, Piccadilly, Premier Radio, RTL Country 1035		RC	£61*		
Any other authorised ILR station		RC	£42*		
RTE		RC	£68		
Full UK Network (excluding Nationals)		RC	£462		
Full UK Network and Nationals		RC	£755		

OTHER FEES

A dubbing fee will be charged for each individual musical work used on each separate production (see Note 6). **Dubbing Fee** £

A Licence Administration Fee will be charged for each licence issued. **Licence Administration Fee** £

Value Added Tax (VAT) will be added to the total cost of the licence, at the current rate applicable.

Contents of three Bosworth 'Killer Stings' CDs (1995)

Killer Stings 1. Bosworth BO/BA BOCD 185 (1995)

Whoosh Zap Bam. Power Stings 1.1 [:29] [Fast tempo]
 Whoosh Zap Bam. Power Stings 1.2 [:12]
 Whoosh Zap Bam. Power Stings 1.3 [:05]
 Zoomer. Power Stings 2.1 [:29] [Dynamic underscore]
 Zoomer. Power Stings 2.2 [:11]
 Zoomer. Power Stings 2.3 [:04]
 Groover. Power Stings 3.1-3 [Groovy jazz funk. Medium fast w basson, strong percussion]
 Speed Guitars. Rock Stings 4.1-3 [Hi-speed electric guitars]
 Funky Hop. Rock Stings 5.1-3
 Blues at Midnight. Rock Stings 6.1-3
 Big and Brassy. Rock Stings 7.1-3
 Stadium Rock. Rock Stings 8.1-3 [Big outdoor sound. Medium]
 Apostles of Grunge. Rock Stings 9.1-3 [Hurried pace]
 Raunchy Rocker. Rock Stings 10.1-3 [Purposeful rock, brash guitars, swift pace]
 The Big Story. News Stings 12.1-3 [Arresting event. Determined pace]
 Newsflash. New Stings 13.1-3 [Important story. Brisk tempo]

Killer Stings 2. Bosworth BO/BA BOCD 185 (1995)

Megamix. Fast Jazz/Rock Jingles. 26.1-10
 Refractions. House Stings 14.1 [:29]
 Refractions. House Stings 14.2 [:14]
 Refractions. House Stings 14.3 [:07]
 Let's Do It. House Stings 15.1-3
 Live on Five. Newsdesk 17.1-3 [Positive news sound]
 Update. Newsdesk 18.1-3 [Attention grabbing. Speedy]
 Satellite Broadcast. Newsdesk. 18.1-3 [Ethereal sampling. Slow]
 Foreign Correspondent. Newsdesk 20.1-3 [Urgent, matter of fact. Fast]
 News Team Presents. Newsdesk. 21.1-3 [Tense, triumphant. Rapid]
 Rap It Up! Newsdesk 22.1-3 [Funky. Medium pace]
 Country Boy. Bluegrass/Country 23.1-3 [Lively hoe-down. Square dance]
 Buckaroo. Bluegrass/Country Stings. 24.1-3 [Square dance feel]
 Moonshine Sunset. Bluegrass/C&W 25.1-3 [Reflective, deliberate. Slow]

Killer Stings 3. Bosworth BO/BA BOCD 185 (1995)

Megamix. Fast Jazz/Rock Jingles. 26.1-3 [Voice samples. Fast]
 Hard Sell. Fast Jazz/Rock Jingles. 27.1-3 [Funky, image conscious, medium fast]
 High Speed Tonic. Fast Jazz/Rock. 28.1-3 [Roller coaster effect]
 Racing Machines. Fast Jazz/Rock 29.1-3 [Melodic rock. Express]
 Meteorite. Fast Rock/Jazz Jingles. 30.1-2 [Glocks, bass, drums]
 One More Time. Broadcast Stings. 31.1-3 [Light jazz. Medium]
 A Better Life. Broadcast Stings. 32.1-3 [Melodic. Mid-tempo]
 New Developments. Broadcasts. 33.1-3 [Image promotion, voices. Slow]
 A Daytime Piece. Broadcast Stings. 34.1-3 [Positive, friendly, melodic. Mid-tempo]
 Sunday Live. Broadcast stings. 35.1-3 [Ethereal atmosph., flute, underscore. Mid-tempo]
 Sitar Theme. Ambient "world". 36.1-3 [Sitar with new backing]