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 The TV Show Access Hollywood is currently in its 22nd season. It's an Emmy nominated, daily half-hour, nationally syndicated entertainment news program anchored by Natalie Morales. The show takes viewers behind the velvet ropes and on to the red carpet to deliver the hottest celebrity interviews and the biggest entertainment news stories in Hollywood.

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 AGC Studios was founded and launched by Chairman and CEO Stuart Ford in February 2018 as a platform to develop, produce, finance and globally license a diverse portfolio of feature films, scripted, unscripted and factual television, digital and musical content from its dual headquarters in Los Angeles and London. The new studio's Hollywood output has a wide-ranging multicultural focus, designed for exploitation across an array of global platforms including major studio partnerships, streaming platforms, traditional broadcast and cable television networks and independent distributors, both in the U.S. and internationally.

AGC Studios is initially backed by three key strategic investors; Latin American private asset management firm MediaNet Partners; Silicon Valley entrepreneur, Symantec CEO and founder and chairman of Fibonacci Films, Greg Clark; and Image Nation Abu Dhabi, one of the leading media and entertainment companies in the Arabic-speaking world.

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Brands and music licensing across the metaverse

by Nick Bennett / SyncTank

Nick Bennett explores how these evolving spaces will interact with brands and therefore music via sync, and what this means for music licensing.

The Metaverse is a term most people are probably sick of hearing right now or at the very least frustrated with how liberally the term is thrown around. If you've been following this space beyond its recent notoriety then you may have come across Matthew Ball as someone who grasps that the Metaverse is simply not Roblox or Fortnite.

Ball [defines the Metaverse](#) as "a persistent, 3D, virtual world—a network of interconnected experiences and devices, tools and infrastructure, far beyond mere virtual reality."

In simple terms this may span AR, VR, apps on your phone and many IoT connected experiences that don't require you to wear a headset or be in a virtual world. When we think about this from a music perspective there is the obvious use case of virtual or connected concerts as demonstrated by Easy Life, Travis Scott and Ariana Grande. These are now fairly well established and have a blueprint as to how they work and can be monetised. The more interesting angle in relation to this blog is how these evolving spaces will interact with brands and therefore music via sync.

Ads and content creation in general has been evolving steadily over the last decade and beyond. As the price of production has come

down, the volume of content creation has gone up. Creating videos for every item on a website is a trend that has been evident across multiple industries. Online stores such as ASOS and Argos have long experimented with individual videos to give customers a better insight to an item or clothing or a toy that they may want to see from a better angle or how it might realistically look when they are on. This type of sync has mostly gone under the radar as it's hidden from plain sight and rarely catches the attention of any publications and probably rightly so.

Diving further into this example and how it has evolved over time will perhaps give a clue to where it could be heading. Historically, creating video advertising was fairly simple, with TV being the only distribution channel that was available. However, a combination of the internet, reduced production costs and the shift to e-commerce has forced a change within the value chain. The traditional TV ads are still produced mostly in the same way as they always have been via creative agencies, production companies and post production companies, but the additional forms of video advertising that can be as impactful, if not more impactful, have begun to be developed in house, via specialist companies, via influencers themselves and a whole host of other options.

Moving back to ASOS, if there is a launch of a new item or clothing line it now may encom-



ASOS

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Established in 2012, All3Media America is a top tier production company developing and producing hundreds of hours of unscripted and scripted programming every year for broadcast, cable and digital partners. Our current hits include the Emmy award-winning Undercover Boss for CBS, the Emmy award-winning United Shades of America for CNN, Chrissy Knows Best for USA and The F Word with Gordon Ramsay for FOX. All3Media America is the US base of All3Media – creator, producer and distributor of world class television programs and digital content. The Group comprises 27 companies including All3Media America, All3Media Deutschland, All3Media International, Bentley, Betty, Caravan, Company, IdtV, Lime, Lion, Little Dot Studios, Maverick, Neal Street Productions, New Pictures, North One, Objective Media Group, One Potato Two Potato, Optomen, Raw, Seven Stories, South Pacific Pictures, Story Films, Studio Lambert, Tower, Two Brothers, Two Halves and Unstoppable. Headquartered in London, All3Media has production companies and distribution offices around the world – in the UK, Germany, the Netherlands, New Zealand, Singapore, New York and Los Angeles. All3Media International, the Group's international distribution business sells its catalogue of 9,500 hours to over 1,000 clients around the world. It exploits programs from both All3Media companies and external producers. All3Media is owned jointly between Discovery Communications and Liberty Global.

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Amazon Studios brings bold and innovative series and films from top tier and up-and-coming creators to customers in over 200 countries and territories. Original productions range from daring and timely subject matter such as Amy Sherman-Palladino's award-winning The

pass TV, social, owned platforms, influencer distribution and many other channels, but where does the original idea come from and how does the consistency of the campaign carry across all these touch points? Licensing music has been fairly simple in this regard, mostly, however with the onset of user generated content on

“If we now follow this idea through to the introduction of virtual worlds, artificial reality and connected experiences we have a whole new set of distribution channels where music might need to be consistent and ever present.”

platforms like TikTok, brands and agencies are having to clear more and more music uses that they couldn't originally foresee.

If we now follow this idea through to the introduction of virtual worlds, artificial reality and connected experiences we have a whole new set of distribution channels where music might need to be consistent and ever present.

Moving beyond the 'Metaverse concert' execution there is something interesting happening in luxury fashion with Balenciaga, Louis Vuitton and Gucci. All of the brands have been experimenting in either creating their own virtual world or gaming experience ([Louis Vuitton](#) and [Balenciaga](#)), or building something in the most recognised platforms (Gucci in Roblox).

For brands there is the dual strategy of creating digital goods to be sold [in these environments](#), but equally there is the opportunity to reach people in a totally new environment. In terms of the latter opportunity it would then add to the stack of distribution channels that a new campaign or creative idea can be executed, however the uniqueness of these opportunities brings new challenges. Bringing the creative idea behind a new campaign into a virtual world isn't as simple as creating a new script or a different version of a video, as may happen for TV and social media. There will be more complex methods involved and a totally different execution requiring a totally different set of skills. This opportunity is inherently solvable for brands but the questions this poses to sync is something that will take some observation, research and patience.

As the value chain of video production evolves and changes, where the music selection process and licensing take place is likely to evolve too. Understanding how to be additive in this process and knowing who and where to be focusing support with will be key to thriving in this new space. If there is now a brand, a media agency, a creative agency, a production company, a post production company, a company creating the virtual world execution and the end distribution platforms themselves, where will the music selection process sit for the campaign? And will it be consistent across all parts of it?

This detailed understanding also needs to be coupled with a new found flexibility to ensure the music not only works creatively but also works logistically in terms of the rights required to fit across this entire scope, including the challenges the new virtual and connected worlds (or Metaverse) brings.

Within these larger virtual worlds, the specific locations inhabited by brands will likely initially cause some headaches. Licensing previously was contained in discrete pieces of video content that could be quite easily boxed in with the usages and the rights, with any updates requiring new licences or changes to the terms, however, in these new digital spaces things have become more open and fluid.

Virtual worlds like [Cryptovoxels](#) are the perfect case in point for this. Brands or users can create specific locations within the virtual worlds, designing them visually but also creating

“If this pricing issue can be solved there is an opportunity to leverage new technology to automate both royalties and licensing of music as it is interacted with in these virtual worlds.”

a specific soundtrack. The functionality in these platforms allows the soundtrack to appear and then increase in volume as your avatar moves throughout the space and then when you move an appropriate distance away from the specific location it will decrease in volume and then silence completely. There are several implications for this in terms of licensing and royalty payments. At a blunt level it makes defining the terms of the licence more challenging as there is less of a fixed container to the content that is being licensed.

Beyond this standard interaction of licensing music for brand usage, how user-generated interaction works to ensure it doesn't infringe the

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Music Department News



GHOSTBUSTERS™

IVAN REITMAN AND RAY PARKER JR. - COURTESY RAY PARKER JR.

Ivan Reitman remembered by 'Ghostbusters' singer Ray Parker Jr.: 'He thought it was a hit when nobody else did - including myself!'

[Music Dept. News] Ray Parker Jr. had enjoyed a successful career in music when he received a call from his friend Gary LeMel about doing music for a weird film called "Ghostbusters."

GET THE FULL STORY AT JEM ASWAD / VARIETY
<https://mubu.guru/3Bq6N>



How 'Euphoria' built the perfect Gen Z soundtrack using old classics

[Music Dept. News] If it seems a little unrealistic that the kids from Euphoria High listen to '90s hip-hop and cry to Sinead O'Connor, you're not paying attention to the rest of the show. Music supervisor Jen Malone explains how she and Sam Levinson use old songs to tell the story they want to.

GET THE FULL STORY AT JULIA GRAY / THE RINGER
<https://mubu.guru/cFd8Z>

Marvelous Mrs. Maisel and acclaimed filmmaker Spike Lee's Chi-Raq; to the critically hailed The Grand Tour, Mozart in the Jungle and Man in the High Castle. In film, Amazon Studios produces and acquires original movies for theatrical release and early window distribution exclusively for Amazon Prime members. At the 2017 Academy Awards, Amazon Studios became the first streaming service to win Oscars for Manchester by the Sea (Best Screenplay, Kenneth Lonergan and Best Actor, Casey Affleck) and The Salesman (Best Foreign Film). Recent notable releases include the box office success The Big Sick, which is one of the top streaming films on Prime. Upcoming films in 2018 include Lauren Greenfield's Generation Wealth, Gus Van Sant's Don't Worry, He Won't Get Far on Foot, Dan Fogelman's Life Itself, Luca Guadagnio's Suspiria and Felix Van Groeningen's Beautiful Boy.

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America's Funniest Videos

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<https://afv.com/>

Hosted by Alfonso Ribeiro, America's Funniest Home Videos is the longest-running primetime entertainment show in the history of ABC. Each week, the AFV team evaluates thousands of user-submitted home videos, to bring you America's 'real-life' funny moments captured on video.

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Bad Robot is an American Film and Television production company led by J. J. Abrams. The company is responsible for the television series Alias, Lost, Fringe, Person of Interest, Revolution and Westworld alongside the feature-length films Cloverfield, Star Trek, Super 8, Star Trek Into Darkness, Mission: Impossible – Ghost Protocol, Mission: Impossible – Rogue Nation, Star Wars Episodes VII and IX, 10 Cloverfield Lane, Star Trek Beyond, The Cloverfield Paradox, and Mission: Impossible – Fallout.

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Banijay Group is the world's largest independent content creation Group for television and multimedia platforms. Banijay Group is present in 16 territories. Banijay Group is a global production and distribution company creating premium content for television and multimedia platforms in all genres including entertainment, drama, factual, reality, docudrama and kids programming. With leading production entities in 16 territories, the Group is engaged in strategic partnerships with the best creative talent around the world.

Banijay Group is a confederation of entrepreneurs – encompassing Creativity, Innovation, and Professionalism. Banijay Group unifies talent and personalities, spreading ideas and formats all over the world. Key programmes and formats include Versailles, The Secret Life of 4 Year Olds, Temptation Island, Beat The Star, 71 Degrees North, Keeping up with the Kardashians, Making of the Mob, The Real World, Wolf Creek, Wife Swap, Wild Things, It's Only TV and Occupied among many others.

original licence is important too. If these fixed models are carried forward from a pre-digital age then we miss the opportunity to embrace all the new technology that exists and to enable new revenue streams and opportunities for fandom. This opportunity is grounded in the ability to automate some of the logistics that sit behind both licensing and royalties. Assigning set rates or price points for specific usages that can then be embedded in the technology is a challenge that sits outside all the evolution of web3 and blockchain. It's not a simple task but one that is essential if commercial music isn't to be superseded in this space by production music or easy to use pre-cleared catalogue.

If this pricing issue can be solved there is an opportunity to leverage new technology to automate both royalties and licensing of music as it is interacted with in these virtual worlds. Starting with a base level of costing and then creating automated payments as the use cases and interactions increase will be favourable for brands and artists. The foundations set by companies such as [Revelator](#) show the possibilities not only to redesign the existing systems that are creaking under the digital pressure but also to make sure things in these new digital spaces can be built in a more transparent and scalable way.

The cliché 'blockchain solves this' clearly isn't really true anywhere in its most simple form but equally it does offer the inspiration and opportunity to ensure these digital worlds don't add to the frankenstein nature of the existing royalty and licensing system. ■



Nick Bennett is an executive with over fourteen years of experience in music, tech, and consulting. Nick writes about music and brands at

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Need One Thing? Or Everything!

Project Assessment
We'll create a breakdown and budget of all your project needs
• Songs • Score • Pre-Records
• Clearances • Licensing

Guided Searches
Know what music you want but just too busy to search for it? We will find it for you so all you need to do is listen.

Clearance/Licensing
Script full of famous songs? Don't worry we can get it for you. We work with all the major labels and publishers.

Full Music Supervision
1) Help determine the musical tone of the film.
2) Analyze script for potential pre-records and clearances.
3) Suggest and help with selection of composers.
4) Work with composers directly to ensure a consistent vision.
5) Search for, and license all, all source music and songs.
6) Supervise recording of pre-records, custom or cover songs.
7) Oversee entire music budget.
8) Provide cue sheets and all needed documents for distributor deliverables.

"We Got Music"
Licensing and Clearance Services For:
Films • TV • Games • Advertising

Music Supervisor
Julius Robinson
Director of Creative Operations
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