



Brilliant Voice®

Voice Artist Services & Management

Prices 5.1

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VOICE ARTIST FEES

The prices quoted do not include additional studio costs. Prices apply per film/version/motif, per end customer and per language.

Minimum price per booking

Price Index	A	B	C
Minimum price per booking	€100	€150	€200

A minimum fee applies regardless of the price for exploitation per voice artist and for each recording date in an external studio. Minimum fee for recording in studios outside your own city by arrangement. See also →[Travel and accommodation fees](#).

PASSIVE USE/UNPAID MEDIA/COMMERCIAL USE

Commercial = to promote sales. Use: worldwide & in perpetuity.

Not for commercial use (paid media in TV, radio, cinema, stadium, POS etc. or as preroll/autoplay/push/upstream or embedded advertising on the Internet). 1 minute = 900 characters incl. spaces (equals approx. 120 - 140 words). Abbreviations to be pronounced in full (plus or e.g.) or numbers (1884) are to be replaced by written words before counting characters.

IMAGE complete

Use: worldwide & in perpetuity.

Price Index	A	B	C
SMES			
up to 2 minutes text length	€300	€350	€450
up to 5 minutes text length	€400	€500	€600
each additional 5 minutes	€100	€100	€150
LARGE ENTERPRISES			
up to 2 minutes text length	€350	€450	€600
up to 5 minutes text length	€500	€600	€800
each additional 5 minutes	€100	€150	€200
Lip sync	Factor 1.5x to 2x		

Price applies per film/version per (end) customer. Includes image and corporate films, product videos, explanatory films, case films, award videos, trade fair videos, podcasts, event announcements, apps and several other content types & formats.

Use: on the entire Internet (homepage & third-party sites, video portals, social media, etc.), for presentations, DVDs, conference intros, at trade fairs and events.

SMEs: Companies with fewer than 250 employees and a turnover of less than 50 million euros per annum (according to the EU definition for small and medium-sized enterprises SMEs).

Large Enterprises: Companies/groups with a turnover of up to 50 billion euros per year worldwide. Prices for larger companies (global players) on request. Cf, e.g. Haribo vs. Apple.

Lip sync: Also known as audio-to-video synchronization - this refers to the precisely timed recording of the voice artist analogous to the lip movements of the person visible in the film and is associated with increased effort. The delivery of an appropriate script (dubbing book/dialogue book) is required.

see also →[Podcast Packaging](#)

see also →[Editorial Podcasts](#)

INTERNAL USE/e-Learning (WBT)/Training Film/Audio Guide/Audio Description

Use: worldwide & in perpetuity.

Price Index	A	B	C
up to 2 minutes text length	€200	€250	€300
up to 5 minutes text length	€250	€300	€350
each additional 5 minutes	€60	€60	€75
Recording onto image/with timing	Factor 1.5x		
Training program as paid content/for a fee/public distribution	like → <u>IMAGE complete</u> e.g. as a purchase app or behind payment barrier (password-protected area)		

Prices apply per version per (end) customer.

Internal Use/e-Learning (WBT)/Training Film: internal, intranet, closed user group, employee training. Does not apply to explanatory films/explainers.

Commercial use of audio description: On the entire Internet (homepage & third-party sites, video portals, social media, etc.). Price applies per version/motif.

Use of audio guide: museums, listening stations & points of interest. Price applies per exhibition.

see also → E-Learning Studio Deal

Commercial audio description refers to the barrier-free use of film content for commercial brands (e.g. for image films on the company's homepage) for people with impaired or no vision.

For non-commercial audio descriptions, such as in feature films, see → Editorial content.

Recording onto image/with timing: Exactly timed recording on image content (e.g. with time codes) increases the recording effort. This may also apply to lip sync dubbing.

Telephone

Use: worldwide & in perpetuity.

Price Index	A	B	C
up to 1 minute text length	€150	€200	€250
up to 2 minutes text length	€200	€250	€350
up to 5 minutes text length	€450	€500	€600
each additional 5 minutes	€225	€250	€300
MITTELSTAND	Factor 0.8x		

All rates apply per end customer and per language. For continuous texts (complete sentences), no distinction is made between waiting loops, answering machine or voice dialog announcements or announcements for IVR systems (Interactive Voice Response).

SMEs: Companies with fewer than 250 employees and a turnover of less than 50 million euros per annum (according to the EU definition for small and medium-sized enterprises SMEs).

—>Advertising for ON HOLD telephone messages: upon request.

ACTIVE USE/PAID MEDIA/ADVERTISING

→[Advertising defined](#)

National advertising

Price per spot/motif up to 2 minutes length incl. national exploitation (per country with a population of up to 100 million)**

Exploitation cycle: Price Index	3 months			1 year		
	A	B	C	A	B	C
INDIVIDUAL MEDIA						
per media without image	€300	€375	€450	€450	€565	€675
per media with image	€400	€500	€600	€600	€750	€900
MEDIA BUNDLE						
All media without image	€450	€550	€650	€675	€825	€975
All Moving Media*	€800	€1,000	€1,200	€1,200	€1,500	€1,800
ALL MEDIA*	€1,000	€1,250	€1,500	€1,500	€1,875	€2,250

When booking a three-month exploitation period, an upgrade to a one-year exploitation period can be booked additionally within the three-month term, in which case, only the difference between the fee for the three-month and one-year exploitation period shall be charged. Upon expiration of the exploitation period, only a new booking is possible. Downgrading from a one-year exploitation period to three months is only possible within 14 days of the invoice date.

* When booking exploitation rights for one year incl. →[Archive](#) (passive use): includes the unlimited temporal exploitation rights of the tariff →[IMAGE complete](#)

** Countries/states/territories with up to 20 million inhabitants as well as international exploitation →[Regional + international advertising](#)

Regional + international advertising

These factors apply to the prices for national advertising.

Price Index	A	B	C	
regio	0.8x			A country with a population of up to 20 million or an area (within a country) with up to 20 million inhabitants.
DACH+	1.8x	2.6x	3x	Germany, Austria, Switzerland & East Belgium
Europe or North America	3x	3.5x	4x	
worldwide	4x	5x	6x	

Small-scale advertising

→ [Explanation of small-scale advertising](#)

Price per spot/motif up to 2 minutes length incl. exploitation per media for 1 year.

The use is time limited as well as limited by: geographic area, listeners/ viewers, media budget or dissemination. The limitation applies equally to all media used.

Price Index	A	B	C	Residents	Listeners/ Viewers	Dissemination	Media-Budget (online)
city light	€100	€120	€150	2,500,000	250,000	250,000	€12,500
city	€120	€150	€200	5,000,000	500,000	500,000	€25,000
city plus	€200	€250	€300	10,000,000	1,000,000	1,000,000	€50,000
<i>Additional dissemination/ Additional media budget*</i>	+ €60	+ €75	+ €90	-	-	+ 1,000,000	+ € 50,000

* For bookings that exceed a dissemination of 1,000,000 or a media budget of € 50,000. For example, a dissemination of up to 2,000,000 in Index B costs €325.

Media Bundle Small-scale advertising	Factor	
Radio & Online 3 months	1x	relative to the corresponding price for small-scale advertising
Radio & Online 1 year	1.5x	

Exploitation options (small-scale, regional, national & international advertising)

Temporal Exploitation	Factor	
3 years	2.5x	Each based on the fee for 1 year of exploitation
in perpetuity	3x	

Further Options	Factor	
Per → Cut-Down	+1x	
each additional medium	+1x	the respective exploitation of the new medium
→ Archive	see → IMAGE complete	

Types of Advertising	Factor
Sponsoring/Patronage with up to 4 parts	same as 1 spot
Spot + Reminder	1.5x
Spot + Tag-on	1.5x
Individual reminders/Boilerplates/Re-cuts/Tag-ons	same as 1 spot

Extra Length	Factor	
motif up to 5 minutes	1.3x	
for each additional 5 minutes, plus	+0.3x	in addition to Factor 1.3x

No special factor/discount available on short spot lengths (such as 6-second ads/bumper ads/boilerplates). Exception → [Reminder](#)

Brilliant Voice® Multi-work Prices

Valid for —>Advertising and —>IMAGE complete.

Multi-work refers to dubbing concepts in which numerous cut versions (edits) are already planned in advance as the final result. This includes campaigns, cut-down packages, multiple use of claims (audio logos), modular text templates resulting in a variety of final motifs, etc. Motifs/cut-downs booked together as a multi-work can only be booked for an integrative spatial, medial and temporal exploitation. The underlying data that make up the base price (e.g. residents, media budget, dissemination) remain unchanged and apply to all motifs, editions, cut-downs, image changes, etc.

Prices for Campaigns

	Factor
2 motifs	1.8x
3 motifs	2.4x
4 motifs	3x
5 motifs and up, for each	+0.5x

Campaign prices always pertain to the same brand/(advertising) customer.

A campaign is a series of spots or image films that refer either to the same product or to a limited-time promotion for a (advertising) customer (e.g. "The new spring collection at ..."/"Christmas sale at ..."). Campaign prices are only granted if the voice recording for all motifs takes place at one time.

Cut-Downs or Image Changes

	Factor
up to 3 Cut-Downs	+1.5x
up to 5 Cut-Downs	+2x
up to 10 Cut-Downs	+3x
for each additional Cut-Down	+0.25x
for unlimited Cut-Downs	+10x
for unlimited image changes (re-edits)	+1x

Factors are calculated **in addition** to the main spot or film (first full motif). The—>Cut-Downs for each campaign are added together.

If the individual motifs have different lengths, the respective individual prices (according to the specific length and the associated tariff level) are added, and an average value is used as the basis for the calculation.

Example: Let's say we have a 5-minute image film, from which two additional edits – both under 2 minutes – are to be created. The calculation would be as follows:

I) Add up each film: 1x IMAGE complete up to 5 mins. + 2x IMAGE complete up to 2 mins.

II) Divide the sum by 3 (films) = mean value

III) Multiply the mean value by a factor of 1.5x (for up to 3 cut-downs).

Should any changes be made to the spot or film (new pictures or footage, superimposing different images or information, etc.), this is referred to as an image change. An image change is a new version of the spot or film and entails additional exploitation fees. Subtitling does not count as image changes.

Brand Voice, Audio Logo or Claim Usage

	Factor
up to 10 motifs	+5x
up to 25 motifs	+10x
each additional motif	+0.25x
unlimited number of motifs	+20x
<i>unlimited usage and number of motifs (—>IMAGE complete only)</i>	50x

Definitions:

Brand Voice: Voice of the company. The same voice is always used for all publications of a company - this increases the recognition value.

Audio logo: Acoustic logo of the company, which can include sounds, music, singing and/or even voice.

Claim: The company's slogan (“I’m lovin’ it!”).

This price item is about the fact that a short audio sequence (no longer than 10 seconds) should be cut into several works. A one-time —>Layout fee or —>Session fee will be charged for the recording with the voice artist for the audio logo or claim. An additional fee for the use specified by the factors shall also be incurred.

Advertising: The exploitation period is derived from the underlying price.

If an unlimited number of motifs is booked in connection with a —>Media bundle (advertising) which contains the *Archive* option (= *IMAGE complete*), additional image films may only be released during the term of use. The term of use corresponds with the term of the underlying price.

IMAGE complete: The exploitation period is always unlimited temporally. Only when booking an unlimited number of motifs (factor 20x) is the publication of new works with the brand voice, audio logo or claim **limited to one year** (the exploitation period remains temporally unlimited).

Factor 50 applies if new works are to be published indefinitely (i.e. not just for one year).

Example: Index B, IMAGE complete, Brand: 20x €450. The customer may release as many image films with the audio logo/claim as he likes within one year. These may be used for an unlimited period of time. Should new temporally unlimited works be created, a factor of 50x applies (instead of a factor of 20x).

The basis for all factors (multipliers) is the talent fee for the tariff: up to 2 minutes —>IMAGE complete (even if the actual film is longer). This does not apply to advertising. The price does not include the right to Exclusivity.

Modular Use

	Factor
up to 5 motifs	+2.5x
up to 10 motifs	+4.5x
up to 20 motifs	+8x
up to 50 motifs	+15x
up to 100 motifs	+20x
unlimited number of motifs	+30x

The text to be recorded contains a variety of usable elements, from which modular motifs can be created, e.g. if there is an advertising spot which has one or more variables. This use is mainly found in (micro)targeting in online advertising, when users are to be reached specifically according to their interests.

Example: "Fly with Brian Air to Munich/Düsseldorf/Mallorca - starting at 29 €/ 39 €/ 49 €."

The factor in each case refers to the price of the medium, that is, the media used as well as to the affiliated desired duration plus —>Session fee for the recording script (kind of like a basic fee).

The number of motifs means how many motifs are theoretically possible. If, for example, there are three different places in a commercial spot where 3 variables are recorded, up to 27 possible motifs are conceivable. The actual number of motifs used may vary.

EDITORIAL CONTENT/UNPAID MEDIA/NON-COMMERCIAL

Use: worldwide & in perpetuity.

Podcast Content

1 minute = 900 characters incl. spaces (equals approx. 120 - 140 words).

Abbreviations to be pronounced in full (+ or e.g.) or numbers (1884) are to be replaced by the written-out words before counting the characters.

Price Index	A	B	C
up to 15 minutes text length	€200	€250	€300
each additional 15 minutes	€100	€150	€200
moving picture products	Factor 1.5x		

Editorial podcasts are defined by content with, for example, informative and/or entertaining content, which, however, may not explicitly promote sales.

For —>[Branded Entertainment](#) the —>[IMAGE complete](#) prices apply.

Use of podcast content: for downloading/streaming on the Internet. Applies only to editorial content.

Moving picture products: e.g. video podcasts

Audio Guide —> [Internal Use](#)

Podcast Packaging

Intro, outro, incl. max. 2 connecting elements

May be used for unlimited podcasts within the runtime.

Price Index	A	B	C
1 year of use	€150	€200	€250
temporally unlimited use	€300	€450	€600
each additional element	Factor 0.2x		
commercial use	Factor 2x		
advertising and/or sponsoring in the packaging	upon request		

TV Commentary/Reports/Audio Description

The following prices are based on experience and recommendations from Brilliant Voice®. The actual price depends on the chosen voice talents and the exact key data and content of the project. For example, a one-time, short TV report usually has a higher price per minute than a weekly 4-hour documentary. We will be happy to make you an individual offer!

Price Index	A	B	C
commentary per net broadcast minute	€10 to €20		
sound bytes/voiceovers/individual comments per net broadcast minute	€5 to €15		
audio descriptions per net broadcast minute	€5 to €15		
<i>or</i>			
per hour of recording (applies to audio descriptions or sound bytes/VoiceOver)	€150 to €350		
minimum price per recording/broadcast/episode	€150	€200	€250

Billing is based on the length of the program. The number of net broadcast minutes applies, i.e. the broadcast without commercial breaks. The minimum price is charged for each recording, program or episode.

Applies to editorial/non-promotional content. Usage worldwide in all media.

No for use as advertising (in TV, radio, cinema, stadium, POS or as PreRoll/AutoPlay/upstream or embedded advertising on the Internet).

TV Audio Descriptions: The price depends, inter alia, on the length of the film, feature or program, the frequency or regularity of bookings, the language and the planned exploitation. A long TV program with no additional theatrical use that is recorded daily is less expensive than a feature film that is first exploited in movie theatres and later on TV.

For commercial audio descriptions, see —>[Internal](#). The term, 'commercial audio description' stands for the handicapped accessible conversion of film content of commercial brands (e.g., for image films on one's own homepage) for people with visual impairments and the blind.

Audiobook

per fully produced audio hour plus revenue sharing	€200 to €700
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Depending on the voice artist and topic, one audio hour corresponds to approx. 54,000 characters including spaces.

The price per audio hour does not include 2% revenue sharing. In the event of CD release or the like, a 2% share of the retail price (HAP) applies.

Fees for direction, studio and production will be charged additionally.

STUDIO

Studio costs per hour or part thereof	starting at €140
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In general, a studio fee is incurred for recordings. Some German voice artists offer the transmission or recording (upload of the unedited file) of small-scale commercials (without picture) free of studio charges. Higher rates for additional services are possible.

The prices apply to recordings in our partner studios and many other studios that we arrange. Talk to us - we will advise you personally and individually.

You can also have us handle all the audio post-production (incl. sound design, mixing) and get everything from a single source.

E-Learning Studio Deal

This special price for the studio is only valid in connection with a talent booking, i.e. it does not include the voice artist's e-learning fee (see —>[Internal](#)).

up to 2 minutes text length	€120
each additional minute	€10 to €15 depending on the language

Applies exclusively to selected Brilliant Voice® partner studios and can be reconfirmed after text submission. The text supplied must meet the requirements (see —>[Text delivery](#)). The studio deal includes the recording, the rough cut in individual files and the upload of the files. On average a maximum of 5 files per minute.

ADDITIONAL PRICES/SERVICES

Layout & Session Fee

Layout per motif

Price Index	A	B	C
up to 2 minutes length	€200	€250	€300
up to 5 minutes length	€250	€250	€350
each additional 5 minutes	€50	€50	€75

Booking a layout entitles the use of voice recordings for internal preliminary presentations such as pitches and market tests. Any publications or broadcasts, as well as other internal uses (such as on the intranet or at company presentations) are excluded. If another use is booked subsequently, the difference between the layout fee and the voice artist fee will be charged. If the fee is lower than the layout fee, no refund shall be issued. A layout fee can only be credited once. For mood films/tv animatic/tv narrative see —>[Internal](#).

Session Fee

Price Index	A	B	C
1st hour of recording	€500	€600	€700
each additional half hour	€250	€300	€350

As an alternative to individual layouts, a flat-rate session fee can be booked in advance. In this case, the talent is made available to the studio, creatives and clients for a booked timeframe in order to resolve any creative issues in the script including wordings and formulations. During this time, copy adjustments and text variations of a campaign or product can be worked on. Related texts for internal use (e.g. case films, making ofs, board presentations, etc.) can also be recorded within this framework. After the first full hour of recording, we

For the layout a script must be available in its final form. In the case of open text variations, an additional layout fee is due for each variant. The exception is when words are merely rearranged, a word is omitted for timing reasons, or a word is replaced without changing the meaning. Such variations are free of charge.

Examples of chargeable variants:

"Pineapple from Costa Rica - this is how exotic tastes."

"Pineapple from Costa Rica - exotic to enjoy."

"Pineapple from Costa Rica - a touch of the exotic."

Examples of free variants:

"Pineapple from Costa Rica - purely exotic."

"Pineapple from Costa Rica - exotic pure."

then bill on a half-hour basis. The price is independent of the number of spoken variations.

The exploitation of individual spots from a session fee is regulated as follows:

For the broadcast of the 1st spot, a classic layout is credited (i.e. deducted).

From the 2nd broadcasted spot on, the full exploitation/fee per spot and per medium applies.

Translation

per standard line of 55 characters	€1.50 to €3.50
or per word	€0.18 to €0,40
minimum price per assignment	€100

Good translations lead to good audio results - therefore, we recommend translation by our experts for spoken texts. As each text is unique, an exact price quote cannot be made until after the script has been submitted. Prices

Text Editing

per hour or part thereof	€80 to €140
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This fee shall be charged if the text supplied requires significant revision and/or formatting on the voice artist's part. A short proof-read/revision of about 15 minutes is generally included free of charge.

Changes/Re-takes/New Recordings

retroactive	50%
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Changes are always subject to studio costs. The fees for changes are calculated based on the amount of text to be changed and are applicable up to a maximum of 30 days after the original recording date.

Please note the —>[Minimum price per booking](#).

Correction Loop

booked in advance	fee + 40%
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Alternatively to —>[Changes](#), a correction loop can be booked in advance. Instead of 50%, the surcharge is only 40% (= factor 1.4 times the booked voice artist fee). In addition, an extended deadline of 90 days instead of just 30 days from the original recording date applies.

So that the change can be implemented on time, the client must notify Brilliant Voice® no later than two weeks prior to the end of the 90-day period.

depend not only on the length of the text, but also on its content and level of difficulty. A specialized text usually requires more research, as knowledge of the topic and context must also be understood when translating. To this end, it is often helpful to have an expert on the client's side to answer questions. Literary texts and advertising copy, on the other hand, demand creative acumen and transfer thinking, since texts of this nature require more than just an analogous translation. In such cases, other semantic details like style, humor or coherence with the corporate CI also play a role. Prices for lip synch translations (dubbing/dialogue books) upon request.

Should the revision require more time, we will inform you in advance. Such text editing could be necessary if only a (rough) translation is available, or if it is incorrect, text lengths do not fit picture timing, the text is stylistically or linguistically unsuitable for voiceover or simply does not meet the requirements of appropriate script preparation (e.g. due to misleading or incorrect formatting —>[Text delivery](#)).

Example for flow texts: If a text length of 10 minutes was originally booked, but only 5 minutes were subsequently changed, half of the 5-minute price will be charged.

Example for adverts: A change exists if, for example, a (minor) error must be changed. The spot may not have run yet or only have run for a very short time (1-2 days).

During the recording session, either the whole text or parts thereof - including possible text changes - can be re-recorded. No reimbursement or refund shall be granted if the correction loop is not used. The studio fee will be charged separately. Only one of the two may be used; otherwise, an additional exploitation fee shall be charged. The text length of the correction loop may not exceed the length of the underlying tariff.

Cancellation fee

up to 48h before the recording	free of charge
up to 24h before the recording	30%
less than 24h prior to recording	100%

A cancellation fee shall be due if a recording appointment has been firmly booked and is cancelled less than 48 hours (weekdays Monday to Friday) prior to the recording. The percentage amounts relate to the fee agreed for the recording session. If no concrete price has been agreed, a minimum of one layout will be charged. A cancellation fee will also be charged for the studio.

Travel and Accommodation Fees

automobile	€0.35 per km
train	1st class
airplane	per agreement
overnight stay	four star hotel

Applies to recordings outside the voice artist's home city/immediate vicinity. Unless otherwise agreed, these conditions apply to distances of 100 km or greater from where the voice artist resides. Flights should be avoided if possible (for the sake of the environment).

Overnight accommodation is to be borne by the client if more than 8 hours are required per day for services rendered, that is, for work activities commencing before 10 a.m. or ending after 7 p.m. for which a departure from/arrival to the voice artist's residence would have to take place before 7 a.m. or after 11 p.m. respectively.

Contractual Penalty/Breach of License/Unauthorized Usage

Contractual Penalty	Factor 4x
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Should a version be used **beyond the original agreement**, e.g.

- in an additional medium
- in an additional edited form
- beyond the usage period, outside the broadcast area
- or exceeding the agreed distribution and/or media budget,

without the client notifying Brilliant Voice® **within twelve days** of the additional use, this constitutes a contractual penalty, for which the client shall be held liable in the amount of four times the exploitation fee originally agreed upon in addition to the new exploitation fee for each case of infringement and without recourse to denial of continuation of offence. See also our [General Terms and Conditions](#).

EXPLANATION OF THE PRICES....

Our price list reflects the current fees invoked by many of our voice artists and industry partners. It is the result of years of work and experience and is constantly being updated - so make sure you have the latest version. Basically, prices depend on a variety of factors and may vary in individual cases. So please feel free to have us prepare an individual offer just for you!

Net prices

All prices are net and subject to the applicable value added tax.

What does the price index stand for?

The price index of our voice artists not only stands for their quality, but also reflects the market positioning and name recognition of the respective person. Each Brilliant Voice® determines their own index. You can see which prices our voice artists have chosen in their respective profiles on brilliantvoice.com. Some of our voice artists have individual prices or shall agree on prices upon request.

Layout and Exploitation

All fees for voice artists given are complete prices with the exception of layout and session fees, the exploitation for which being the decisive factor. The recording (but not studio fee) is included. As a rule, our list does not split according to layout and usage.

Resellers, End Customers and Handling Fees

The prices stated in this list apply to recording studios, advertising agencies and other resellers, insofar as the billing can be made directly to the client on behalf of the voice artists or other service providers. Brilliant Voice® appears purely as an intermediary in the invoicing. If billing is done directly to end customers or by Brilliant Voice® as a contractual partner, a 15% handling fee will be added to the price.

Minute as a Basis for Calculation

As a rule, the lengths decisive for establishing our offers and talent fees are calculated on the basis of the text. The following applies: 900 characters including spaces = 1 minute. The term, "minute" is therefore a basis for calculation and, in this sense, an auxiliary parameter. It does not stand for the spoken minute or film minute in real time. Exceptions include, among others, audio books and TV reports.

Factors

Factors help avoid having to list an additional price table for each variable. There are two types of factors:

1.8x - here you get the exploitation fee for other media or regions by multiplying the applicable fee, e.g. TV national, by 1.8.

+1.5x - here you multiply the applicable fee (e.g. TV national) by 1.5. The "+" means that this fee must be added to another, e.g. adding the main spot to cut-downs.

Factor 1x = 100%.

Concrete key data - concrete prices

We would be happy to advise you personally and to provide you with an individual offer. This service is generally free of charge for you as a customer. We determine an exact price for the enquiry based on the text to be recorded, selection of the desired voice, naming of the advertising/end customer as well as the temporal, media and spatial utilization (or media budget and distribution).

Studio fees and services

Every good recording needs a good studio. Therefore, a studio fee is generally added to the talent fee, which covers equipment and labor for recording, editing and uploading. Whether an external recording studio or one's own professional home studio is used for this purpose is irrelevant. Exceptions are granted by some German

voices with home studio for live transmission and recording (via IP or emulated ISDN) or recordings including uploading an unedited file for local commercials.

Get the best result with live briefing

We generally recommend tuning in live to each recording and briefing the talent on specific content, pronunciations or intonations during their work. This can be done over the phone, via Skype or various browser applications. When a recording session is ended, it is considered accepted. Notes on pronunciation and impression must be provided prior to the start of the recording; subsequent changes are subject to a charge.

Styles and Variations

In principle, the desired mood, attitude or speaking style should already be determined before recording. Often, however, working together on the recording with the voice actors is part of a creative process. Many voice actors are, therefore, happy to include this service and offer variations on their own. This is, however, not obligatory. Generally, the effort should always be in proportion to the payment and length of the text. So please always clarify this in advance, and remember that the studio fee is established on the basis of working hours, meaning the studio time booked includes not only the recording, but also editing and uploading. Are you looking to work actively with the talent on style, text, wordings, etc.? Then book a session fee!

Active vs. passive use

Or: paid, non-paid & earned media

In addition to the length of the text, the decisive factor for our prices is the use or exploitation.

Active use (paid media) stands for advertising and includes the fact that money (media budget) is usually used so that the spot, film, etc. reaches an unsolicited audience. This happens, for example, as placement, AutoPlay, PreRoll, Push, sponsored post, etc. Please note: Passive spots or films with promotional content, e.g. on campaign pages on the Internet that are referred to elsewhere, are also

considered active use/advertising. In the case of passive use (non-paid media), the spot or film can be found online, but may not, for example, be started or switched on without the viewer's permission. This includes, but is not limited to: usage on the customer's website, in the customer's own social media channels or video platforms such as YouTube or Facebook. Earned media is also considered passive use. This term suggests that followers or fans have already been attracted to the company's own brand, product, or campaign through social media, for example, and that the audience has thus been "earned" symbolically. If this group of followers shares the corresponding content (no advertising placement), this is also covered in the passive tariff. If, on the other hand, influencers or creators publish content on their channels, this distribution counts as paid media/active use, since this group of people generally earns money for this type of distribution.

Commercial vs. editorial use

We speak of commercial use when a voice recording and its use in films, commercials, etc. serves to promote sales or strengthen a brand.

Editorial use, on the other hand, means that the recording itself is the product (such as documentaries or audio books). Attention regarding branded entertainment: editorial content can still be considered commercial if the content puts the product or brand at the center (as is the case with many Galileo reports or podcasts by major brands) or if content is paid for. Since there is often no clear dividing line here, our team is always at your side and happy to support you in clearly defining the use.

One version - one price

All prices apply to one final version, i.e. one edited version. If further versions are edited and published, such as cut-downs, short versions, individual chapters or even just image changes, an additional fee for the corresponding exploitation is due. The same applies if a work is used by another (end) customer.

Price per motif

Each text or image variation of a spot or film is called a motif. Producing various motifs from a single recording is particularly common in advertising. If a finished spot is subsequently changed (e.g. with a new voiceover text, new music, images, fade-ins, modified editing, or cuts - see [—>Cut-Downs](#) - this always automatically constitutes another motif.

Generally, voice artists are remunerated at 100% of their fee for each motif or with a post-licensing fee for the respective exploitation. For campaigns or package orders of several motifs, cut-downs or image changes, we offer our attractive [—>Multi-work prices](#). Classic subtitles do not count as image changes.

Commencement of exploitation

In the case of a limited period of use (e.g. three months or one year), the right of exploitation shall commence on the day of the recording, unless the time of the first broadcast is defined in advance, or Brilliant Voice® is informed of the same no later than ten days after the first broadcast/use. The obligation to report any use beyond this shall remain unaffected.

Additional exploitation

Further exploitation (such as additional media or an extended time period) must be reported prior to exploitation, otherwise [—>Contractual penalties](#) may be incurred.

DEFINITIONS OF ADVERTISING

Archive

If a commercial still exists passively on the Internet after it has been broadcast (or after the end of the exploitation period) e.g. on the customer's website or on a video platform, this is referred to as archive. For this use, a fee will be charged for the tariff —>[IMAGE complete](#).

Claim

A claim indicates the end of a commercial when the product or brand is succinctly described once again - comparable to a slogan or catchphrase (e.g. „Taste the feeling“ or "I'm lovin' it!"). Claims are thus part of the commercial. If the claim is exchanged or reused in other spots or products, additional fees for exploitation are due.

Cut-down

A shortened version of an originally longer commercial spot is known as a cut-down. This means that there is always a so-called main spot for each cut-down, which serves as the starting version for shortening. Strictly speaking, a cut-down may not contain any audio or visual material that cannot be found in the main spot – it's name is a literal description: a *cut down version*. Ipso facto, no new/additional voice recordings should be necessary for cut-downs. For cut-downs with additional text variations/recordings, see —>[Multi-work prices \(campaign prices\)](#). Cut-downs, which have the same content as the main spot, but have to be recorded extra faster due to the length of the spot, can still be billed as cut-downs.

Digital Out of Home (DOoH)

The digital advertising media in public spaces - screens, LED surfaces and projections - are controlled by computers. They are networked online and broadcast advertising and often content (editorial content). They can be addressed individually or in networks. Ideally, they show video spots or animated, eye-catching material in real time.

Positioned at touch points relevant to the target group, they are either reach media (such as public video) or aimed at specific target groups (such as doctor's office TV).

Calculated like —>[Out of Home](#).

Interferers are changes to the image and treated as —>[Cut-downs](#).

Internet

see —>[Online advertising](#)

Media with image

Classic image media are, for example, TV; online; cinema; (digital) out of home; trade fairs; POS; stadium and many more.

Media without image

Classic media without images are, for example, radio; in-store radio or online audio. Such spots may not be presented with a still image or the like, since the advertising effect is significantly higher with clickable elements, that is, an image or video. If used with a still image, picture or video, a “media with image” exploitation right must be booked.

Mobile advertising see —>[Online advertising](#).

Online advertising

covers all forms of Internet advertising:

- PreRoll/PreStream/ AutoPlay/upstream advertising (e.g. on YouTube), embedded advertising (on websites), landing pages.
- In-stream
- Instagram stories, etc.
- Push/sponsored post (e.g. on Facebook).
- AutoPlay (spot starts playing immediately without a click)
- Mobile advertising
- Video on Demand (VOD)
- Accessible TV (media libraries)
- Adressable TV
- Connected TV (CTV)
- Over-the-top (OTT)
- and much more.

For passive use of spots on the Internet (without ad placements; in perpetuity, no large campaign sites), see —>[IMAGE complete](#).

Online audio

Like —>[Online advertising](#), only without a picture. Audio advertising may not be presented with a still image or the like, since the advertising effect is significantly higher with clickable elements like an image or video. If used with a still image, picture or video, the right to exploitation for the online medium must be booked.

Out of Home (OoH)

Out of Home refers to outdoor advertising, i.e. advertising in public spaces. The term is often used for billboard advertising, but there are also forms with sound (and images), e.g. in shopping malls, train stations or airports. Out of Home also includes taxicab advertising and other transport advertising. Advertising in stadiums or at the POS (point of sale), however, is billed differently.

See also —>[Digital Out of Home](#)

Podcast

A podcast is (a series of subscribable) audio or video contributions that can be obtained via the Internet.

POS (point of sale)

Commercials or advertising films that are shown directly at the point of sale (e.g. in shops, hardware stores, etc.) as well as in showrooms.

Reminder

A spot inserted in the commercial break that is always at least half the length of the main spot and basically refers to the content of the main spot. The aim of the reminder is to anchor information from the main spot. If there is a difference in content or added information, that is a further motif. Reminder fees generally apply only in conjunction with booking of the main spot (both during production and broadcast).

Reminders that are broadcast in commercial break without the main spot (or that are independent of the main spot in terms of text design) are calculated as regular spots.

Even if the length of the text is close to or the same as the main spot, this is not considered a reminder, but another spot.

The definition of reminder also applies to so-called „**pre-minders**“ (also called „tandem spots“), which are a kind of teaser for the main spot.

Example: *"No Christmas present yet? XXX has just the thing for you! More information after the next spot/Stay tuned!"*

Sponsoring (patronage) with up to four parts (e.g. *"is brought to you by/coming up/we now continue with/has been presented by"*) are billed as one spot.

Store radio/POS without picture

Audible in-store announcements in department stores/markets/branches.

Tag-on refers to a short appendage that is broadcast directly with the main spot. As a rule, the tag-on refers to a special promotion that runs for a limited period of time (e.g. *"Now with 20% more inside - but only for a short time"*). If the tag-on is booked together with the main spot, it is billed like a reminder with a factor of 0.5x (related to the main spot). If more than one tag-on is booked, each additional tag-on is calculated with an additional factor of 0.5x (based on the price of the main spot). If the tag-on is booked individually, a new motif will be charged.

Advertising for on hold telephone messages

is always related to products, special offers or promotions, e.g. Black Friday. If the company is only presenting its services or philosophy, e.g. *"For years we have been the most experienced manufacturer of wall plugs, and we make sure that fair wages are paid"*, then this is not advertising. Prices upon request.

Trade fairs

A trade fair is a temporary, generally recurring marketing event, where manufacturers or vendors display, explain and/or sell their products or services (also through audio-visual media).

Time variants

In as far as an advertising spot runs for a maximum of 14 days, up to three time variants are included in the spot price (e.g. on Saturday, tomorrow, today). For a longer run time, a surcharge of 50% will be added for up to three time variants. The variants mentioned may appear in a maximum of two places in the spot. Apart from the time variant, nothing else may be changed in the text or spot; additionally, it must be possible to read off the variants directly in a flow one after the other.

Web streaming of radio and TV programs (Simulcast / Linear TV)

If a radio or TV program - and thus the advertising contained therein - is streamed on the Internet without modification, this does not count as an additional medium, but as an additional receiving device. This form of distribution is therefore covered in all tariffs that include TV or radio and does not entail any additional fee for exploitation. However, if an advertising spot is explicitly placed before the stream, this does constitute active advertising use and thus another medium.

Explanation of small-scale advertising

How to get the price

The price quoted is valid for one year in all media. For the appropriate rate, you need the framework data for exploitation (residents, listeners, dissemination or media budget), which apply equally to all media (otherwise you have to book separately for each different medium).

Depending on the media, usage can be limited by the numbers of residents or listeners/viewers:

- **Residents RADIO, TV & ONLINE:** The number of people who live in the broadcast area or the area where the advertising is „shown“, e.g. via geo-targeting (technical reach). Billing by residents only applies to parts of states and countries. For prices for entire countries/states, see →Advertising national or →Advertising regional + international.
- **Residents CINEMA:** The number of people residing in a movie theatre's corresponding city, including the greater metropolitan area or the maximum annual number of visitors to the movie theatre's booked.
- **Listeners/viewers TV, RADIO and/or ONLINE:** Billing according to daily reach (e.g. listeners yesterday, Mon-Fri, total).
- **Dissemination ONLINE:** Billing according to specific placements (ad impressions/views/calls). If a spot or part thereof is played to the users of a service (cf. also if the spot is canceled/skipped on YouTube), this is referred to as dissemination.
- **Media budget:** The media budget describes the amount that is spent purely on placement. If it is a counter transaction (e.g. free advertising in return for the provision of products for sweepstakes) or a compensation model (free placements in return for revenue sharing), the price that is usually due for the placements according to the price list applies. Only the values for **ONLINE media budgets** are given in this price list. Other media upon request.
Online = incl. placements

Important: The framework data for exploitation applies to all media. So if, for example, Hesse (with up to 10 million inhabitants) is chosen for a radio spot, this also applies to the online spot (e.g. via geo-targeting). Otherwise, the exploitation for the online spot must be booked separately. Many stations also publish figures for convergent media use (radio and online), for example, at www.reichweiten.de.

MISCELLANEOUS

Branded Entertainment

is "the further development of product placement and thus a means of marketing communication. We speak of branded entertainment when the action of a media product (film, TV series, video game, song lyrics, book) primarily serves to build awareness of certain products, which is usually the case when the content has been produced by the brand itself. Branded entertainment can be distinguished from product placement in terms of the goal of the production.

Whereas product placement merely looks to place products visually and verbally in the corresponding external media content, branded entertainment uses content produced by the company behind the product or brand. An example of this is the music video, *Supergeil* (feat. Friedrich Liechtenstein) by Edeka or the short Coca-Cola Polar Bears film from 2013 (produced by Ridley Scott)." *Source: https://de.wikipedia.org/wiki/Branded_Entertainment (retrieved Jan. 25, 2021 at 10:00 a.m.).*

Broadcasting of versions in an editorial manner

If a version (e.g. a film billed in the tariff, *IMAGE complete*) is disseminated (TV, radio, cinema, online formats, etc.) in excerpts in an editorial (and non-commercial) manner (within the scope of the "right to quote"), this does not justify an additional fee. This is the case, for example, if excerpts of an image film are quoted as part of TV reporting.

Definition of Editing Format

- **Rough cut**: Standard editing format. Mistakes, spoken slip-ups, and background noise are taken out. Additional post-processing may still be necessary. The spoken word is delivered in one piece as a voice track and generally without compression or mastering.
- **One voice track**: Our standard, unless otherwise agreed. The studio and voice artists record the text; there are no timing requirements that have to be observed. Alternatives are delivered in an extra file.
- **Audio matches video**: The delivered voice recording can be placed directly on the video track, as accounts for all spoken lengths and gaps. The prerequisite is the delivery of a reference video track in advance. Please ensure that there is sufficient lead time to create the track.
- **Lip sync dubbing**: The prerequisite for lip sync recordings is the delivery of a script written for lip sync (text synchronized with the lip movement; also: dialog book) and possibly exact time codes. Recordings of this type are associated with a higher workload, which is also reflected in the studio time.
- **Individual files**: The voice recording is delivered by our studios in several (smaller) individual files. In order to do so, a script must be available in tabular form with the following information: file name, time codes, speaker's text and comments and/or pronunciation notes, where necessary.

- **Fine cut:** In addition to verbal slip-ups, audible (intermediate) breaths or natural background noises (crackling or clicking in the voice) can be edited from the recording. Details regarding the fine cut must be agreed in advance, as that which constitutes bothersome natural breathing or speaking noises is very much a thing of individual perception. The respective sub-forms of single files, timing on picture and lip sync dubbing are also possible in the fine cut.

Delivery Format in General

If recording sessions are not recorded live on the customer's end (e.g. ISDN or IP transmission or recordings in their own facilities), our studios shall send the files generally as rough cuts in WAV format (wav, 48 kHz, 16 bit, mono). On request, different formats such as aiff, mp3 or others are, of course, also possible as well as further sound processing and post-production services. Our team will be happy to advise you!

Option

An option is an agreement between various parties (usually the voice talent, the client and the recording studio) to keep a specific time slot open for a potential recording. If an option is not a fixed booking, it can be cancelled by any of the parties without further consequences. Unless otherwise agreed, an unconfirmed option will automatically be canceled 24 hours before commencement of the opted time slot, and the slot will be unblocked again (this excludes Saturday and Sunday, so for an opted time slot on Monday at 10:00 am, the option will expire on Friday at 10:00 am). If the voice artist or the recording studio receives another request for the same time slot (or if both dates overlap or are conditional, e.g. due to different locations), the client holding the first option is to be informed; as a rule, the first confirmed booking gets the appointment. There is no entitlement to options.

Self-Promotion

Unless otherwise agreed, all works are authorized for unlimited temporal, passive (no advertising) use, in whole or in part, in all media for the self-promotion of the parties involved in the work (voice artists, recording studios, filmmakers, musicians, copywriters, agencies, etc.).

Text Delivery

Texts should always be submitted as open Word files, so that the voice artist can add notes or make formatting adjustments if necessary.

The format should meet the following criteria:

- generally readable standard font, such as Arial or Helvetica
- font size 12 - 14
- line spacing 1.5 lines
- without images, mark-ups, comments, strikethroughs, etc. in the text flow!

An additional submission in PDF form, especially for (e.g. company-owned) special fonts, is generally recommended to avoid sources of error. Storyboards with images and notes about the film, page content, etc. can be additionally supplied for orientation purposes but should never be used as the reading script for the recording.

If the recording is to be made with timing, that is, to match the image, time codes must be included.

We generally recommend a tabular script with the following columns (if available):

- time code
- role
- speaker text
- pronunciation notes (ideally phonetic)
- notes/instructions/briefings

ABBREVIATIONS

< less than

> more than

+ plus; in addition

x times (Factor)

THE FINE PRINT

All listed prices are non-binding and subject to modification, error or omission. Unless otherwise explicitly agreed, the current prices and conditions of this price list, as well as our [General Terms and Conditions](#) and [Privacy Policy](#) automatically apply.

All prices are in Euro plus the applicable VAT of the respective service providers. Further services on request. Expenses, travel and accommodation costs are not part of the fees mentioned.

The exploitation rights to the underlying contractual products and services are only transferred to the client once payment has been made in full. A transfer of the products and services to third parties is only permitted after full payment.

Brilliant Voice® writes invoices - unless otherwise stated - in the name and on behalf of the service providers. The client is responsible for checking the obligation to pay contributions to the artists' social insurance fund (§24 KSVG), where necessary the payment of withholding tax (§50a EStG), wage tax, social security contributions and, in the case of children and adolescents, possibly the obligation to register/obtain permission from the relevant authorities. These obligations do not apply in the case of an overall invoice from Brilliant Voice®.

Clients are obligated to report any potential usage of the recording outside of the agreed upon medium, time period or other delimited criteria (e.g. media budget, distribution, broadcast area) as well as any other edited versions within twelve days. Failure to comply may result in legal consequences. Clients are also obligated to inform their own clients of the rights these are acquiring, that any further use can have legal and financial consequences, and what obligations (e.g. duties of disclosure and to provide evidence) are associated therewith.

Upon request, the commissioning client shall provide proof of the actual use in a suitable manner. At their own expense and upon prior notice voice artists and Brilliant Voice® reserve the right to have all documents relevant to the use of the transferred rights (bookings, placement strategy, etc.) inspected and checked once a year during normal business hours at the business premises of the commissioning client, the rights owners or rights distributors by an accountant or auditor bound to secrecy.

The place of jurisdiction is Berlin, Germany.

IMPRINT

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