Silvermouse for production paperwork

Independent production companies: Cue Sheet form

The Cue Sheet is used for reporting music used in BBC content. It is a critical document required to complete BBC post-production paperwork.

Please note: The data in this helpcard is for training purposes only. Please click in the Table of Contents below to navigate to a specific section quickly.

Contents

Music in BBC programmes and content 2
Blanket Agreements 3
The Cue Sheet form 3
Essential information about the Cue Sheet 3
MusicBox 5
Soundmouse Auto Recognition to complete a Cue Sheet 5
Work in the Cue Sheet 6
Essential information when completing the Cue Sheet 6
Mandatory fields 6
Enter music into the Cue Sheet 7
Search for existing music 7
Run a Simple search 7
Run an Advanced search 10
Run a simple PRS search 12
Run an advanced PRS search 15
Create new music 17
Complete the cue entry 20
What the cue colours mean 21
Cancel a cue entry 21
Order by Timecode 22
Edit, Copy and Delete Cues 23
Edit Cues 23
Duplicate Cues 24
Delete Cues 25
No Music in the Content 25

Examples and Other Important Information 26
2R: Repeat use within 28 days 26
A: Sound Archives 26
C: Commercial 26
H: Radiophonic Workshop 27
I: S/C Local Radio Idents 27
K: Commercial Old 27
L: Live 28
M: Library Music 28
N: Private Tapes 28
P: Music Video 29
R: Studio Recording 29
T: Soundtrack Tape 29
U: Foreign Tapes 30
X: Specially Composed Music 30
Other Specific Examples 30
Traditional Music (out of copyright) 30
Sound Effects 30
Unidentifiable Music 30
Music for Repeats 31
Entering Two Versions of the Same Piece of Music 31

Music in BBC programmes and content

The BBC is required to report all music used within an aired programme and all non-linear content, whether this is music licensed under a blanket agreement (see below), or specially composed music which has been contracted, to ensure the correct parties are paid.

All used music must be cleared before or during production, even if you are not required to submit the Cue Sheet form for some non-linear content. If the music is not covered by a blanket agreement, a contract may need to be negotiated to clear its use.

For information about music reporting, please refer to the **BBC Commissioning Music Clearance** page.

Blanket Agreements

Collecting Societies are organisations responsible for collecting and distributing payments to its members. The BBC has three blanket agreements with Collecting Societies for music:

- **PPL** (Phonographic Performance Limited)
  Licensed to collect payments for performers and record companies for all commercial recordings
- **VPL** (Video Performance Limited, a sister company to PPL)
  Licensed to collect payments for performers and record companies for all music videos
- **PRS for Music** (Performing Right Society and Mechanical Copyright Protection Society)
  Licensed to collect payments for songwriters, composers, and music publishers whenever their music is played or performed publicly.

Not all music is clearable under the Blanket Licence Agreements, for example music by Artists/Songwriters who are not members of PRS or PPL, and certain film soundtrack recordings. In these circumstances, a contract may need to be raised.

Repertoire searches can be performed on **PPL** and **VPL**.

The Cue Sheet form

After music has been cleared and used, it must be reported in the Cue Sheet form.

Once approved by the BBC, the Cue Sheet is automatically sent via Silvermouse to the BBC Music Reporting team. The Music Reporting team facilitate delivery of Cue Sheet data to the music Collecting Societies accordingly, who in turn make the relevant royalty payments to composers, performers, and other copyright holders.

In addition, the BBC Archives teams use the Cue Sheet for research and re-use, and the BBC Commercial Rights and Business Affairs team use it to clear for secondary exploitation. Therefore, a complete, accurate, timely, submitted Cue Sheet is an essential element to the post-production paperwork.

Essential information about the Cue Sheet

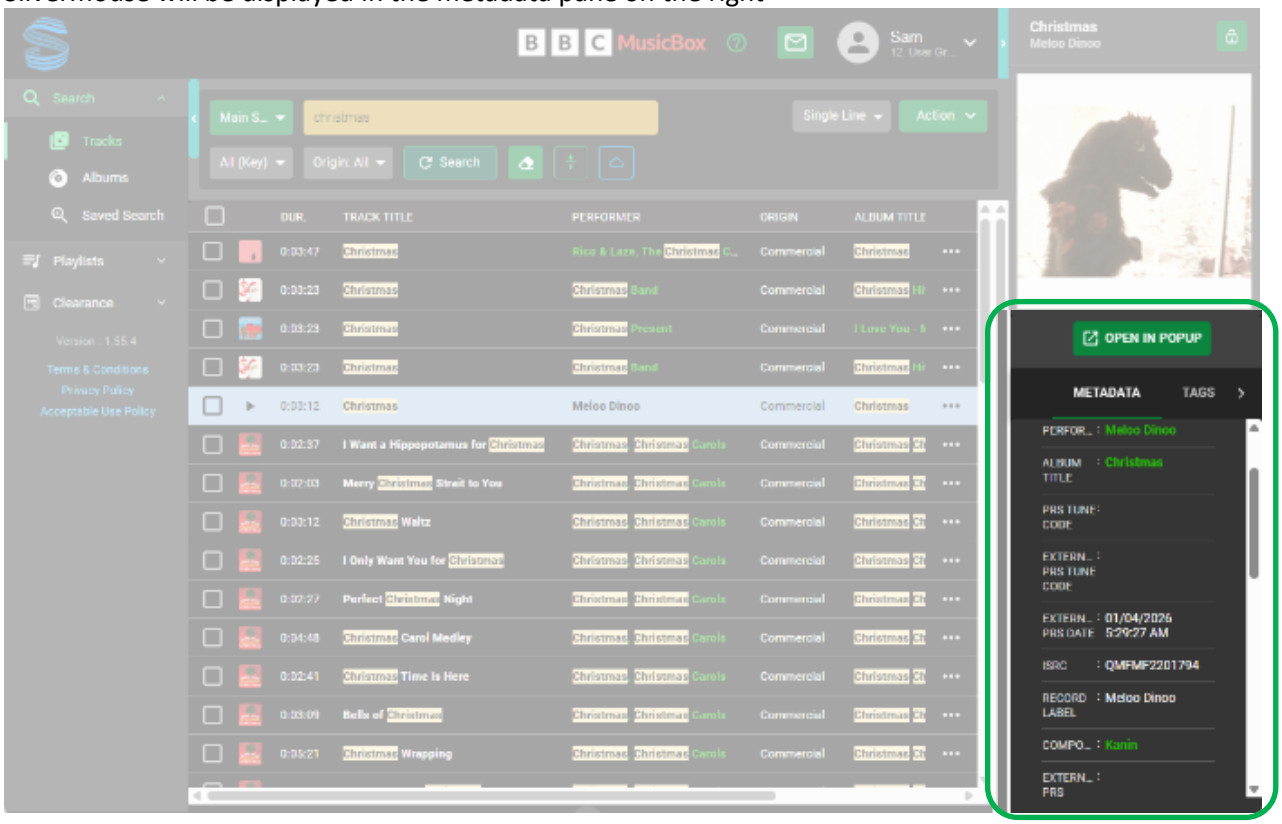
- The BBC is contractually required to report on the music used in programmes so that composers and rightsholders can be paid
- It is ESSENTIAL that you select your music correctly; inaccurate reporting will result in incorrect royalty payments
- The Cue Sheet must be completed within two weeks of transmission or publication, and the music must be reported in order of timecode for the final programme or published content, even if the Cue Sheet for non-linear content should not be approved
- The BBC requires the reporting of music in all programmes and some non-linear content.

  The Cue Sheet form is only required for some non-linear content; please refer to your contractual paperwork or your BBC contact for further information. Where this is required, the Cue Sheet should still be completed and submitted irrespective of where the content is being published.

  For Cue Sheets that you submit for non-linear content, the BBC will ONLY approve them if the content will be published on BBC iPlayer or BBC Sounds. Therefore, the status of some Cue Sheets will remain as Submitted. This is not an indication that the BBC has not accepted your Cue Sheet form.

Although the remainder of this helpcard refers to linear, aired programmes only, please continue reading this helpcard to learn how to complete the Cue Sheet form correctly

- The Cue Sheet must ALWAYS be submitted except where non-linear rules in the previous two bullet points say otherwise, irrespective of whether any music was used; if no music was used, this must be indicated on the Cue Sheet before it is submitted; please refer to the **No Music in the Content** section of this helpcard
- ALL music and all commercial recordings of speech and commercial sound effects used in the aired programme must be reported, no matter how short the duration or how old it is. This includes music in trails/promos, background, live or locally recorded, music picked up on location such as crowds singing in the street, or presenters humming two bars of 'Happy Birthday'. Even ‘out of copyright’ music must be reported. Failure to do this will put the BBC in breach of the agreements with the Collecting Societies, resulting in financial costs to the BBC that comes out of the production/department budget
- If the same piece of music is used multiple times, it must be reported for each occasion used in the programme or content, so the timecodes need to be accurate. You may also need to amend other fields, for example for different versions of the music item. For example, the first version is from a recording so the cue must be reported with the label details, whereas a subsequent use of the music is performed live so no label details should be included
- Music should be sourced, cleared, and downloaded for use via BBC MusicBox rather than a commercial site. MusicBox will provide the correct metadata for reporting in the Cue Sheet. Simply select the performance, for example checking the ISRC or Tunecode, and the details you need to report in Silvermouse will be displayed in the metadata pane on the right



- If a trail, clip, or extract is included within your programme or content, the associated music also must be reported
- Sound Effects also need to be reported if they are from commercial recordings or Publishers’ libraries
- If the music is not covered by the standard Music Blanket Agreement terms or requires special clearance or consent, it should also be reported in the Copyrights form to record it, particularly if a contract was issued or if the music was fair dealt. Although these types of music may have incurred costs to your production, remember to never include any financial information in the Silvermouse forms

- Even if a programme contains no music, the Cue Sheet for linear programme and some non-linear content must be submitted to confirm that no music required clearance

  The Collecting Societies assume music was used in a programme unless specifically told otherwise. Please refer to the **No Music in the Content** section of this helpcard for instructions on how to do this

- Do not rely on the Programme Notes, the Form Notes, or the cue's Usage Description; the data in these fields are not sent to the BBC Music Reporting team. You will be providing incomplete data if your reporting relies on these fields only and will put the BBC at risk of breaching its legal and contractual obligations. It may also mean the correct parties cannot be paid

Although many of the fields in the Cue Sheet are not mandatory, please ensure you complete all the relevant fields to ensure your reporting is robust, detailed and accurate for future exploitation by other productions; otherwise, the BBC may reject the form.

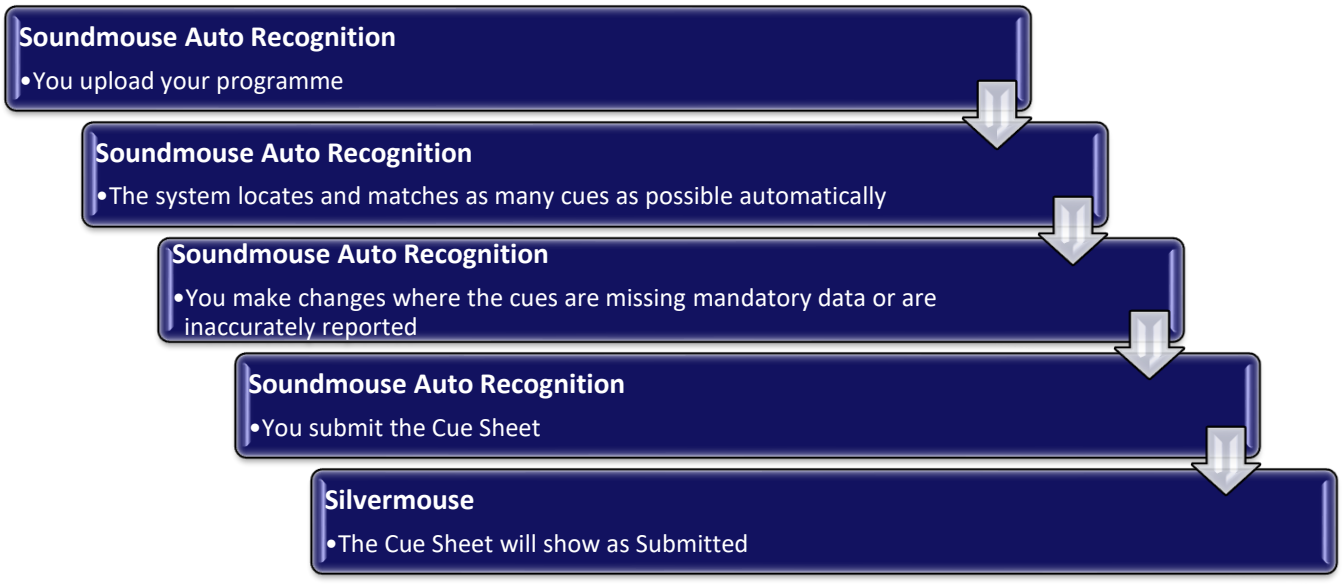
MusicBox

BBC MusicBox should be used to source and clear music for your content in pre-production. If you are unable to find the music in BBC MusicBox, please contact the **BBC Music Rights team** to check clearance. To find out music information, you can search for the music on the PRS for Music and PPL websites, or via the PRS for Music database in the Silvermouse Cue Sheet form.

Please refer to the BBC Academy's **BBC MusicBox page** for further details about using BBC MusicBox.

Soundmouse Auto Recognition to complete a Cue Sheet

The Soundmouse Auto Recognition tool can be used to upload the details of your music into the Silvermouse Cue Sheet. Once you have a login, the process is:



The Soundmouse Auto Recognition system only returns the following music origins:

- Commercial
- Specially composed
- Production library music

You must specify any other music origins in the Soundmouse Auto Recognition Cue Sheet before it is approved.

When using Soundmouse Auto Recognition, you should check ALL cues before a Cue Sheet is submitted.

Please refer to the BBC Academy **Soundmouse Auto Recognition** page to:

- obtain a login
- learn how to use the system

The remainder of this helpcard shows you how to submit a Cue Sheet within the Silvermouse system manually, instead of using the Soundmouse Auto Recognition system.

Work in the Cue Sheet

Essential information when completing the Cue Sheet

- All music items should list a performer, composer and publisher, and arranger where applicable, for example in classical music.
- When entering names of composers, arrangers, publishers and performers, BBC best practice is to use the format **Surname**, **First Name(s).**
- Use a forward slash (without adjacent spaces) to enter multiple names in the Composers, Arrangers, Performers and Publisher fields, using the format 'Last Name, First Name/Last Name, First Name'. For example, type Jones, Kelly/Jones, Richard Mark/Cable, Stuart



  When the information is transferred from Silvermouse to the BBC Music Reporting database, the forward slash separates each party into a separate field

  Click and drag the bottom right corner of these boxes to resize them, if required. A scroll bar will display on the right of the box if they cannot display all the content

- Best endeavours should always be used when reporting music; however, where you do not have this information, enter 'NA' in the appropriate field. Do NOT type 'N/A', as a forward slash will segregate the entry into two fields for the Music Reporting as if two names had been entered

Mandatory fields

There are several mandatory fields in the Cue Sheet which are required for all music. Depending on the Music Origin selected, additional mandatory fields will also be required.

The default mandatory fields are:

- Cue Title
- Composer
- Publisher
- Music Origin
- Start Timecode with either the
  - End Timecode or
  - Duration
- Music Use is mandatory for audiovisual content and optional for audio

Timecode(s) and/or Duration are mandatory fields for Music Reporting and the Collecting Societies so these MUST be used. A Start timecode is used when a programme is re-edited to ensure the correct cues are edited or deleted.

The duration will be calculated automatically when the Start and End Timecodes are entered. Alternatively, if the duration is entered first, and then the start time is entered, the End Timecode will be automatically calculated.

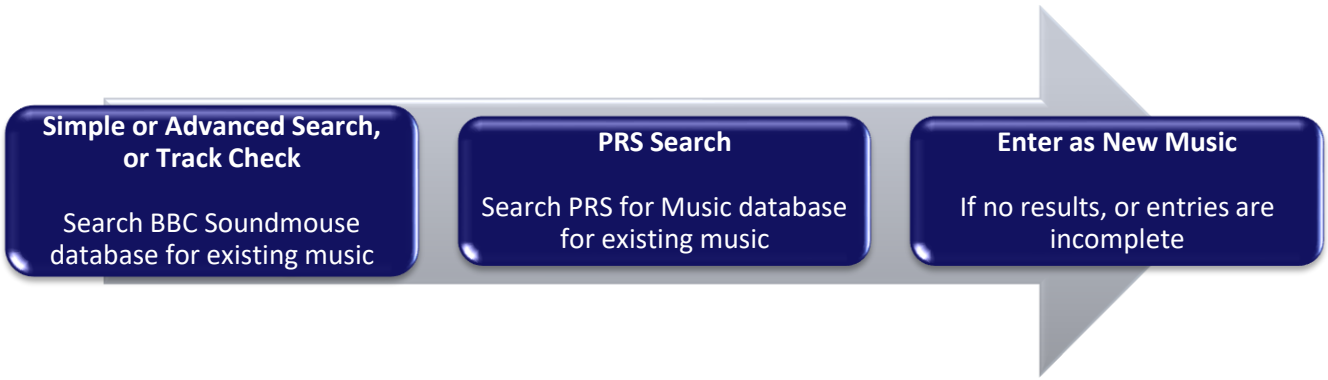
If the total duration of music in the episode exceeds the total episode duration, you will not be able to submit your music cue sheet for approval. This is because the Collecting Societies do not pay out on episodes where the music duration exceeds the episode duration. If some of your music cues overlap, please use your judgment to assess where one cue ends and the next one begins to ensure the total music duration is less or equal to the total episode duration.

Enter music into the Cue Sheet

There are three types of databases available to search within the Cue Sheet:

- The local Silvermouse database; a collection of all entries by your company's colleagues
- The PRS for Music database
- Third party libraries, such as De Wolfe or Audio Network

Use the following process when entering music into the Cue Sheet to ensure the cue entries are as accurate as possible:



If your music is not covered by the Blanket Agreement, it should also be entered into the Copyrights form; please refer to the **Copyrights form** helpcard for further details.

You can search and use the PPL and VPL websites to report music for all performers and record companies.

Search for existing music

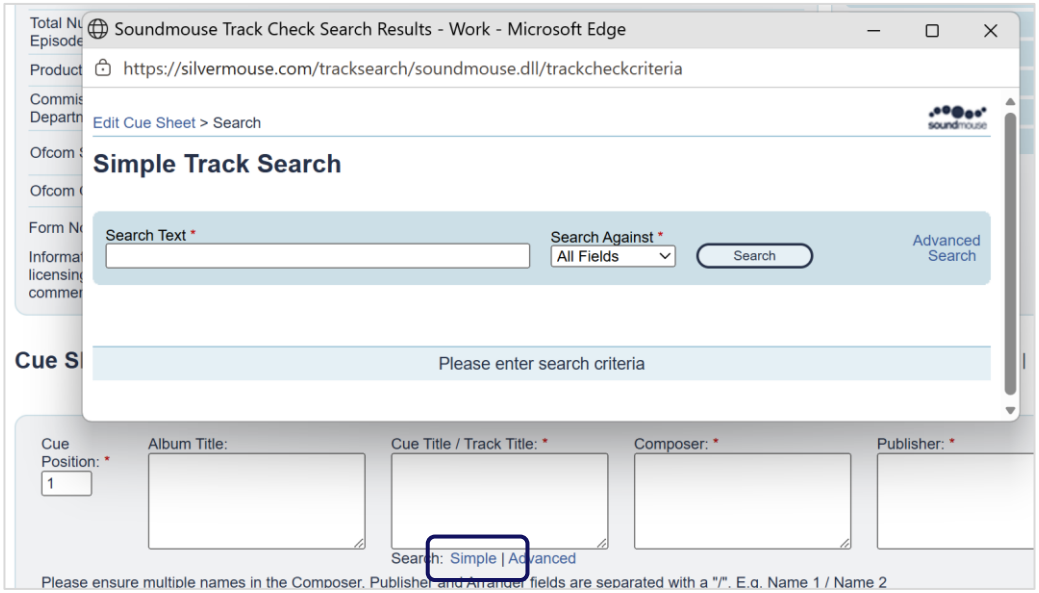
Run a Simple search

The Simple search performs a search using the text in the Cue Title (Track Title) field by default.

To run a Simple search, either

- Type the title of the music in the **Cue Title (Track Title)** box and click on **Simple**
- Type the title of the music in the **Cue Title (Track Title)** box and press **Enter**

- Click on **Simple**; in the **Simple Search Track** window, type the title of the music in **Search Text** , and click on **Search**



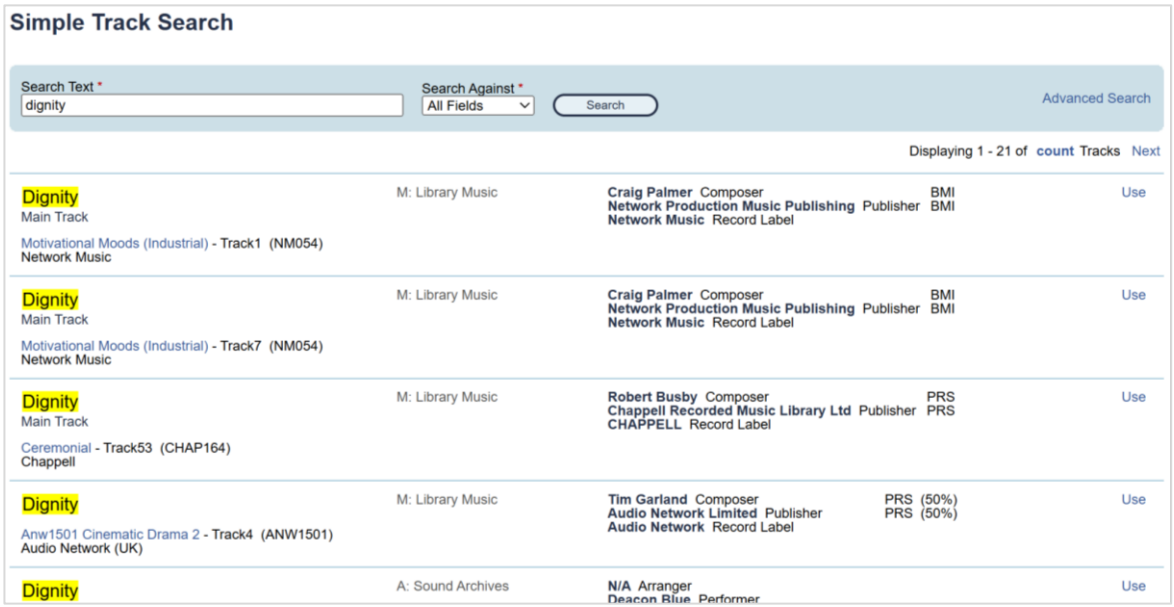
or

- Type the title of the music in the **Cue Title (Track Title)** box and click on **Track Check**

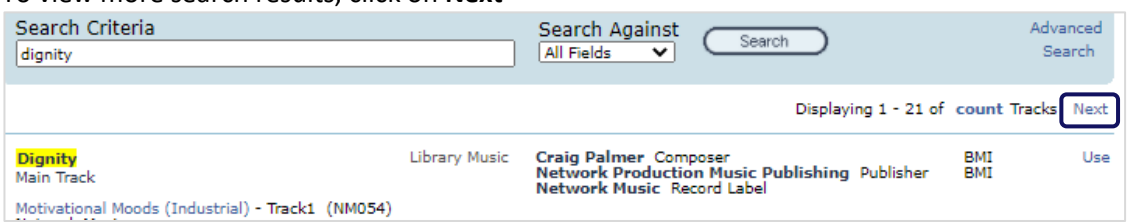
In the search results, the first column displays the name of the track, the product the track is from, its track number, and the library the track was found in.

The second column displays the music's origin as it was logged in the database or library.

The third column displays the composer, publisher, and record label details.

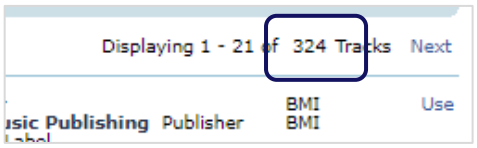


- To view more search results, click on **Next**

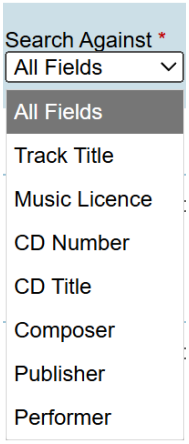


- Click on **Count** to view the total number of tracks returned; this is not displayed by default to increase system performance





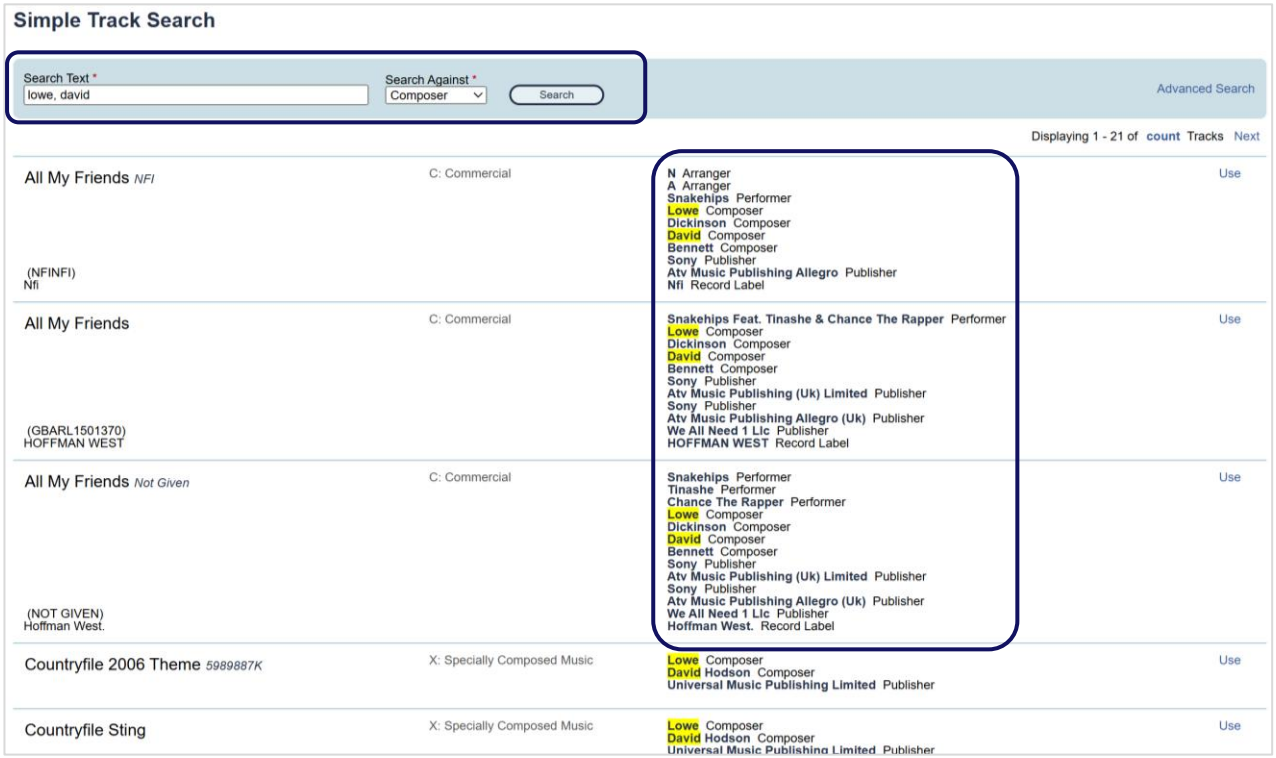
The Simple Search will search for the following by default:



- Track Title
- Music Licence
- CD Number
- CD Title
- Composer
- Publisher
- Performer

To search using specific field:

- In the **Search Criteria** box, type your search criteria, for example, Lowe, David
- From the **Search Against** drop down list, select the relevant field you wish to search, for example Composer
- Click on **Search**

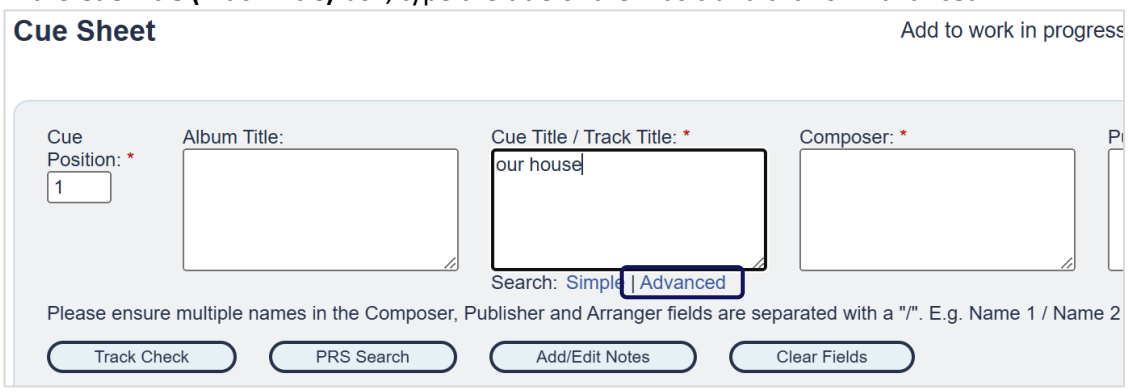


Run an Advanced search

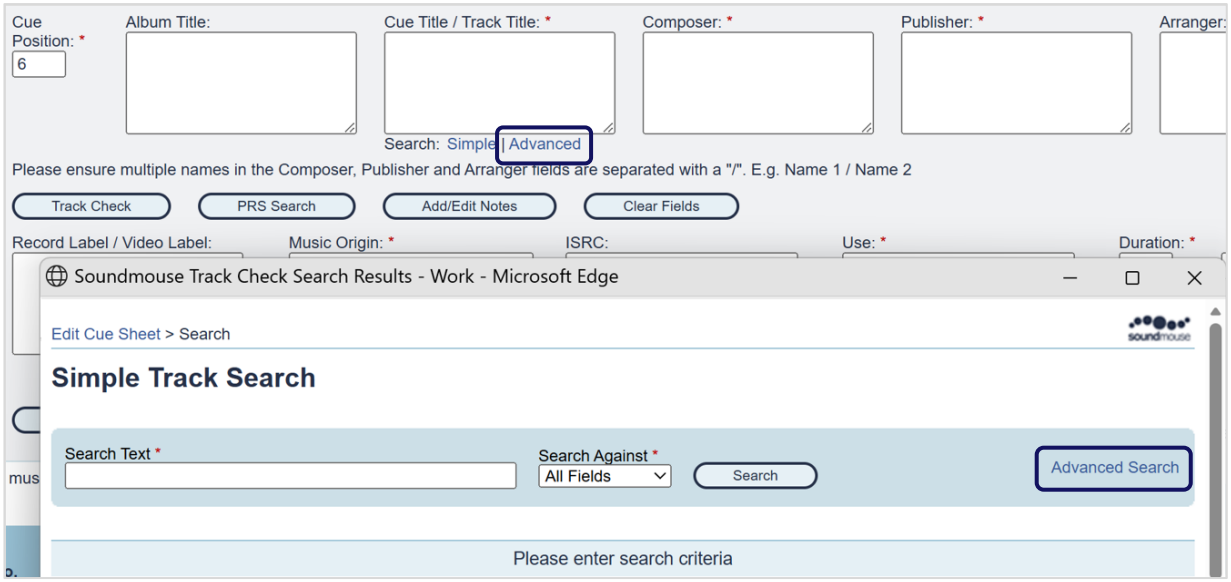
The Advanced search performs a search using text in any of the track fields.

To run an Advanced search, you can either:

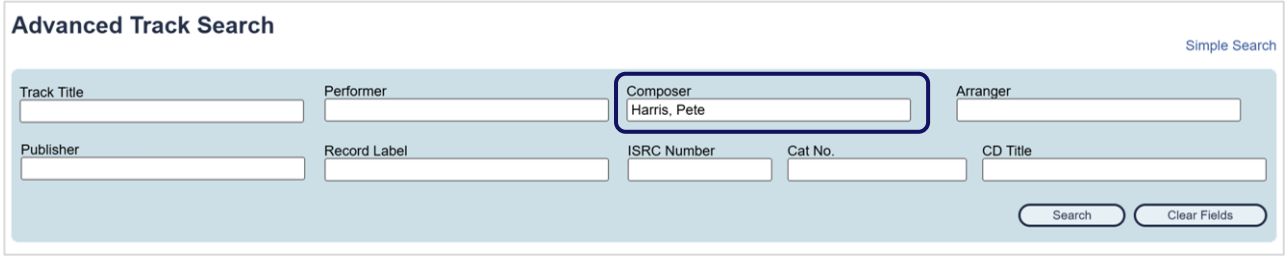
- In the **Cue Title (Track Title)** box, type the title of the music and click on **Advanced**



- Click on **Advanced**, enter your search criteria and click on **Search**, or
- Open the **Simple Search** and click on **Advanced Search**



You can use the Advanced Search in any of the Track fields, for example, Composer, Publisher, or Performer:



To clear the fields in the Advanced Search:

- Click on **Clear Fields**

Specify Libraries to search

Music Libraries are collections of track metadata which have been imported to the Soundmouse database for all broadcasters. By default, all the libraries will be searched, but you can mark specific libraries as favourites and remove or add libraries as required. All the Music Libraries are managed in the Advanced search window.

In the Advanced search you can view the different libraries the search is being run in:

- **Non-Library** will search any manually added tracks from the BBC Soundmouse database
- **Music Library** will search the selected libraries displayed in the Music Libraries section beneath
- **Favourites Library** will search any Music Libraries that have been selected and added to the Favourite Libraries area

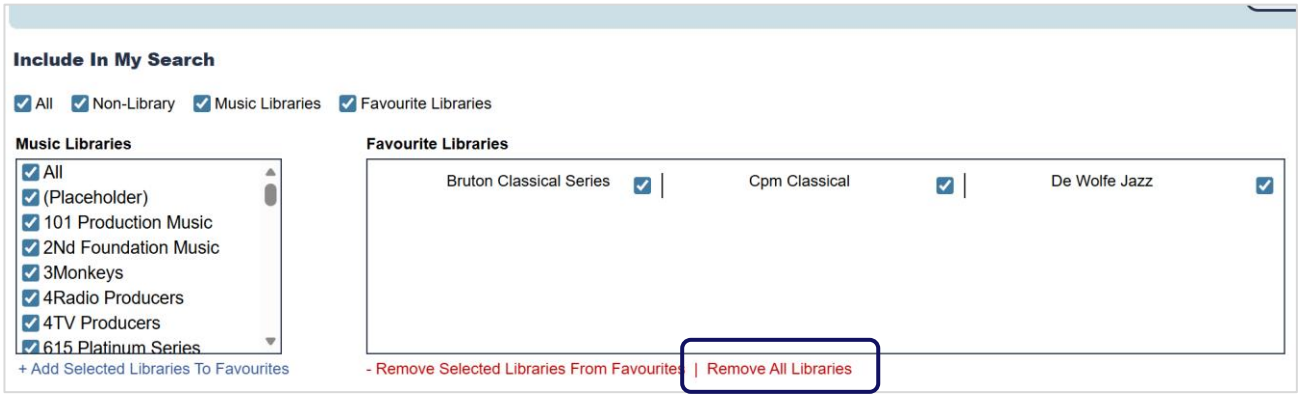


Any results returned from Music Libraries cannot be edited.

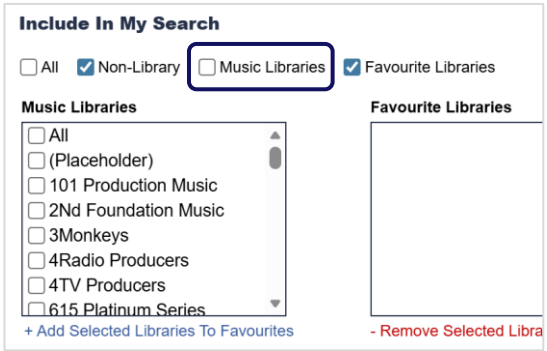
Add Favourite Libraries

If you wish to limit your search to specific Music Libraries, for example, Audio Network, BBC Production Music, and Atmosphere TV libraries, you can add these to your Favourite Libraries:

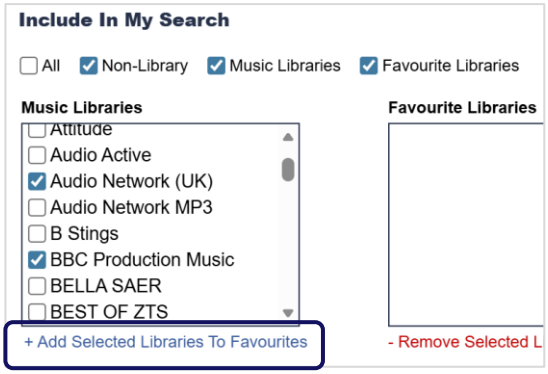
- If you already have libraries displayed in Favourite Libraries, click on **Remove All Libraries**



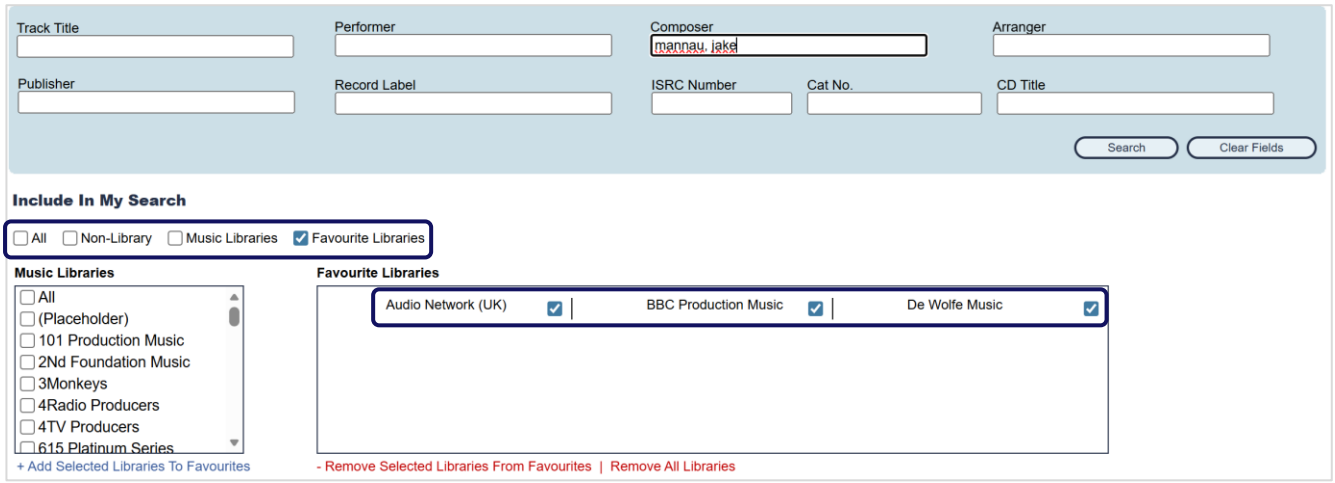
- Deselect **Music Libraries** to clear all the selections in the Music Libraries section; then you only need to select the ones you require.



- In Music Libraries, select the required libraries, and click on **Add Selected Libraries to Favourites**



The selected libraries will now be in the Favourite Libraries section. When you wish to search your Favourite Libraries only, deselect Non-Library and Music Libraries



Run a simple PRS search

Silvermouse has a built-in search for the PRS for Music database that can also be used.



The PRS for Music search in Silvermouse is ONLY for reporting and not for clearing copyright; this must be completed earlier in the production.

Although there is an in-built PRS for Music search within Silvermouse, there is no in-built option for PPL or VPL.

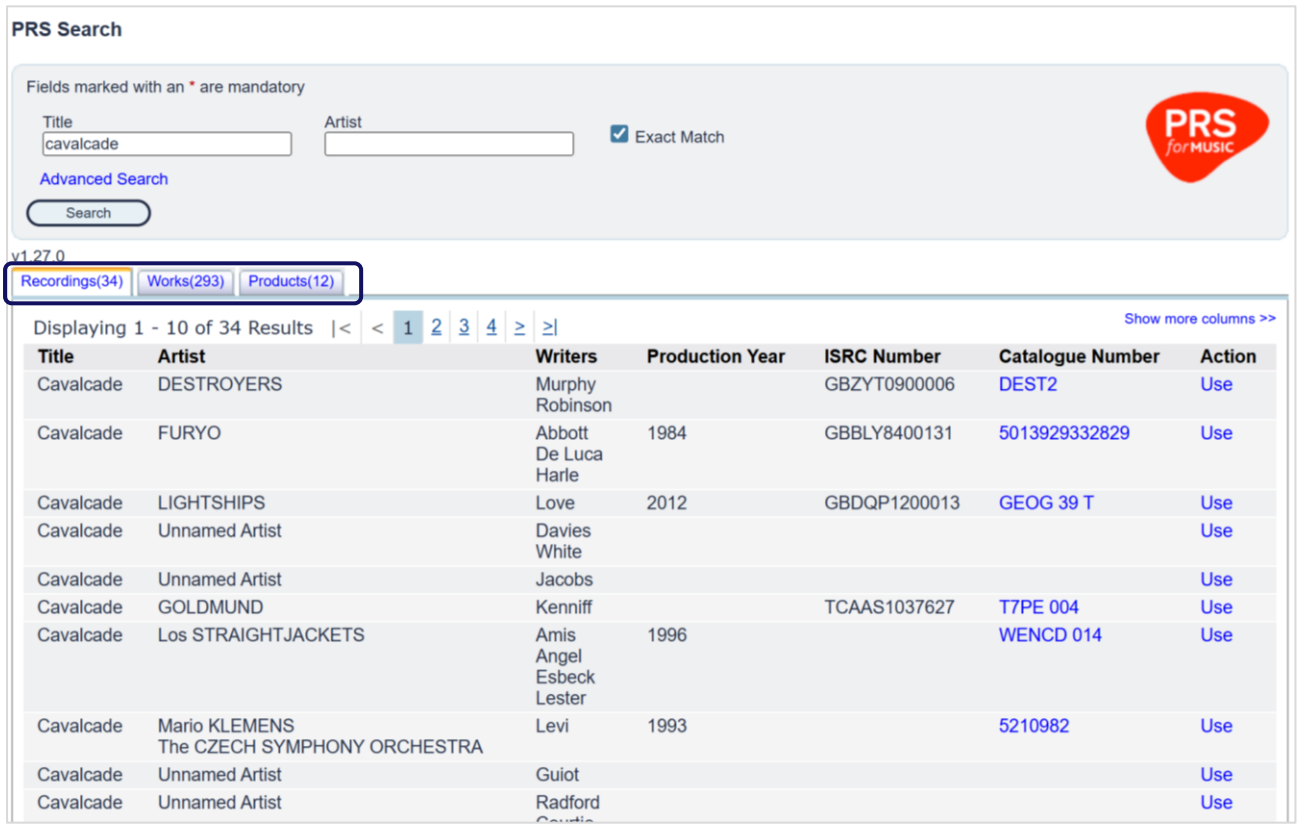
Although PRS is for songwriters, composers, and publishers, it also includes some data for commercial recordings such as Title and Artist to help people find the information they need. The composer(s) or songwriter(s) of the work (please refer to the **Recordings, Works and Products** section below) is the link between PRS and PPL data.

To run a simple PRS search:

- Type the title of the music in the **Title** box, and/or
- Type the name of the artist in the **Artist** box
- Select the **Exact Match** checkbox, if required
- Click on **Search**

Although the simple PRS search uses the Artist's name, a more reliable search would be to use the Writer Name(s) (the composer's names), in the **Advanced PRS search**. It is also possible to source the composer or songwriter's information from MusicBox.

The search results return three tabs, Recordings, Works and Products:



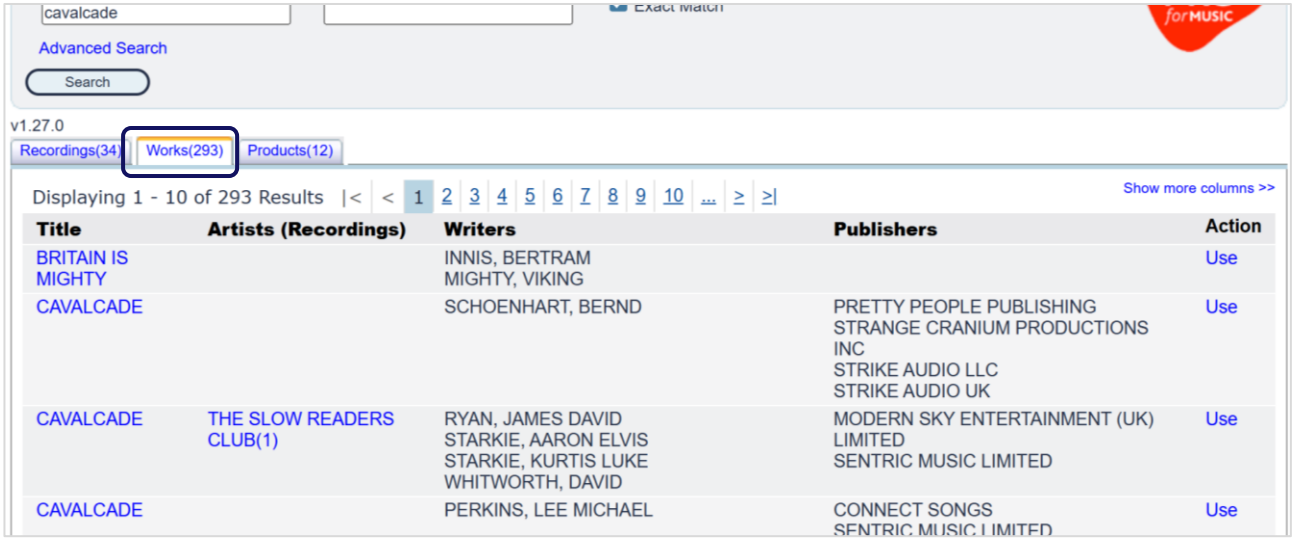
Recordings, Works and Products

- **Recordings**
  A Recording is a performance of a Work that was recorded at a specific place and time, for example in a studio for use as a track on an album. The Recording will usually be included as a track on a Product. The Recording provides details of duration and artist. PPL collects and distributes payments to performers and record companies for all commercial recordings.

  Recordings are usually linked to one Work, but a Work may be linked to many Recordings. For example, each of Mark Ronson's Uptown Funk, Uptown Funk (Radio Edit), or Uptown Funk (Remixes) are a Recording, but they are all linked to the one Work, Uptown Funk.

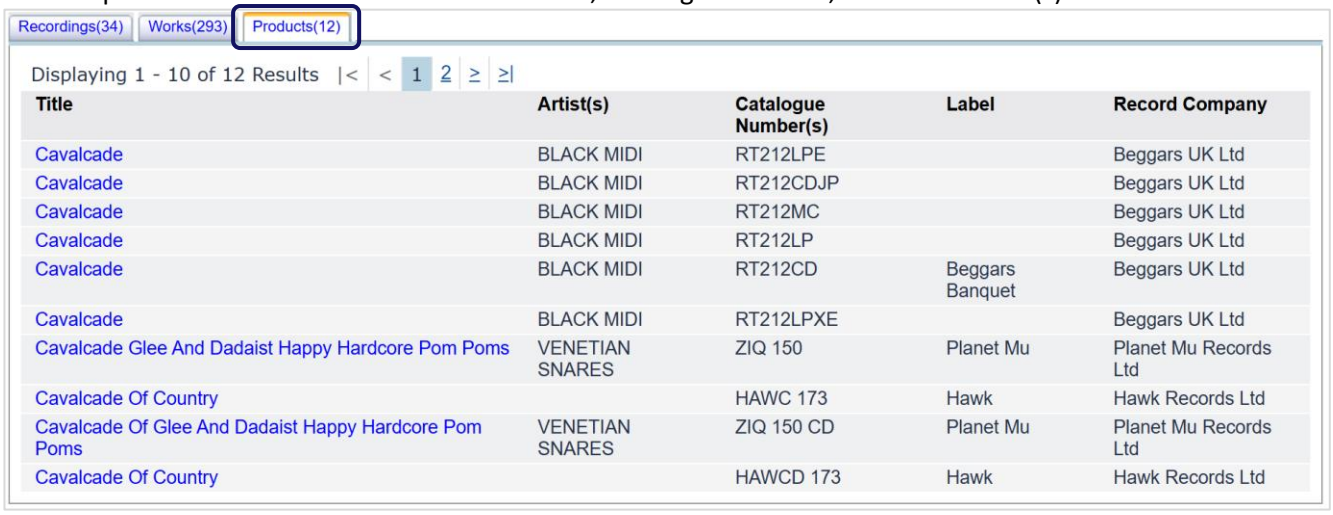
- **Works**

  A Work is a musical composition or song and includes details of composers, publishers, and current UK copyright status. The Work does not hold details about the performer duration, or recording:



- **Products**

  A Product is a list of Recordings grouped together either as a physical product or as a download. The Product provides information such as Album Title, Catalogue Number, Main Performer(s):



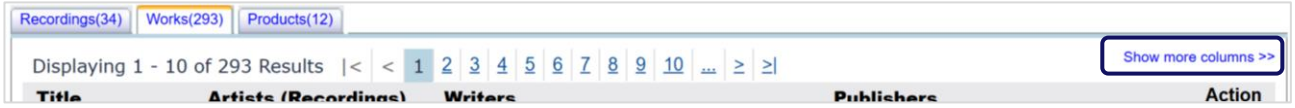
One Musical Work can have many Recordings, and one Recording could be on many audio Products.

Searching by Works is the most efficient method to locate the music.

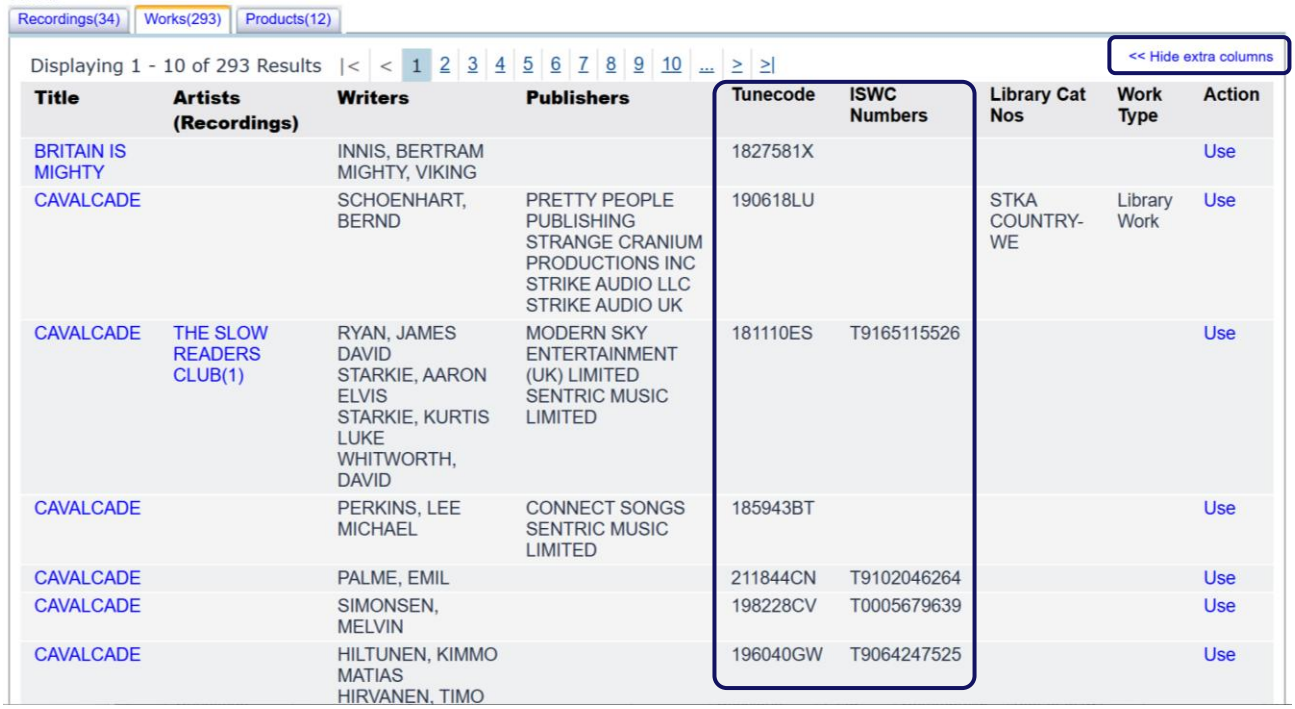
PRS collects and distributes payments for composers, songwriters, and music publishers. The PRS Search in Silvermouse searches for music by track title or artist to help people find the relevant piece of music. However, it is the Works that should be reported via this tool.

For best results, use the PRS Advanced Search to search by ISWC (International Standard Music Work Code), or by Tunecode.

➡ Click on **Show More Columns>>** to view the unique ISWC and Tunecode associated with the Work :



- When done, click on **Hide Extra Columns>>** to remove these from view:



Title	Artists (Recordings)	Writers	Publishers	Tunecode	ISWC Numbers	Library Cat Nos	Work Type	Action
BRITAIN IS MIGHTY		INNIS, BERTRAM MIGHTY, VIKING		1827581X				Use
CAVALCADE		SCHOENHART, BERND	PRETTY PEOPLE PUBLISHING STRANGE CRANIUM PRODUCTIONS INC STRIKE AUDIO LLC STRIKE AUDIO UK	190618LU		STKA COUNTRY-WE	Library Work	Use
CAVALCADE	THE SLOW READERS CLUB(1)	RYAN, JAMES DAVID STARKIE, AARON ELVIS STARKIE, KURTIS LUKE WHITWORTH, DAVID	MODERN SKY ENTERTAINMENT (UK) LIMITED SENTRIC MUSIC LIMITED	181110ES	T9165115526			Use
CAVALCADE		PERKINS, LEE MICHAEL	CONNECT SONGS SENTRIC MUSIC LIMITED	185943BT				Use
CAVALCADE		PALME, EMIL		211844CN	T9102046264			Use
CAVALCADE		SIMONSEN, MELVIN		198228CV	T0005679639			Use
CAVALCADE		HILTUNEN, KIMMO MATIAS HIRVANEN, TIMO		196040GW	T9064247525			Use

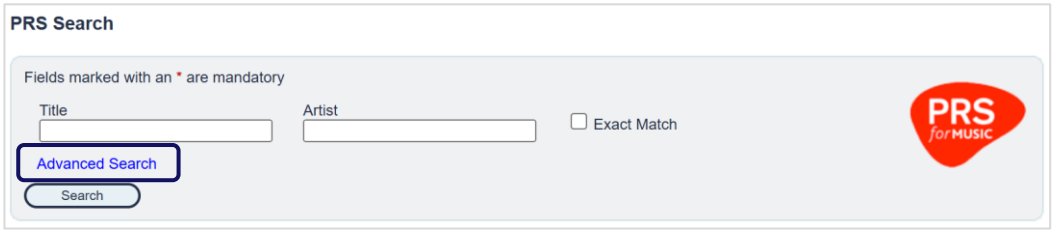
If you are struggling to find your music via the PRS Search within Silvermouse, you can continue to use the PRS website.

If your music was a recording by an artist, please use the PPL.

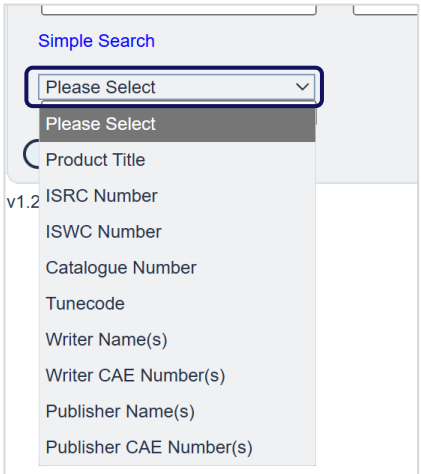
Run an advanced PRS search

To run an advanced PRS search:

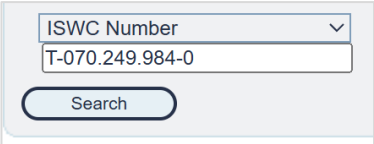
- Click on **PRS Search** to open the simple PRS search
- Click on **Advanced Search**



- From the drop down list, select the relevant criteria you wish to search against



➡ In the blank field beneath the selected criteria, type your search text and click **Search**



Advanced PRS search criteria

- **Product Title:** The name of the album the music is part of
- **ISRC Number:** The International Standard Recording Code. Every commercial recording has an ISRC, so it can be useful to search for music using this criteria
- **ISWC Number:** The International Standard Musical Work Code. Although this can be searched, against, the only place the ISWC can be viewed in Silvermouse is in the Works tab, if the Extra columns are displayed
- **Catalogue Number:** The unique number assigned to a product, such as an album
- **Tunecode:** The unique code assigned to a work when it is registered within the PRS database; typically, the Tunecode is an eight character alpha/numeric code such as 5564881K
- **Writer Name(s):** The name of the songwriter or composer of the musical work
- **Writer CAE Number(s):** The Writer's membership number to PRS (CAE is an acronym for Compositeur, Auteur and Editeur, which is French for Composer, Author, and Publisher)
- **Publisher Name(s):** The publisher of the musical work
- **Publisher CAE Number(s):** The publisher's membership number to PRS

ISWC and Tunecode are the most accurate search criteria to use within the PRS search, as these are relevant to ALL musical works. If these are searched and an item is used, PRS will pull the relevant and accurate data into the Cue Sheet automatically:



Once a PRS track has been searched and used, it will be added to your local Soundmouse database and will be returned in future Simple or Advanced searches, without accessing the PRS database. You should only use PRS search results if they ACCURATELY reflect the piece of music you used. If there are any inaccuracies, please report it as new music.

Create new music

If you are unable to locate the music via the local Soundmouse database search or the PRS search, or some of the key data is missing from the search results, you should add it as new music.

Simply click in each of the fields and enter the details accurately.

The entry you create will be available for, and might be used by, future productions so it is essential you complete the details accurately.

- Each time a new cue is added, the **Cue Position** automatically increments; alternatively, you can type a specific position, and subsequent cues will move down
- In **Album Title**, type the name of the album the track was sourced from
- In **Cue Title / Track Title**, type the music's track title. Where only a part of a long work is used, for example in classical music, the overall title of the work followed by the details of the movement(s) used must be given

  If new words are added to a piece of music or the original lyrics are replaced, for example in a parody, please contact BBC Music Rights for further advice
- In **Composer**, type the name(s) of the composer(s), songwriter(s), and lyricist(s). This is the person who creates or writes the music, whether the music is for voices (singers or choirs), for instruments (a flute solo, a brass band, or a full orchestra) or for both (for example, an opera or a singer with a guitar)

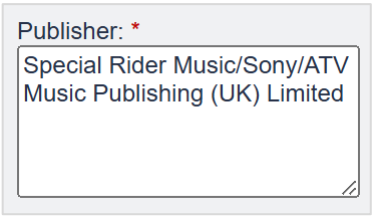
  If there are multiple composers, use a forward slash to separate them, e.g. Vardoen, Vegard/Mills, Dylan Kwabena/Rowe, Tesmond William Anthony

  If no information is available, for example in the case of a white label disc, enter 'No Further Information'
- In the **Publisher** box, type the name(s) of the publisher. The Music Publisher controls the rights in the composition (the lyrics and melody) of the music

  If there are multiple publishers, use a forward slash to separate them, for example, Special Rider Music/Sony/ATV Music Publishing (UK) Limited

  If you bought sheet music from a shop to play on a piano, the publisher will be listed on the sheet music

  If an item is unpublished or played from manuscript, enter 'MS'

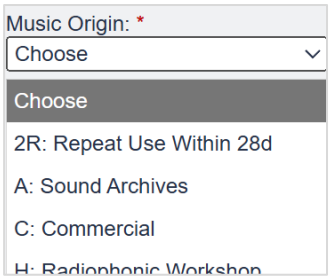


- In **Arranger**, type the name of the arranger. The arranger is the person that adapts a composed piece of music for voices or instruments, or for another style of performance. This is common in classical music but not necessarily in other genres. Use a forward slash to separate multiple arrangers
- In **Performer**, type the name(s) of the performer(s); this is the band, orchestra or individual giving the performance, for example, Williams, Robbie, or The Kaiser Chiefs
- In **Record/Video Label**, type the name of the record label, for examples EMI Records, Universal, Warner Music (UK) Ltd, Island or Columbia. The label might have a similar name to the Publisher, but this is not always the case and should be checked

  This field is only mandatory if the music was originally from a commercial recording, promotional video, or a mood music collection. If you selected an alternative option from the **Music Origin** drop down list, the Record/Video label field will be greyed out and any entry for this field will not be saved

- From the **Music Origin** drop down list, select the source of the music; this is a mandatory field as it identifies where the music was sourced from, for example a commercial recording (CD), a studio or live recording, or whether it was specially composed

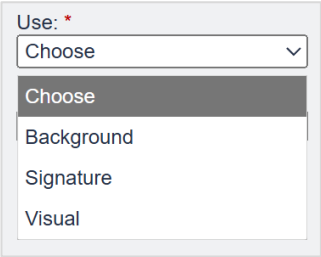
  When a music origin is selected for the music or cue, some fields will be disabled, and some additional ones become mandatory. Please refer to the table below

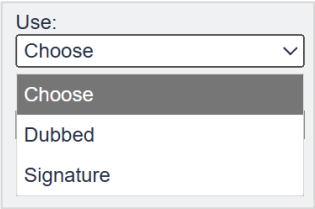


Music Origin	Performer	Record Label	Record Cat. No	ISRC
2R: Repeat Use Within 28d	Optional	Disabled	Disabled	Optional
A: Sound Archives	Optional	Disabled	Disabled	Optional
C: Commercial	Mandatory	Mandatory	Either ISRC or Record Cat. No is **mandatory**	Either ISRC or Record Cat. No is **mandatory**
H: Radiophonic Workshop	Optional	Disabled	Disabled	Optional
I: S/C Local Radio Idents	Optional	Disabled	Disabled	Optional
K: Commercial Old	**Mandatory**	**Mandatory**	Either ISRC or Record Cat. No is **mandatory**	Either ISRC or Record Cat. No is **mandatory**
L: Live	**Mandatory**	Disabled	Disabled	Optional
M: Library Music	Optional	**Mandatory**		
N: Private Tapes	Optional	Disabled	Disabled	Optional
P: Music Video	**Mandatory**	**Mandatory**	Optional*****	**Mandatory**
R: Studio Recording	Optional	Disabled	Disabled	Optional
T: Soundtrack Tape	Optional	Disabled	Disabled	Optional
U: Foreign tapes	Optional	Disabled	Disabled	Optional
X: Specially Composed Music	Optional	Disabled	Disabled	Optional

** A warning message will appear if a track is added without this field.*

- In **Record Catalogue Number**, type the catalogue number, if appropriate. A catalogue number must be provided for all commercial recordings, promotional videos, and mood music
- In **ISRC**, type the ISRC (**I**nternational **S**tandard **R**ecording **C**ode), if appropriate. All commercial recordings have an ISRC
- In **Tunecode**, type the relevant Tunecode for the music, if appropriate. This unique code is assigned to a work when it is registered within the PRS database; it is typically an eight character alpha/numeric code, such as 2239754J
- It is essential to identify how the music is being used and helps people locate the specific music in the programme or content for future exploitation. From the **Use** drop down list, select whether the music is **Background**, **Signature** or **Visual** for audiovisual content, or **Dubbed** or **Signature** for audio content





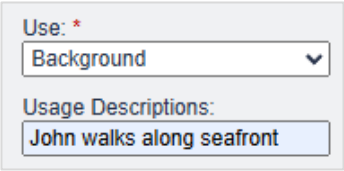
Background music is added solely for the benefit of the audience and forms no intrinsic part of the content

Signature should be selected if the music item was used as a signature tune for your content. Under BBC blanket music licences, a Signature Tune requires special approval if the same piece of commercial music is used as signature music in three or more episodes of the same series; please contact BBC Music Rights to discuss seeking special consent. If the music is both the signature tune, and is also either background or visual music, it should be recorded as Signature music, for example, if your signature tune extends beyond the opening credits and becomes background music, such as behind the presenter.

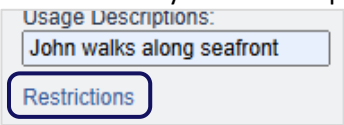
Visual music forms part of the content; it appears to be or is audible to those taking part, for example any music sung or played in vision, music which on-screen people can hear even if it comes from a performer or record player not in vision, music heard by on-screen people sitting in a cafe even though it would be background music to them. All actuality music is visual.

In Audio programming, Dubbed music should be selected when a music recording was inserted into the programme during the editing process and was not played out 'as live'; this is not mandatory

- In **Usage Descriptions**, describe the use of the music or a visual cue to indicate when the music item was used. For example, 'Music playing on the kitchen radio while Edna and Peggy dance', or 'John walks along the beach'



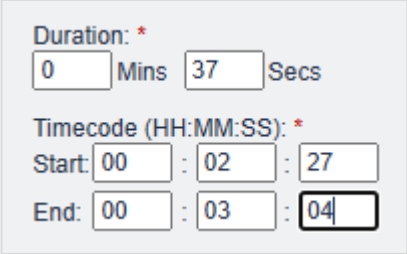
- If there are any restrictions placed on the music, click on **Restrictions**



- In the **Restrictions** window, type details of restrictions placed on the music

Any restrictions on the cue MUST be detailed in the Cue Sheet as well as the Copyright form to prevent ambiguity and to ensure all the reporting is accurate. If these are not included and the content is exploited in the future, the BBC may incur costly fines and legal expenses for breached licence agreements and cause an adverse impact on the organisation's reputation.

- In **Timecodes**, enter the **Start** and **End Timecodes** in the format HH MM SS. The cursor will automatically move to the next box as you type, and the duration will be calculated automatically



  If preferred, add the **Duration**, and **Start Timecode**, and the End Timecode will be calculated automatically

  Start and End Timecodes are essential for music reporting and for any future productions who wish to exploit your content so they can identify where the music appears in the content. Historically, television timecodes began at 10:00:00 to match the VT clock, allowing the programme material to align correctly before transmission, allowing for pre-roll, countdowns, and operational cues

- Once all the fields have been completed correctly, click on **Add**

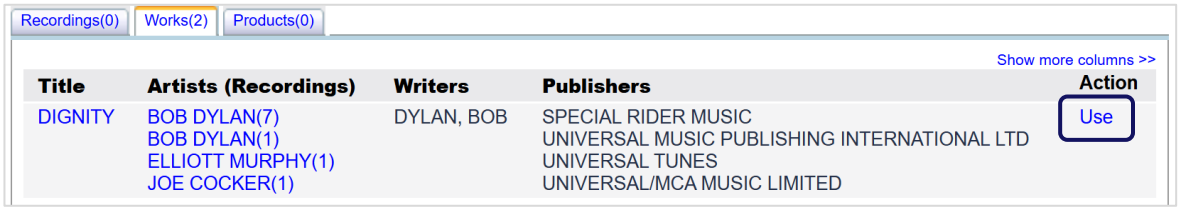
  Remember, if the total duration of music in the episode exceeds the total episode duration, you will not be able to submit your music cue sheet for approval. This is because the Collecting Societies do not pay out on episodes where the music duration exceeds the episode duration. If some of your music cues overlap, please use your judgment to assess where one cue ends and the next one begins to ensure the total music duration is less or equal to the total episode duration.

Although some of the fields in the Cue Sheet form are not mandatory, it is recommended you complete all the relevant fields to ensure your reporting is robust, detailed and accurate for future exploitation by other productions.

Complete the cue entry

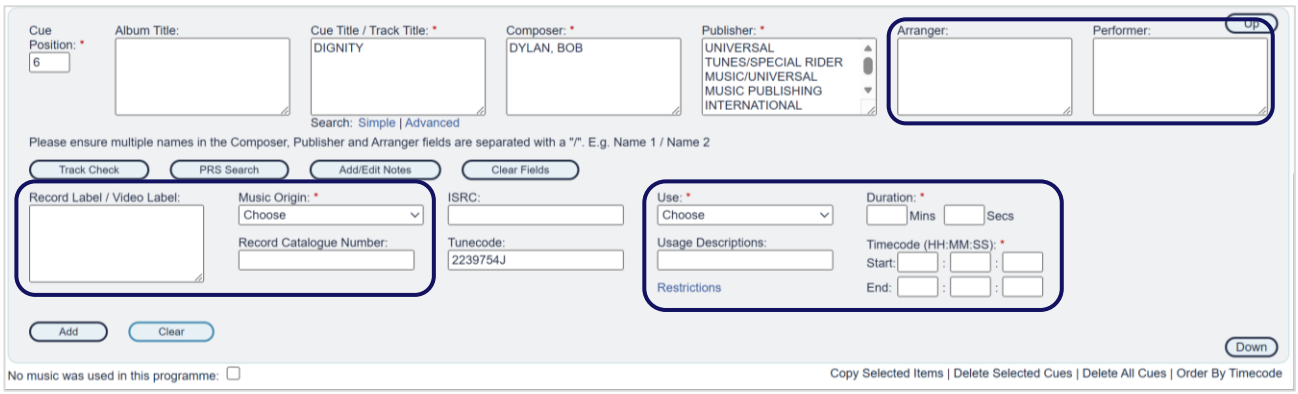
When you have located the correct music:

- Click on **Use**; the search window will close, and you will be returned to the Edit Cue Sheet entry



- Complete the remaining fields for the cue.

  The example below is for a work and requires the name of the Performer and may also require a Record Video Label, depending on the music origin selected. You will need to add Music Origin, Use, Usage Description and Start and End Timecodes to ALL music entries:



- Check your cue entry is accurate and fully represents the music used
- Click on **Add**

What the cue colours mean

The cue will appear beneath the Edit Cue Sheet section. Cues are coloured to depict where they were sourced:

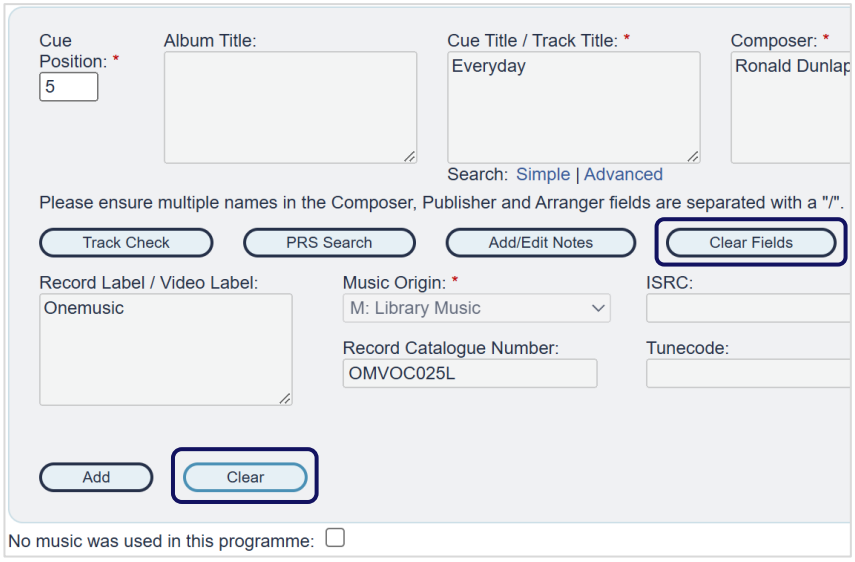
- **Green cues** are tracks which have been imported from the PRS search where all the fields were present
- **Brown cues** are tracks from music libraries stored in the Silvermouse database, for example the 'De Wolfe Music Library'
- **Black cues** are tracks added either by you or your colleagues to the Silvermouse database

No.	Title *(Album Title)*	Composer	Publisher	Arranger	Performer	Record Label/ Video Label	Music Origin	Cat no/ ISRC (Tunecode)	Use	Timecode/ Duration		All
1	Come With Me To The Casbah Signature music	Ganimian, Charles	Hill and Range Songs Inc/ UNIVERSAL MUSIC PUBLISHING INTERNATIONAL LTD/ Carlin Music Delaware Llc/ uNIVERSAL MUSIC PUBLISHING LIMITED	Hill, Sorley	BBC Concert Orchestra		R: Studio Recording	(2364347J)	Signature	s:00:00:01 e:00:00:17 d:00:00:16	Edit Duplicate Delete	☐
2	Cavalcade *(Anw2004 Manouche)* Music behind interviewer question about musical inspiration	William Davies/ Raphael White	Audio Network Limited			Audio Network	B: Prod Library (Non MCPS)	ANW2004	Dubbed	s:00:10:56 e:00:11:45 d:00:00:49	Edit Duplicate Delete	☐
3	Dignity follows description about his music inspirations as a child	DYLAN, BOB	Universal Tunes/ Special Rider Music/ UNIVERSAL MUSIC PUBLISHING INTERNATIONAL LTD/ Universal/ MCA MUSIC LIMITED		JACKMAN, HUGH		R: Studio Recording	(2239754J)	Dubbed	s:00:12:12 e:00:14:06 d:00:01:54	Edit Duplicate Delete	☐
4	Cavalcade *(Furyo)* Interviewee talks about his first job in a cheese warehouse	Steve Harle/ Alberto Francesco De Luca/ Steven Paul Abbott	Cherry Red Songs/ Kassner Associated Publishers Limited		Furyo	Cherry Red	C: Commercial	5013929332829 GBBLY8400131 (6776063F)	Dubbed	s:00:21:23 e:00:22:00 d:00:00:37	Edit Duplicate Delete	☐
									Total Music Duration	**00:03:36**		

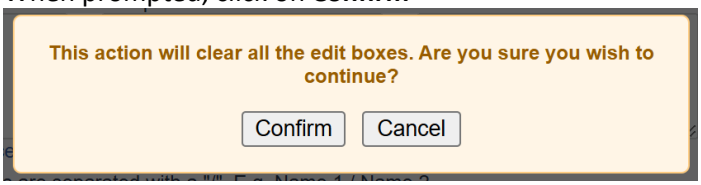
Cancel a cue entry

If you are adding a track and realise it is incorrect, you can quickly cancel the entry to clear the fields and begin the search again.

➡ Click on **Clear** or on **Clear Fields**



➡ When prompted, click on **Confirm**

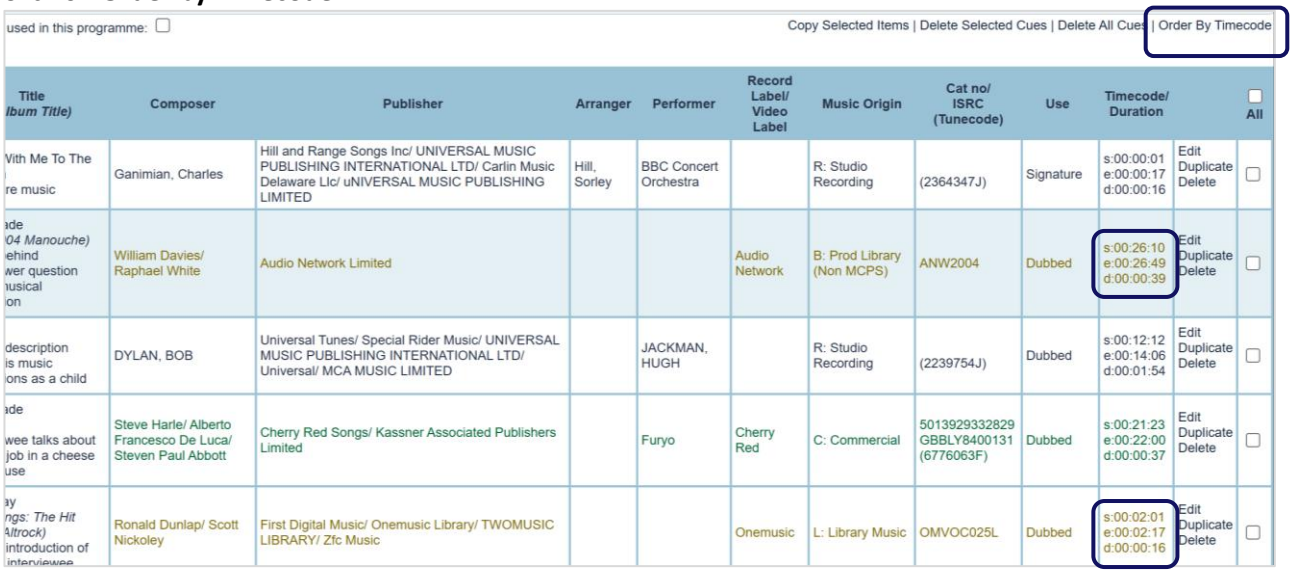


Order by Timecode

By default, cues are sorted by cue position, the order they were entered in the Cue Sheet. You MUST order the cues by Timecode to ensure you accurately report every piece of music used. This is especially important as it is possible to duplicate timecodes in error. If you organise the music in timecode order, you can do a quick check to confirm no simple errors have occurred.

If Order by Timecode is selected, the previously entered positions will be overwritten.

➡ Click on **Order by Timecode**



Title (Album Title)	Composer	Publisher	Arranger	Performer	Record Label/ Video Label	Music Origin	Cat no/ ISRC (Tunecode)	Use	Timecode/ Duration		All
Vith Me To The re music	Ganimian, Charles	Hill and Range Songs Inc/ UNIVERSAL MUSIC PUBLISHING INTERNATIONAL LTD/ Carlin Music Delaware Llc/ uNIVERSAL MUSIC PUBLISHING LIMITED	Hill, Sorley	BBC Concert Orchestra		R: Studio Recording	(2364347J)	Signature	s:00:00:01 e:00:00:17 d:00:00:16	Edit Duplicate Delete	
ade (04 Manouche) ehind wer question usical on	William Davies/ Raphael White	Audio Network Limited			Audio Network	B: Prod Library (Non MCPS)	ANW2004	Dubbed	s:00:26:10 e:00:26:49 d:00:00:39	Edit Duplicate Delete	
description is music ons as a child	DYLAN, BOB	Universal Tunes/ Special Rider Music/ UNIVERSAL MUSIC PUBLISHING INTERNATIONAL LTD/ Universal/ MCA MUSIC LIMITED		JACKMAN, HUGH		R: Studio Recording	(2239754J)	Dubbed	s:00:12:12 e:00:14:06 d:00:01:54	Edit Duplicate Delete	
ade wee talks about job in a cheese use	Steve Harle/ Alberto Francesco De Luca/ Steven Paul Abbott	Cherry Red Songs/ Kassner Associated Publishers Limited		Furyo	Cherry Red	C: Commercial	5013929332829 GBBLY8400131 (6776063F)	Dubbed	s:00:21:23 e:00:22:00 d:00:00:37	Edit Duplicate Delete	
ay ngs: The Hit ltrock) introduction of interviewee	Ronald Dunlap/ Scott Nickoley	First Digital Music/ Onemusic Library/ TWOMUSIC LIBRARY/ Zfc Music			Onemusic	L: Library Music	OMVOC025L	Dubbed	s:00:02:01 e:00:02:17 d:00:00:16	Edit Duplicate Delete	

The Cue Positions will update to match the position of the timecode in ascending order; this should be the order in the content.

No.	Title *(Album Title)*	Composer	Publisher	Arranger	Performer	Record Label/ Video Label	Music Origin	Cat no/ ISRC (Tunecode)	Use	Timecode/ Duration		All
1	Come With Me To The Casbah Signature music	Ganimian, Charles	Hill and Range Songs Inc/ UNIVERSAL MUSIC PUBLISHING INTERNATIONAL LTD/ Carlin Music Delaware Llc/ uNIVERSAL MUSIC PUBLISHING LIMITED	Hill, Sorley	BBC Concert Orchestra		R: Studio Recording	(2364347J)	Signature	s:00:00:01 e:00:00:17 d:00:00:16	Edit Duplicate Delete	☐
2	Everyday *(Onesongs: The Hit Factor Altrock)* Behind introduction of second interviewee	Ronald Dunlap/ Scott Nickoley	First Digital Music/ Onemusic Library/ TWOMUSIC LIBRARY/ Zfc Music			Onemusic	L: Library Music	OMVOC025L	Dubbed	s:00:02:01 e:00:02:17 d:00:00:16	Edit Duplicate Delete	☐
3	Dignity follows description about his music inspirations as a child	DYLAN, BOB	Universal Tunes/ Special Rider Music/ UNIVERSAL MUSIC PUBLISHING INTERNATIONAL LTD/ Universal/ MCA MUSIC LIMITED		JACKMAN, HUGH		R: Studio Recording	(2239754J)	Dubbed	s:00:12:12 e:00:14:06 d:00:01:54	Edit Duplicate Delete	☐
4	Cavalcade *(Furyo)* Interviewee talks about his first job in a cheese warehouse	Steve Harle/ Alberto Francesco De Luca/ Steven Paul Abbott	Cherry Red Songs/ Kassner Associated Publishers Limited		Furyo	Cherry Red	C: Commercial	5013929332829 GBBLY8400131 (6776063F)	Dubbed	s:00:21:23 e:00:22:00 d:00:00:37	Edit Duplicate Delete	☐
5	Cavalcade *(Anw2004 Manouche)* Music behind interviewer question about musical inspiration	William Davies/ Raphael White	Audio Network Limited			Audio Network	B: Prod Library (Non MCPS)	ANW2004	Dubbed	s:00:26:10 e:00:26:49 d:00:00:39	Edit Duplicate Delete	☐

Edit, Copy and Delete Cues

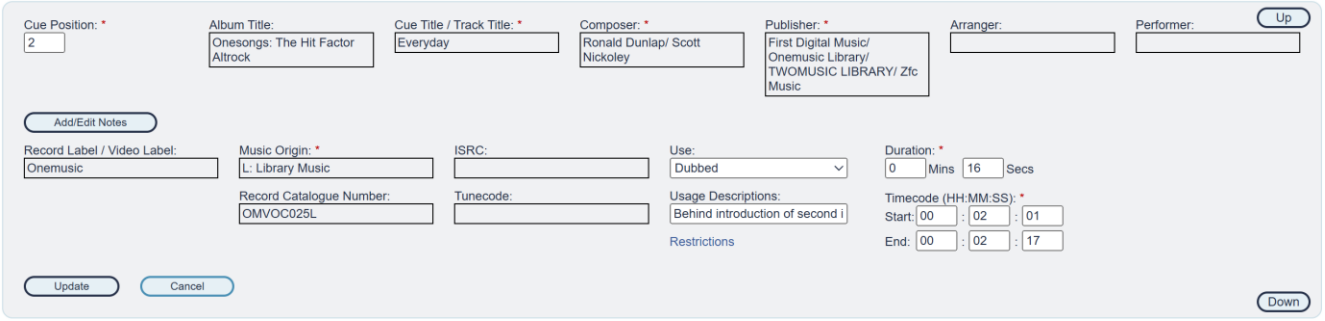
Once cues have been added to the cue sheet, you can Edit, Copy or Delete them.

Edit Cues

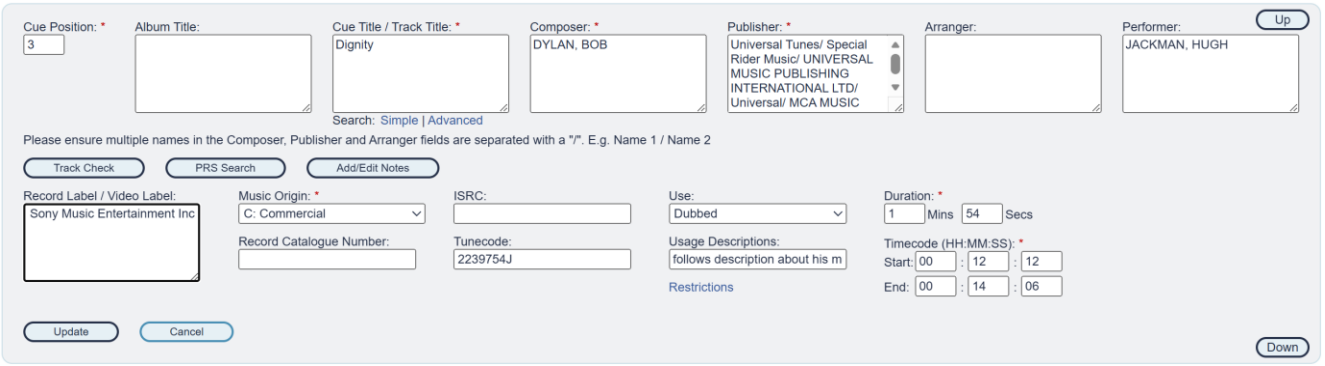
To edit an existing cue:

- Click on **Edit** next to the required cue and make the necessary changes
- Click on **Update**

If a cue was sourced from a library or from PRS, only some of the fields are editable such as Use, Usage Description and Timecodes

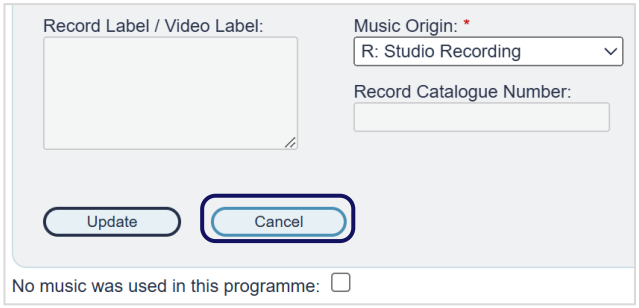


If a cue was entered manually as new music, any of the fields can be edited:



If you start editing a track and realised it is the incorrect one, you can cancel the edit:

- Click on **Cancel**

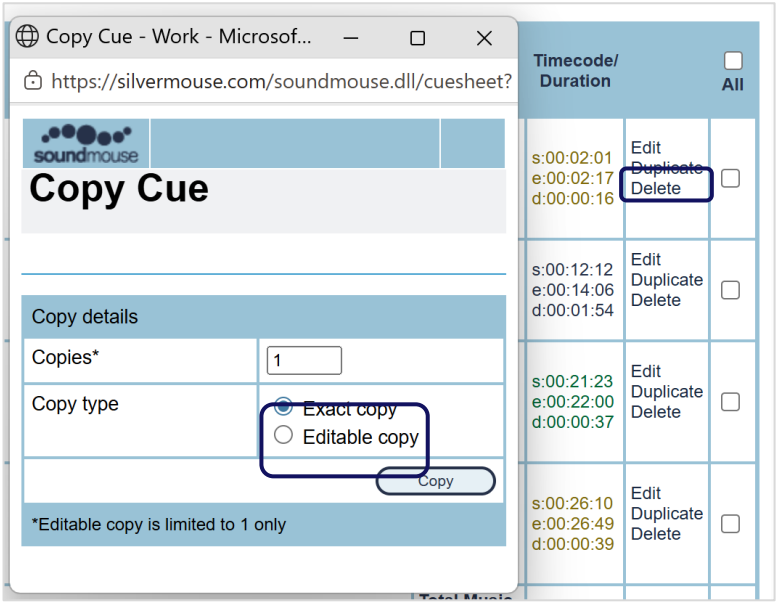


Duplicate Cues

Often music is used multiple times in a piece of content, and as every second of music must be reported in order of transmission, you can duplicate cues rather than re-enter them multiple times. There are two ways to duplicate cues in a cue sheet:

- **Exact**
  Duplicates all the fields of the cue apart from the timecodes. This is useful to use if the same piece of music fades in and out throughout the programme. Multiple duplicates can be created simultaneously., However, the first instance will show in the Edit Cue section for revised timecodes, and any further instances will be automatically added to the cue sheet with the original timecodes which will need to be edited
- **Editable**
  Duplicates the cue but all the fields are editable. This is useful if the underlying work is the same, but the music has a different arrangement or performer or was adapted in some way. For example, you might use this if your entire programme is about a pop group which includes their original performance but might also include an alternative performer doing a cover version. Only one editable duplicate can be created at any one time.

To duplicate a cue:



- Click on **Duplicate** next to the relevant cue
- In the **Copy Cue** window, select the number of copies required
- Select **Exact** ; this only allows the Use, Usage Description and Timecodes in the copied version to be edited

or

- Select **Editable**; this allows any of the fields in the copied version to be edited
- Click on **Copy**
- Ensure the remaining details in the new entry(ies) are accurate, as it is possible to duplicate timecodes in error
- Click on **Add**; if you created three Exact copies, they will be displayed in the Cue Sheet form and will require editing.

If you create an Editable copy, you can only duplicate one instance at a time.

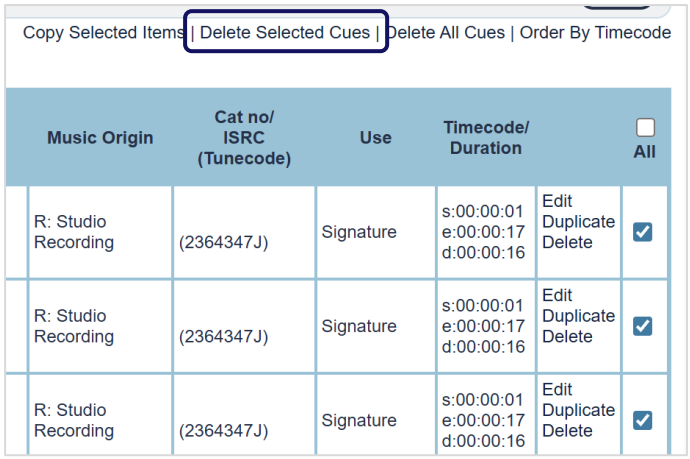
Delete Cues

If you have added the wrong track, you can delete the cue:

- Click on **Delete** next to the relevant cue

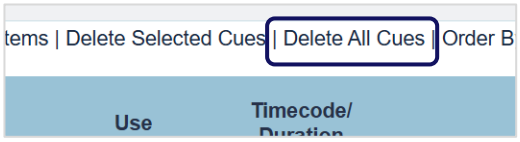
To delete multiple cues:

- Select the checkboxes for the cues you wish to delete
- Click on **Delete Selected Cues**



If you copied all the forms from another programme or piece of non-linear content, but wish to delete all the copied cues in the Cue Sheet so it is blank :

- Click on **Delete All Cues**

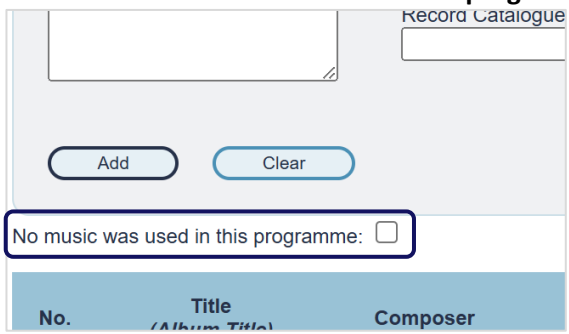


No Music in the Content

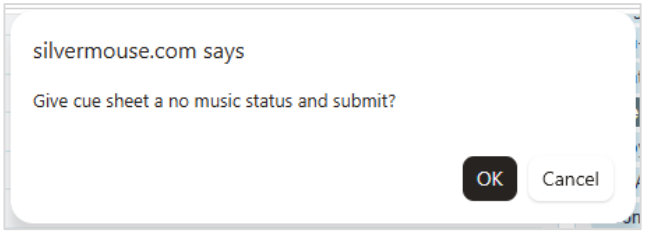
The Cue Sheet must be submitted, even if the content does not contain any music. This is because the Collecting Societies assume music was used unless specifically told otherwise.

To submit the Cue Sheet in these circumstances:

- Select the **No music is included in this programme** checkbox



➡ In the confirmation window, click on **OK** to confirm



All cues in the Cue Sheet will need to be deleted first.

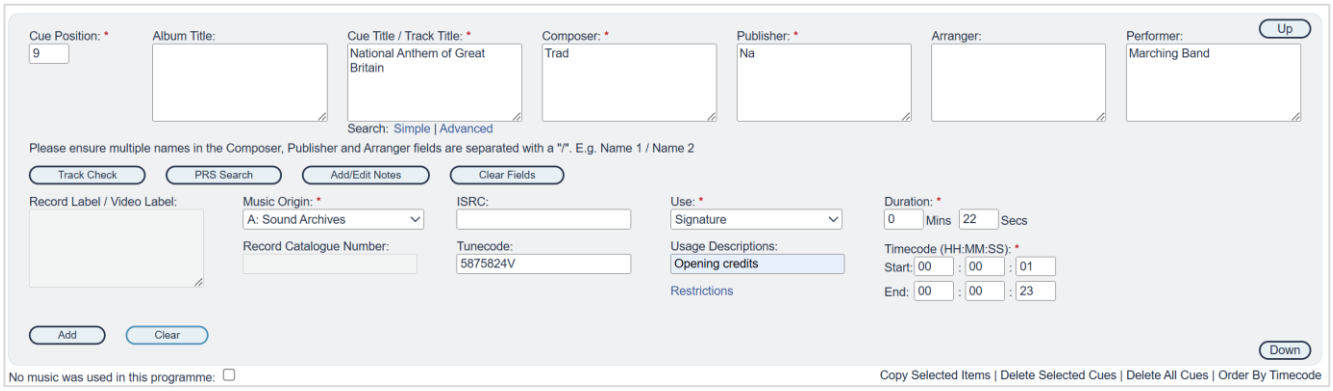
Examples and Other Important Information

2R: Repeat use within 28 days

Select this music origin for an audio programme when a second, or further use, of a Studio Recording ('R' code) is used within 28 days of the first transmission. This code is for audio-only programmes.

A: Sound Archives

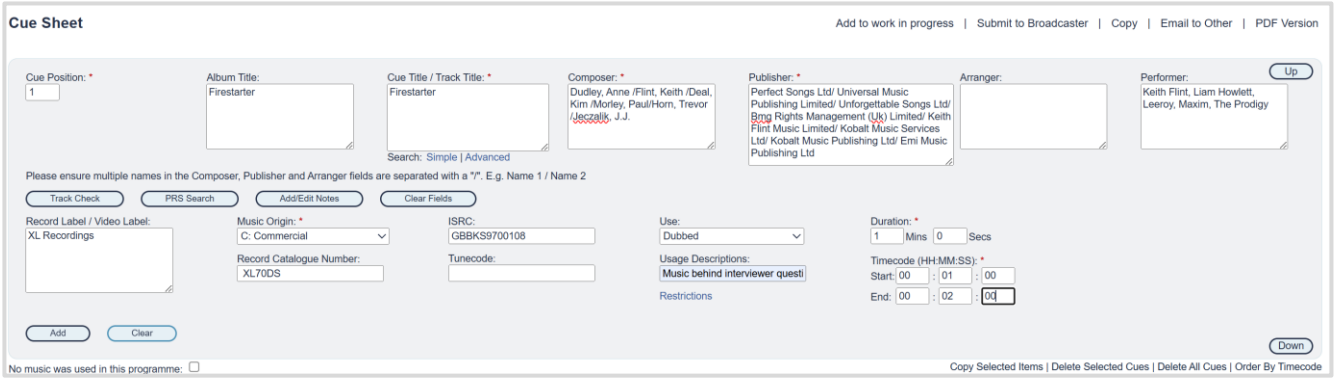
If an archive was obtained from the BBC Archives department and it contains music, the **Sound Archives** origin should be selected.



C: Commercial

When using commercial recordings from a physical recording, use and search the *Catalogue Number* which normally appears at the top right corner on the back of the CD, or on the spine.

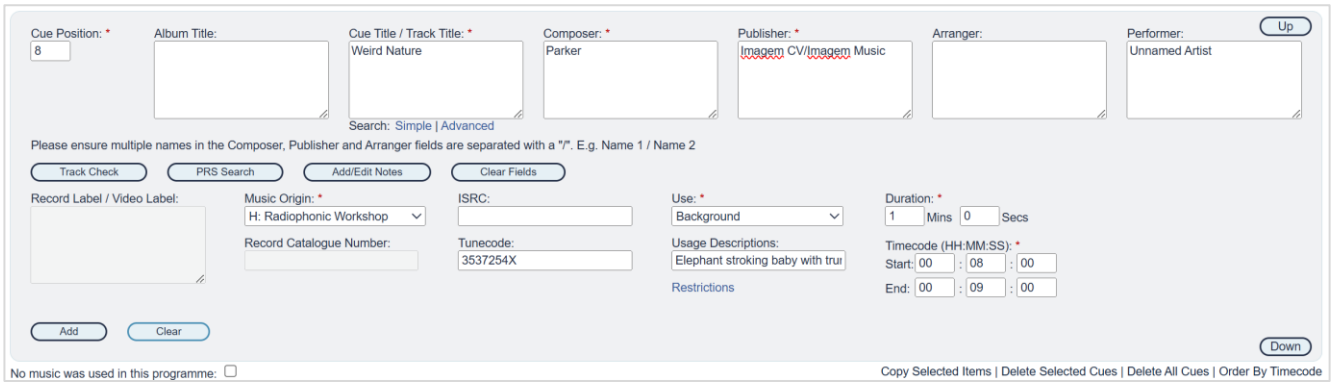
Downloaded recordings may only provide the Title and Artist Name when purchased. If the catalogue number cannot be traced, find the *ISRC code* on the PPL website and use this in the PRS search so all the track details can be located.



H: Radiophonic Workshop

Although the BBC **Radiophonic Workshop** no longer exists, this music origin should be selected if an excerpt in your content contains music that was specially composed by the Radiophonic Workshop.

For example, some Natural History Unit programmes from the 1970's contain music with the H music code which identifies it was created in the BBC Radiophonic Workshop. If you use an extract from one of these programmes, you must report it accurately.



I: S/C Local Radio Idents

Specially composed idents used by BBC Local Radio only.

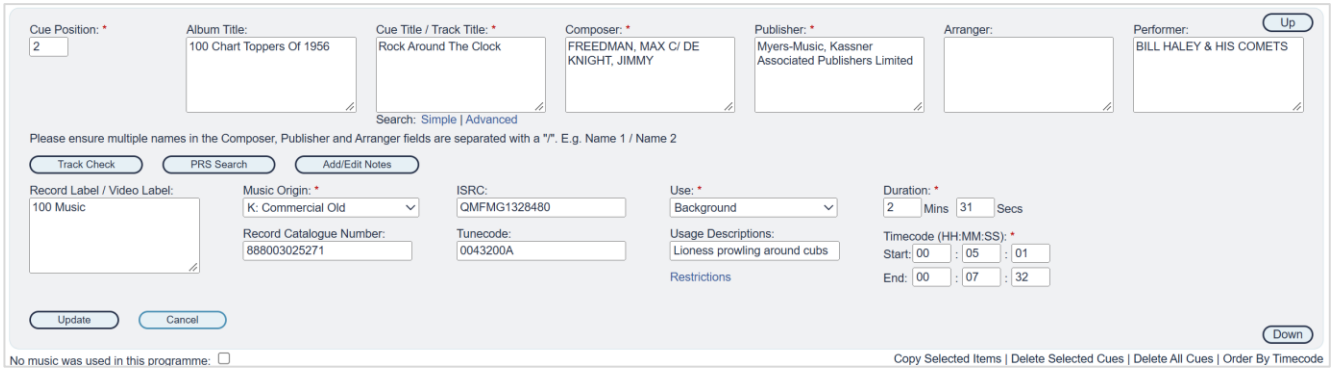
K: Commercial Old

All music should be reported, even it is out of copyright. Use the **Commercial Old** origin when the commercial recording is out of copyright.

Commercial recordings first released prior to 1963 are already out of copyright in the UK, as the copyright expired 50 years after their release date. Due to a change in law, anything released after 1963 will become out of copyright 70 years after its release date.

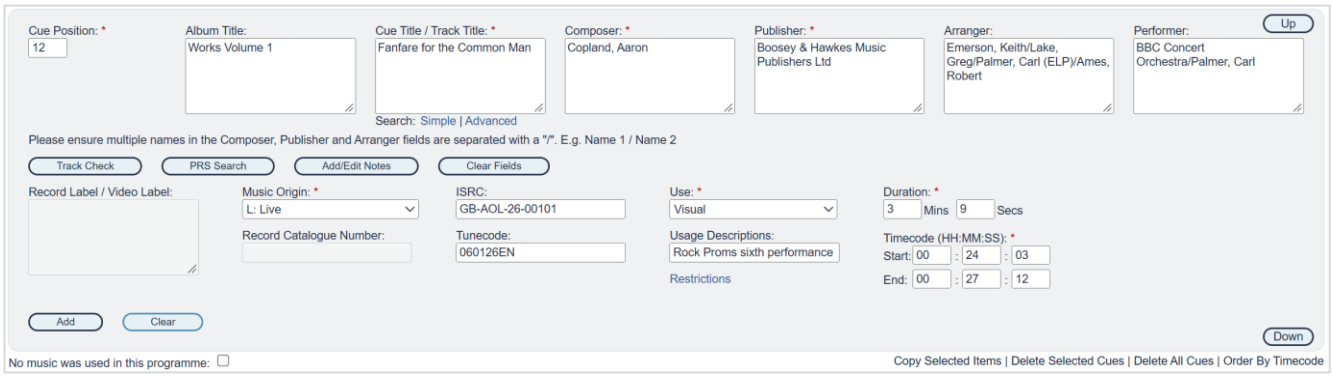
EXAMPLE:

Release year	**What happened**
1962 or earlier	Already out of copyright before the law changed, so stays out of copyright.
1963 onwards	Still protected when the law changed so receives the extra 20 years.



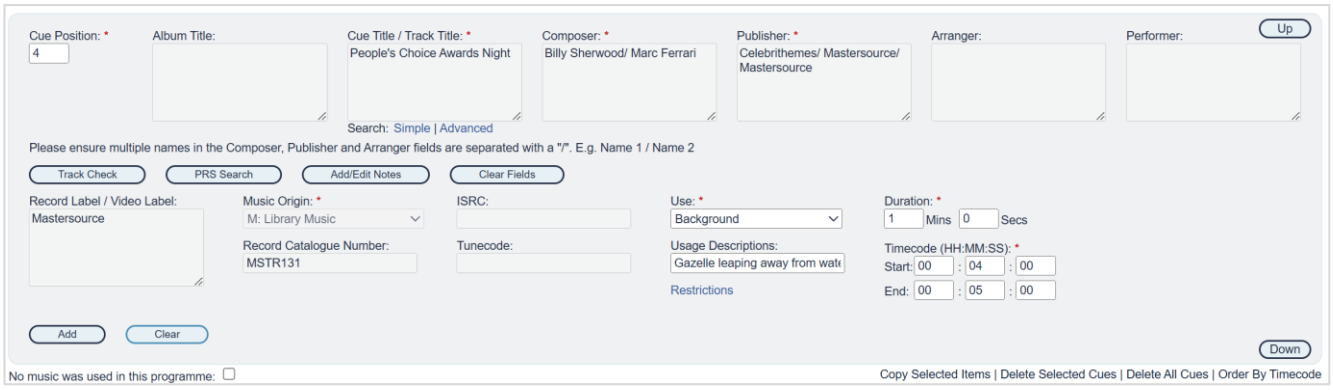
L: Live

The **Live** music origin should be used if the piece of music is performed at the same time as the listener is hearing it at home, for example, Last Night of the Proms. This would only be for live programmes or live streaming of non-linear content, not pre-recorded content.



M: Library Music

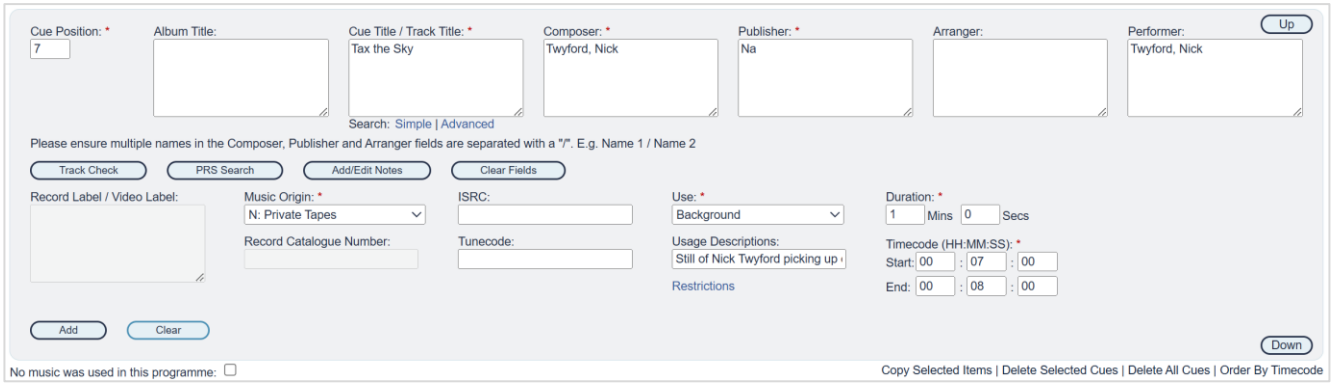
If **Library Music**, or mood music as it is also known, is listed in BBC MusicBox, it can be used under the PRS blanket agreement.



In this example, the library music metadata was found using the Silvermouse Advanced Search, so many fields are greyed out.

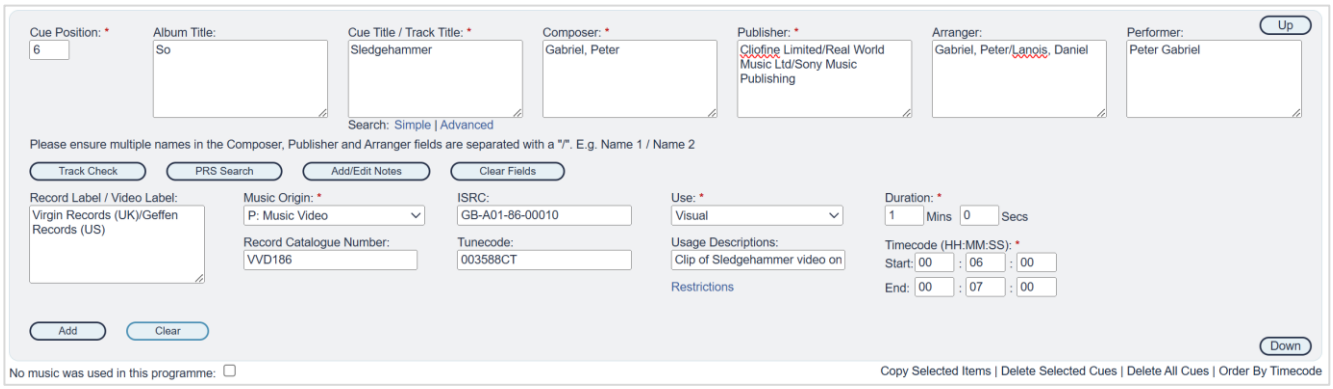
N: Private Tapes

The **Private Tapes** origin should be used if the recording is not a commercial recording, but was recorded privately, for example, by the artist.



P: Music Video

The **Music Video** origin should be selected if you are using the promotional video for a specific track owned by the relevant record label. The music video may be provided by the PPL Video Store and listed on the [VPL database](#).



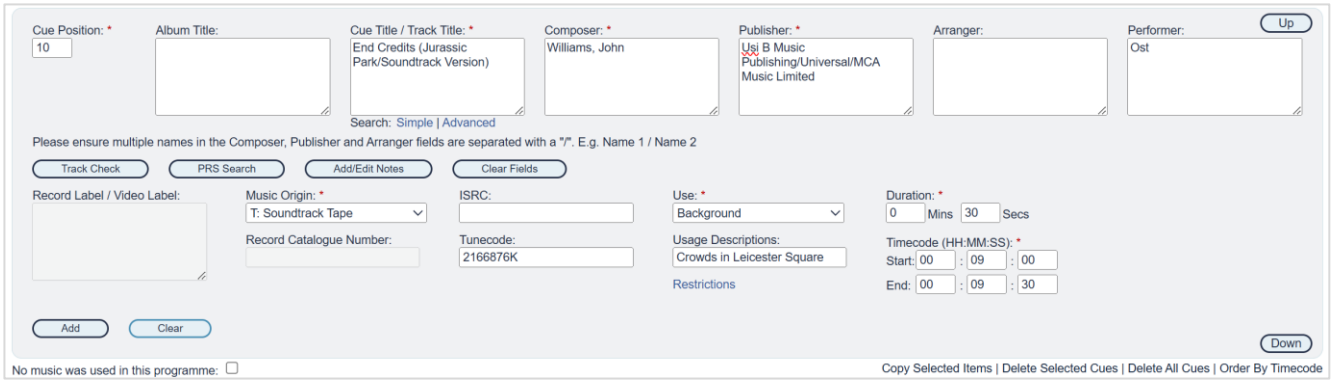
R: Studio Recording

The **Studio Recording** origin should be used when the BBC or independent production company have recorded music in their studio, for example 'Later with Jools Holland' or on an outside broadcast (OB) such as a repeat of Glastonbury.



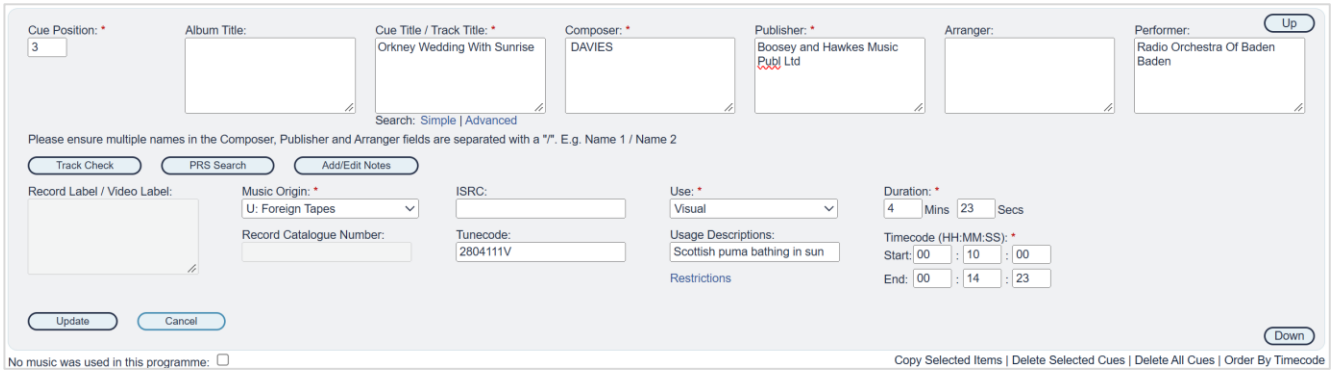
T: Soundtrack Tape

The **Soundtrack Tape** origin should be used if an excerpt from a film was licensed and included in the content. This is not the commercial recording of the soundtrack music, but the film itself with music and dialogue. Fair Dealt film clips and their associated music should not be reported on the Cue Sheet; these must be reported in the Copyrights form.



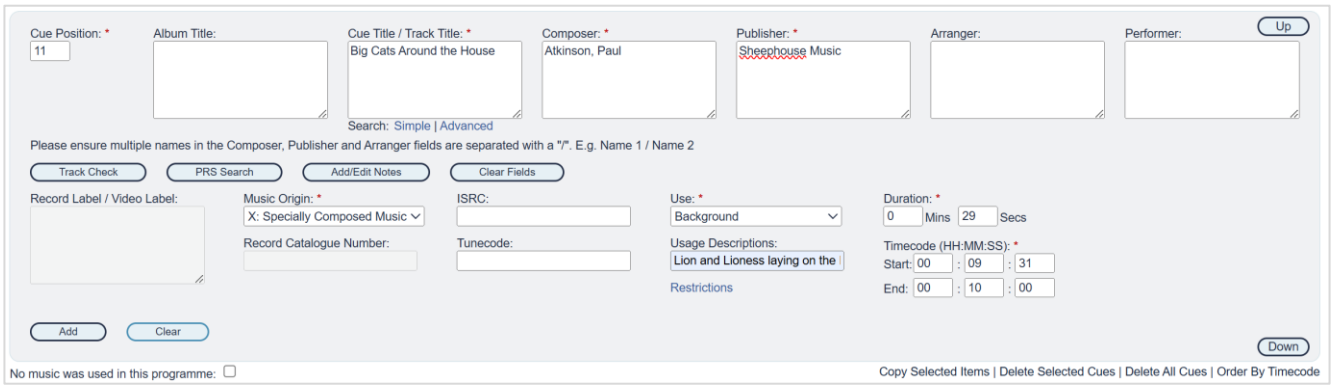
U: Foreign Tapes

Foreign Tapes are recordings by other European broadcasters which are exchanged.



X: Specially Composed Music

If music was **Specially Composed** for a specific programme, there might not be a Music Publisher. If this is the case, type NA, or MS to show it is a **M**anu**s**cript Copy.



If you are unsure how to report your specific cue, please contact your BBC Music Rights contact.

Other Specific Examples

Traditional Music (out of copyright)

As traditional folk music is passed from generation to generation, the Composer is sometimes difficult to trace. If this is the case, please enter Traditional into this field to show there are no rights. An Arranger's details must be included if there is one. The Arranger may also be the Performer.

Sound Effects

Sound effects need to be reported if they are from commercial recordings or Publisher's libraries.

Unidentifiable Music

If a piece of music cannot be identified, for example your presenter did a piece to camera in front of a street carnival, the music still must be reported with best endeavours and acknowledged in the Cue Sheet. If you are unable to identify despite best endeavours, it should be reported as Unidentified Actuality Music; Unknown should be typed in the Composer, Music Publisher, Arranger and Performer(s) fields.

Music for Repeats

Music for repeat broadcasts or publications does not need to be reported unless the repeat was re-edited with different music cues or music and/or episode durations; for example, amended to suit pre- or post-watershed transmission, or to cut down for TX via another channel (e.g. Dave).

If a repeat has not been edited in any way, no further paperwork is required.

Entering Two Versions of the Same Piece of Music

If you have the same piece of music in two different versions in your content, each should be reported as separate cues. For example, the CD recording of Valerie by Mark Ronson and Amy Winehouse, and a Live performance of the same song by One Direction:

Field	CD Track	Live Performance by Studio Guest
Track Title	Valerie	Valerie
Composer	McCabe, David Alan/Harding, Abi/Pritchard, Russell Thomas/Payne, Sean Francis Caleb	McCabe, David Alan/Harding, Abi/Pritchard, Russell Thomas/Payne, Sean Francis Caleb
Arranger	NA	NA
Publisher	EMI Music Publishing Ltd	EMI Music Publishing Ltd
Performer	Ronson, Mark/Winehouse, Amy Jade	One Direction (*Studio Guests*)
Featured	No	Yes
Label	Sony Music Entertainment UK Ltd	
Music Origin	Commercial Recording	Live
ISRC	GBETG0501055	