

## **PBS MUSIC CUE SHEET - INSTRUCTIONS**

Music cue sheets for all ITVS distributed programs, whether live, taped or filmed, must be accurately completed and sent to ITVS prior to air date (or as soon thereafter as possible). Cue sheets should be prepared during production, when music data (particularly timing or duration of music cue) is easier to obtain. If there is no music in the program, you should nevertheless submit a music cue sheet indicating that no music has been used. If you have questions concerning the cue sheet form and the use of music on an ITVS program, please contact the Production Department at ITVS.

### **COMPLETING THE CUE SHEET**

Please type, or print with dark ink. (ITVS needs to make multiple photocopies.)

1. Fill in the "Page - of -" blocks. Disregard "NOLA CODE," "SERIES INDICATOR," "BCST. RIGHTS," "ACQUIRED," "B," "IN MURS?" and "DB ok?."

2. Fill in the program information, including:

SERIES - Title of the series, if any. (If program is not part of a series, leave this block blank.)

PROGRAM - Title of the program (or program number, if untitled program of a series), whether it's a single program or an episode of a series.

*(\*If on the cue sheet you leave blank any of the items indicated below by an asterisk, PBS' copyright administrator will use the information from the Program Acceptance Form to fill in the blanks.)*

ORIGINAL BROADCAST DATE\* - Date (if known) of PBS's original distribution to public TV stations for broadcast.

PRODUCTION ENTITY\*, COPYRIGHT OWNER\*, PRESENTER\*: Call letters of station(s) or name(s) of company/companies or person(s), as appropriate. ("Presenter" is the entity or person -- e.g., public TV station, syndicator, consortium -- supplying or warranting the program to PBS.)

PROGRAM LENGTH\* - In minutes (approximation is sufficient; e.g., "60" instead of "56:23").

CONTACT'S NAME\*, CONTACT'S PHONE #\*, CONTACT'S FAX #\* - Name, phone and fax number of person to whom PBS or music rights organizations may direct questions about the information on the cue sheet.

3. Complete the general music information. (It is preferable, though not essential, that the music be listed on the cue sheet in the same order in which it was used in the program.)

MUSIC TITLE OR DESCRIPTION (If untitled, enter "untitled," "specially composed," "incidental," "theme," "main title," "closing credits music" or whatever. See note below, under "Length of Music," about listing specially composed underscores.)

WRITER(S) (Composer(s); any lyricist(s); any arranger(s) ("arr."), adaptor(s) ("adpt."), orchestrator(s) ("orch.") or others claiming new rights in a work derived from a composition that is in the public domain.)

PUBLISHER (The record company is usually not the same as the publisher, or copyright owner, of the musical composition, even though many parent corporations (e.g., Sony Music) that own record labels (Sony Discos; Epic; Solar ... ) also own similarly named publishing companies (Sony Music Publishing Ltd.; Sony Tunes Inc.; Sony Songs Inc.; Sony Discos Music Publishing; Sony/Epic/Solar Songs ... ). If the music publisher is unknown, however, information such as the record company (label) and number should be given (e.g., PolyGram RC27524-2). The name of the recording artist and album might also be helpful - preferably in parentheses under the music title, to avoid any confusion between composer and recording artist or between song and album.)

LENGTH OF MUSIC (Duration of each music cue used, in minutes and seconds. Please do not enter partial seconds, frames or feet, or starting and ending times of the cue within the show. A specially

composed underscore may be listed as a single cue, provided that it is all "background" music rather than "feature" or "theme" and is all attributable to the same writer(s) and publisher(s). In that case, you may indicate the *total* length, in minutes and seconds, of the underscore, rather than the length of each individual cue comprising the underscore.)

4. Complete the remaining information by circling the appropriate number in each column:

- Background usage- 1: Music performed while the visual is something other than the musician(s) or vocalist(s) performing (i.e., performed off camera). (If the music is the focus of the program but goes on and off camera, you should probably call the use a "feature" or "concert feature" as appropriate and indicate, if you like, "on and off camera" in parentheses under the music title).
- Feature usage-2: Musician(s) or vocalist(s) seen performing music (other than "classical" or symphonic concert music).
- Theme usage-3: Music most commonly used at the opening and/or closing of a program or series. Opening title, closing credit, and "logo" (e.g., underwriter credit) music should usually be considered theme music. Theme music may, however, be repeated during the course of the program and should be identified as such.
- Concert (i.e., concert feature) usage-4: "Classical" or symphonic concert music performed by musicians who are featured visually. Generally, on-camera use of a "classical" piece that is at least 3 1/2 minutes long should be considered a "concert" use rather than a "feature" use.

PERFORMING RIGHTS: If known, show which organization(s) (ASCAP-1, BMI-2 and/or SESAC-4) license(s) U.S. TV stations to perform, or broadcast, the musical composition. (Usually, the "writer" and/or the publisher - even if the music was specially composed or came from a production music library - is affiliated with ASCAP, BMI or SESAC or with a foreign organization on whose behalf ASCAP, BMI or SESAC collects royalties in the U.S. If you know that the writer and/or the publisher is affiliated with such a foreign organization (e.g., PRS of the U.K., SACEM of France, GEMA of Germany, APRA of Australia, CAPAC, PROCAN or SOCAN of Canada etc.), it would be helpful if you would identify that affiliation in parentheses under the writer's or publisher's name (e.g., "Stanley Myers (PRS)"), especially if you don't know which organization licenses the U.S. performing rights.) If the music is in the public domain in the U.S. (i.e. no longer in copyright - created/published more than 75 calendar years ago and not rearranged, adapted, edited or otherwise "reconstructed" since then), circle the number "6" in the PERFORMING RIGHTS column.

SOURCE: If music cue was specially composed (SPEC. COMP.-1), pre-cleared by the producer for public TV synchronization (PROD. CLEARED PUBLIC TV SYNC-2) or unpublished (UNPUBLISHED-3), circle the appropriate number. IF NONE APPLIES, leave the SOURCE column blank for that cue. Do NOT circle MORE THAN one number in the SOURCE column.

Spec. Comp.: Circle the "1" if a composer was specially hired to create the music cue, or to rearrange, a public domain music cue, especially for the program. (Use this "Spec. Comp." indicator rather than indicator "3" even if such music also happens to be "unpublished.")

Prod. Cleared Public TV Sync: Circle the "2" if: (a) the music was obtained from a "cleared record library" (i.e., a production music or "needledrop" library such as APM, DeWolfe, Jim Long, Network Music, Killer Tracks, Promusic - a company that sells or licenses music not to the general public at large but to producers, for use in programs or films), OR (b) the music is a published composition used nondramatically, BUT you have obtained permission and/or a license from the publisher/copyright owner to synchronize the piece into your show for public TV transmission. (If, on the other hand, you are invoking either the statutory, compulsory license at 17 U.S.C. 118 or one of PBS's voluntary sync agreements with The Harry Fox Agency, AMRA, Bug Music, Copyright Management Inc. or SESAC in which cases and for which purposes PBS administers sync payments -, circle the "2" or any other SOURCE indicator for such cues. (Note that *only nonprofit producers may invoke the statutory license, that the statutory license and PBS' voluntary sync agreements do not cover uses beyond public television transmission, and that if you rely upon the statutory license or PBS' voluntary sync agreements, you do so at your risk, not at PBS'.*)

- Unpublished: Circle the "3" if the music is unpublished (e.g., improvised, or native folk music not taken from a commercial recording, or not yet available in printed or recorded copies to the general public).

SYNC RIGHTS: Disregard this column. For PBS' use.

DRAMATIC? (X=YES): If the use of music has been determined to be "dramatic" - i.e., integral to the plot of an opera, musical comedy or drama, ballet or the like- note this with an "X" in the DRAMATIC? block. (The producer must negotiate grand right clearances, including both synchronization and performing rights, with the publisher or other owner of music used "dramatically.")

REPEAT OF A PREVIOUS TUNE?: You may indicate with an "X" in this block that a particular cue is a repeat of one occurring previously in the program (e.g., that the closing theme music is the same as the opening theme music).