

## **C4 Music Rights and Clearances Guide**

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## Part 1 – What do I need to clear and how much does it cost?

### 1. Recording, Publishing and Performers' rights explained

For every commercial track there are two basic sets of rights to consider; recording and publishing. Both components are separately administered.

The publishing, owned and administered by a publisher, is the lyrics and notes that make up the song.

The recording, owned and administered by a record label, is the lyrics and notes, *recorded* and rendered as CD or MP3. There can be numerous different recordings of the same song, Modern standard 'Hallelujah' for example, has many recordings owned by many different labels, Alexandra Burke, Rufus Wainwright, Jeff Buckley and the Leonard Cohen original, for example. But the song itself - the lyrics and notes - remains the property of just the one publisher.

Alongside recording and publishing there is a second tier of rights called Performers Rights. These are ascribed to the musicians that perform the composition. In most cases, these rights are bought out by whoever controls the recording rights i.e. the record label. Please see Section 4 for more on clearing Performers' Rights.

### 2. Publishing

#### **a) Clearing publishing rights under the IPC scheme**

'PRS for Music' offers a blanket license agreement called the IPC scheme which you can use to license tracks for C4 commissions. Under the terms of the scheme, tracks registered with PRS are licensed at fixed rates so you do not need to approach the publisher for approval or to negotiate a fee.

To clear publishing you must first ensure that your production company is registered for the IPC scheme. Please call 'PRS for Music' to check if you are not sure.

PRS for Music - 020 3741 4101

<https://www.prsformusic.com/licences/broadcasting-music-on-tv/ipc-licence>

Once you have registered for the IPC scheme, locate the track with the 'Work Search' function on the PRS database and ensure that all the 'Final Owners' are MCPS and PRS registered:

PRS for Music 'Work Search' (PRS will supply a username and password)

<http://apps.prsformusic.com/WACD/WorksSearch.aspx>

Final shares						
Role	Name	CAE Number	Performance		Mechanical	
				Society		Society
Composer/Author	<a href="#">ALBARN, DAMON</a>	161992353		PRS		Non Society
Composer/Author	<a href="#">HEWLETT, JAMIE CHRISTOPHER</a>	291933639		PRS		Non Society
Composer/Author	<a href="#">BURTON, BRIAN JOSEPH</a>	470979609		ASCAP		Non Society
Original Publisher	<a href="#">CHRYSALIS-MUSIC-LTD</a>	39991729		PRS	Final Owner	MCPS
Original Publisher	<a href="#">GORILLAZ</a>	154072395		Non Society		Non Society
Sub Publisher	<a href="#">EMI MUSIC PUBLISHING LTD</a>	87019563		PRS	Final Owner	MCPS

This means that the publisher is allowing PRS to license and collect royalties for the publishing on their behalf. Hence, you do not need to contact the publisher directly to request clearance. You must clear and pay for publishing ahead of first broadcast or use.

Any compositions which hold 'Copyright Control' or 'Non Society' final shares are not clearable under the terms of the IPC scheme. Please refer to [Part 2, Section 2 - 'Help! My track won't clear!'](#) if you can't find the track on the PRS database, don't see the required clearance confirmation or would like to use non-PRS repertoire.

The IPC scheme is not without limitations. For example, derogation, appropriation and product endorsement are not permitted. You must be aware of these limitations before you clear a track for transmission. Please refer to [Section 2, Part 1 – 'Exceptions and Restrictions'](#) before clearing.

**Full Terms of the IPC Scheme:**

<https://www.prsformusic.com/licences/broadcasting-music-on-tv/ipc-licence>

**b) Paying for publishing rights under the IPC scheme**

Unlike BBC and ITV, C4 does not have a pre-paid blanket to clear publishing so there is a chargeback to producers for these rights. Costs for publishing rights differ depending on the channel you are producing for, the type of music being used and the way in which it is used. Your production will most likely be a C4, E4 or More4 commission and a specific set of rights will need to be cleared for each channel. Check your production agreement if you are not sure what you need to clear for. IPC rates include all associated 'New Media' rights for 30 days such as All4 or 'Catch-Up', multicast and streaming, as well as timeshift or '+1' rights. The table below outlines the various terms you might be required to clear for. The various tiers are explained in greater detail on the following page.

### c) Publishing Rights Rate Card

Music Type	Usage	Channel	Tariff	Rights cleared	Rate
Commercial (PRS Repertoire)	Standard Background/Featured	C4	IPC Scheme	2 TXs on C4 in 5 Years + New Media	£140 per 30 secs*
Commercial (PRS Repertoire)	Standard Background/Featured	E4/More4	IPC Scheme	8 Playdays on E4/More4 + New Media	£103 per 30 secs
Commercial (PRS Repertoire)	Standard Background/Featured	Film 4	IPC Scheme	Contact Rights for info	£103 per 30 secs
Commercial (PRS Repertoire)	Titles and Credits	C4	No fixed rate	2 TXs on C4 in 5 Years + New Media	£280 per 30 secs
Commercial (PRS Repertoire)	Titles and Credits	E4/More4	No fixed rate	8 Playdays on E4/More4 + New Media	£206 per 30 secs
Commercial (PRS Repertoire)	Music shows (over 100 30" units)	C4	IPC Scheme	2 TXs on C4 in 5 Years + New Media	£2000 per 30 mins
Commercial (PRS Repertoire)	List shows/Biography Shows	Any	MCPS Mini blanket	As above	£140 per 30 secs + 12% commission*
Commercial (PRS Repertoire)	Background/Featured (Series)	C4	IPC Series Blanket	2 TXs on C4 in 5 Years + New Media	17% License fee
Commercial (PRS Repertoire)	Background/Featured (Series)	E4/More4	IPC Series Blanket	8 Playdays on E4/More4 + New Media	Contact Rights for info
Commercial (PRS Repertoire)	Schools Programming	C4	Contact Rights for info	8 TX over 3 Years	£140 per 30 secs
MCPS Production Library Music	Any	Any	IPC Scheme	Unlimited UK TV in Perpetuity	£39 per 30 secs
Audio Network (Non MCPS)	Any	Any	Audio Network Rate Card	UK All Media in Perpetuity	£195 per EP for unlimited usage
Dramatico Musical Works	Featured	C4	Dramatico Musical Works	2 TXs on C4 in 5 Years + New Media	£120 per transmission per minute
The Beatles	Any	Any	Northern Songs	Subject to negotiation	£345 per 30 secs
The Rolling Stones	Any	Any	ABCKO	Subject to negotiation	\$1000+ per track

## Publishing Rates Explained

**See PRS website for further details: [www.prsformusic.com](http://www.prsformusic.com)**

Music	Commercial (PRS Repertoire)	Most commissions are for C4's main channel and a fee of £140 per each 30 seconds used will clear for 2 TXs on C4 and all accompanying New Media rights including C4+1 and 30 Days All4 rights.
Usage	Standard Background/Featured	
Channel	C4	
Tariff	IPC Scheme	
Rights	2 TXs on C4 in 5 Years + New Media	
Rate	£140 per 30 secs*	

Music	Commercial (PRS Repertoire)	There is a separate rate for E4 or More4 commissions at £103 per each 30" used. This will clear publishing for 8 playdays and all accompanying New Media rights including +1 and 30 Days VOD rights. Check your production agreement if you are not sure what you need to clear for.
Usage	Standard Background/Featured	
Channel	E4/More4	
Tariff	IPC Scheme	
Rights	8 Playdays - E4/More4 + New Media	
Rate	£103 per 30 secs	

Music	Commercial (PRS Repertoire)	Signature music is excluded from the IPC scheme and therefore must be cleared directly with the publisher every time. C4 suggests a rate of £280 per 30" (twice the normal IPC rate) but this is not pre-agreed with PRS or the publishers. Add up the total number of seconds used across all EPs to get a proposed fee. See Section 7 on how to clear directly.
Usage	Titles/Credits/Signature Music	
Channel	C4	
Tariff	No Fixed Rate	
Rights	2 TXs on C4 in 5 Years + New Media	
Rate	£280 per 30 secs	

Music	Commercial (PRS Repertoire)	As above but the £206 per 30" is suggested as a starting point for a fee.
Usage	Titles/Credits/Signature Music	
Channel	E4/More4	
Tariff	No Fixed Rate	
Rights	8 Playdays - E4/More4 + New Media	
Rate	£206 per 30 secs	

Music	Commercial (PRS Repertoire)	For low budget programmes (typically pre-purchases, licences and ad-funds not commissions) where Channel 4 pays a small licence fee not the cost of production for high volume of music (over 100 cues of 30" or more) there is an alternative to the IPC Scheme whereby C4 and PRS a 17% royalty on the C4 licence fee price subject to a minimum of £1700 to £3400 per hour. Please contact a member of Rights for assistance and advice. Please note this arrangement must be agreed before final budgeting.
Usage	Music Shows (over 100 30" units)	
Channel	C4/E4/More	
Tariff	IPC Scheme	
Rights	2 TXs on C4 in 5 Years + New Media	
Rate	17% License fee	

Music	Commercial (PRS Repertoire)	Please contact Rights for info.
Usage	Background/Featured	
Channel	C4	
Tariff	IPC Series Blanket	
Rights	2 TXs on C4 in 5 Years + New Media	
Rate	Contact Rights for info	

Music	Commercial (PRS Repertoire)	Please contact Rights for info.
Usage	Background/Featured	
Channel	E4/More4	
Tariff	IPC Series Blanket	
Rights	8 Playdays - E4/More4 + New Media	
Rate	Contact Rights for info	

Music	Commercial (PRS Repertoire)	For Education programmes made for the Schools slot from 9.30am – 11.59am, the £140 rate will cover the obligatory 8 TXs over three years. Please contact Rights for info.
Usage	Educational / Schools Programmes	
Channel	C4	
Tariff	IPC Scheme	
Rights	8 TXs over 3 years	
Rate	£140 per 30 secs	

Music	Production Library Music (MCPS)	Library music is considerably cheaper than commercial music and can also be extremely useful if you are unable to find a suitable commercial recording. Most libraries offer free music searches allowing you to swap un-clearable tracks for similar sounding library versions. Although library tracks lack the distinction of a commercial recording they generally offer well produced, broadcast ready music with plenty of flexibility for editing cues to picture. You do not need to seek approval from the library – regardless of how the music is being used. The £39 per 30 secs clears both recording and publishing components for UK All Media including TV and VOD in perpetuity. Please see Library Music section in ' <a href="#">Help! My track won't clear!</a> ' for more info.
Usage	Any	
Channel	Any	
Tariff	IPC Scheme	
Rights	Unlimited UK TV in Perpetuity	
Rate	£39 per 30 secs or Annual Deals and World Rates are also available from PRS.	

Music	Audio Network (non MCPS Library)	Audio Network are not MCPS registered. Instead they charge a small fee per episode for unlimited use of music for World All TV and New Media exploitation in perpetuity. Another small fee clears all DVD/mechanical uses, and they offer yearly fees per producer instead of per programme fees. This offers producers tremendous flexibility in programme making, budgeting and editing 'international versions' for exploitation. In days when there is not always time to brief and commission a composer they offer a cheap but valuable alternative.
Usage	Any	
Channel	Any	
Tariff	Audio Network Rate Card	
Rights	World All TV + New Media In Perpetuity	
Rate	£195 per Episode = unlimited usage	

Music	Dramatico Musical Works	The classical publishers have a different rate for these compositions. The synch fee is £120 per minute that technically clears unlimited showings in perpetuity however some publishers clear a maximum of two transmissions. The publishers also charge a Hire fee for copying/providing score and parts however for long compositions we argue that this fee (approx. £17.30 per minute) should be 'thrown-in' with the synch fees. 'Dramatico-musical works' is the one area not covered by The PRS Blanket. A broadcast or Grand rights payment is due per transmission which the broadcaster will help you negotiate and pays itself outside of the programme budget. Please contact Rights in the first instance.
Usage	Any	
Channel	Any	
Tariff	IPC Scheme	
Rights	World All Media In Perpetuity	
Rate	£120 per minute per TX	

#### d) What about broadcast rights?

Music copyright experts will have noticed that this section has covered Synchronisation Rights (the right to synchronise music and moving image) but not broadcast rights for which a separate license usually must be acquired. In the case of C4 commissions though, the Broadcaster is responsible for having a blanket licence with the PRS to allow it to broadcast programmes containing music. You therefore do not need to worry about broadcast licenses for commercial tracks as C4 has acquired one on behalf of its producers already.

### 3. Recordings

#### a) Clearing recording rights

C4 has a blanket agreement with PPL who represent record labels in the UK. To clear recordings, locate the track using the PPL Audio Repertoire Search and check that the recording you are using is owned by a PPL registered record label.

In order to clear the track for background or featured usage you must locate the specific recording you are using with the PPL Audio Repertoire Search and check that the recording you are using is owned by a PPL registered record label. Remember that there can be many different recorded versions of the same song so you must clear the specific recording you are using.

## **b) Paying for recording rights**

C4's PPL blanket covering recordings differs slightly from the IPC scheme covering publishing in that you do not need to pay to use PPL registered recordings. This includes background or featured usage in commissions across all of C4's terrestrial, digital, online and new media platforms and includes both Dubbing and Broadcast Rights.

It also covers commercial music for Titles and Credits, but only up to and including 2 episodes. For more than 2 episodes or if the music is used around the show's bumpers too you must clear the recording directly with the record company. This is likely to come at cost but you should pay no more than what you are paying for the publishing side (£256 per 30" approx). Please contact one of the Rights team for assistance if you want to use commercial music over your Titles.

Pre-Titles are covered under the IPC Blanket at the standard rate as long as none of the Title sequence or the title of the programme is shown on screen. We usually advise direct clearance for Pre-Titles if the same commercial work is being used for more than 2 episodes.

## **4. Performers**

### **a) Clearing performers' rights**

The performers are the musicians that render the composition as a recording. In most cases the performers are bought out by whoever owns the recording rights - usually the record label. If they are bought out, that means that they share the monies collected by the label for example, commercial sales and performances. C4 pays a lump sum to PPL each year to pre-clear PPL registered repertoire so you do not need to make any additional payments to clear record company contracted performers on PPL registered recordings.

However, session players' contributions - musicians who are not record company contracted members of the band - are not cleared for use in C4 commissions if the recording pre-dates 1998. Some lesser hits post-1998 could also feature un-cleared performers so you must always check the label copy and credits that accompany the recording you intend to use to ensure that there are no additional musicians requiring payment. You should not use any recordings unless you are confident that all the performers on the recording are bought out or are record company contracted band members.

### **b) Paying for performers' rights**

If you want to use a recording where some or all of the performers rights are not bought out you may do so but this will come at a cost. You can clear performers for World rights via the Musicians Union with a one off payment of £20 per 30" seconds used. Multiple cues of the same recording throughout the programme may be aggregated.

To clear performers for Titles/Credits/Signature music you need to pay a basic session fee, signature tune payment or a combined use fee. Clearing performers with MU for Titles is a tricky business so stick to commissioned music or recordings where you can be sure all performers are bought out. Please refer to 2010 PACT/MU agreement via the link below:

[https://www.pact.co.uk/Homepage/OLS/Document\\_Downloads/](https://www.pact.co.uk/Homepage/OLS/Document_Downloads/)

NB - You do not need to clear performers rights in VPL repertoire (promo videos)

## **5. Cue Sheets and Music License forms**

Music cue sheets are a contractual requirement; as per the IPC scheme and C4's PPL blanket, your tracks are not officially cleared until a Music Cue Sheet has been completed and submitted via Soundmouse. Please ensure your cue sheets are submitted *prior* to TX, PRS carefully monitor the volume of forms that are received ahead of TX and the better our performance is in this regard, the easier it is for C4 to negotiate favourable rates and terms on behalf of its producers going forward.

Soundmouse Ltd is C4's preferred music reporting service provider and supplies the technology and the administration of music returns for several UK, and many non-UK broadcasters. The Soundmouse cue sheet itself assists and formats the inputting of the music returns and in 2012 will include a number of other features including a direct link to the PRS for Music repertoire database allowing automatic population of fields as you complete the form. Soundmouse is now part of Silvermouse who administer the other components that make up a PAC (Programme as Completed form) such as copyrights and contributors forms.

For C4 programmes, the electronic cue sheet is made available online in Soundmouse as soon as the programme deal has been signed off. This process is automatic so if you can't see your music cue sheet in Soundmouse, please call them on 020 7420 2120 or email [info@soundmouse.com](mailto:info@soundmouse.com). You will need a username and password to access Soundmouse in the first instance so contact Soundmouse to request one if your company does not already have one.

Once you have filled out your cue sheet with music returns data please 'Submit to Broadcaster'. C4 Rights will check and approve the data you supply and inform you of cue sheet approval or rejection. Once your cue sheet is approved, you'll need to submit your cue sheet/s to 'PRS for Music' at [tvprogrammes@prsformusic.com](mailto:tvprogrammes@prsformusic.com), at which stage 'PRS for Music' will invoice your company for the total cost of your IPC scheme music clearances based on the information held in the cue sheet. Please ensure that your durations and time codes are accurate, as if not, this may result in cue sheet rejection from Channel 4, or under / overpayment by you.

Please see [Appendix B](#) for more details on completing cue sheets and music license forms.

PPL Audio Repertoire Search

<http://www.ppluk.com/en/Music-Users/repertoire-search/>

<http://www.ppluk.com/>

### **Search Results**

<b>Artist Name</b>	<b>Recording Title</b>	<b>ISRC</b>	<b>Rights Holders</b>	<b>Recording Date</b>	<b>Duration</b>
GORILLAZ	Broken	GBAYE1000011	EMI Records Limited	2010	3:17sec

If your track appears on the PPL search then it should be clear for recording rights (see screenshot example above).

PPL or a member of the Rights team can also send you a list of registered labels as an Excel spreadsheet so if you already know the name of the label that owns the recording you can check they are PPL registered by locating their name on the members list. If you have the original CD from which you have sourced your recording you can check the owner on there.

The record (p) copyright symbols indicate the copyright owner of the individual recordings. Be careful if you are sourcing recordings from a compilation album where the (p) and (c) copyright symbols on the spine refer to the album and not the individual tracks. (c) on the

spine refers to the product package (artwork, title etc.) so locate the track itself on the track list on the inlay to make sure the recording owners (p) are PPL registered.

Most of the big major labels are PPL registered as are most catalogue labels and established indie labels. You should always check the recording is PPL registered and be extra vigilant if you want to use recordings sourced from:

- × **Film and TV soundtracks.** Generally a film or TV producer will fund and thereby acquire the recording rights to the soundtrack for their production. Even though the soundtrack may be available as commercial release on a PPL registered label the producers will still hold the recording rights. Soundtracks are therefore ineligible under C4's PPL blanket.
- × **Small or nascent Indies, niche or bedroom labels.** These are rarely PPL registered so you must check PPL's register if you want to use anything obscure.
- × **Demos, home recordings or unsigned bands.** Any unsigned material or non-record company owned recordings will almost certainly not be PPL registered.
- × **Import versions of albums or albums purchased in copyright black-spots like Asia.** The recordings may be registered with non-UK labels or may be pirated i.e. not be legitimate copyrighted recordings at all.
- × **Pre-release or un-released material.** The artist might have commercial recordings available but could be out of contract or yet to license their recordings to a PPL registered label.

Once you have checked the recording rights you must ensure the label's details are fully reported on your completed cue sheets to clear the recording.

Please see Section 5 - ['Help! My track won't clear!'](#) if you would like to use non-PPL repertoire. There are numerous restrictions on how recordings can be cleared under C4's PPL blanket license agreement as well as a list of exempted artists. Please refer to [Section 4 – 'Exceptions and Restrictions'](#) before you use.

## **Part 2 – Clearing outside of C4’s blanket deals.**

### **1. Exceptions and Restrictions**

#### **a) Respect the blankets!**

Where there is sufficient budget for music clearances, most producers will opt to use commercial tracks for their shows and C4’s blanket deals are in place to facilitate this. The ‘spirit’ of the blanket deals is convenience, freeing up valuable time and resources for labels, publishers, producers and broadcasters that would otherwise be inefficiently spent on tedious track by track clearances and negotiations.

Although they offer producers unprecedented creative possibilities, C4’s blanket deals are by no means limitless and are absolutely not carte blanche for wanton deployment of commercial tracks. Music usage and the terms of the blanket deals themselves are under constant scrutiny from collecting societies, labels, publishers and artists alike. There are strict guidelines in place to ensure that commercially available repertoire is treated with the respect it deserves and the diligence it warrants.

There are a number of crucial exceptions and restrictions to which you must adhere when clearing tracks under the blankets. Failure to observe these restrictions could result in additional costs to your production budget and jeopardise C4’s hard fought agreements by compromising our relationships with labels, publishers and collecting societies.

#### **b) Exempt artists**

**PLEASE CHECK THE PRS WEBSITE FOR IPC BLANKET EXCLUDED ARTISTS / TRACKS:** <https://www.prsformusic.com/licences/broadcasting-music-on-tv/ipc-licence>

Examples of artists who are exempt include AC/DC, The Arctic Monkeys, The Last Shadow Puppets, The Band, The Beatles (including Paul McCartney & George Harrison), Bruce Springsteen, Arthur Brown (inc Crazy World), Bob Dylan (inc Travelling Wilburys songs he co-wrote), Metallica, Kurt Cobain / Nirvana, Queen (all writers & solo work), Rod Temperton (including Michael Jackson songs), Prince (inc co-writes Nothing Compares 2 U, Manic Monday, Feel For You (Chaka Khan) Kiss (Tom Jones) etc), Britney Spears, Michael Jackson, Jeff Lynne / ELO, Kate Bush, Carole King, Jim Martin, Procul Harum, The Ramones, Lou Reed, Vangellis, Jack White / The White Stripes, Neil Young, The Doors, Jackson Browne, Bonnie Raitt, Journey and Janelle Monae.

As well as individual artists, there are also publishers that are not MCPS members and whose entire catalogues are excluded from the IPC Blanket Licence. If you want to use their repertoire you will need to contact them directly to clear the necessary rights.

Please bear in mind that Channel 4 often rely on secondary blanket licences for further exploitation of content, so any tracks that you licence directly must be cleared for UK, all media, in perpetuity.

There are also certain artists / performers who are sensitive about their work. Please always check with Rights regarding tracks / content usage if you are unsure whether your production could be deemed to be contentious, in order to prevent any copyright infringements / claims.

#### **c) Appropriate usage**

Artists, labels and publishers are extremely sensitive towards how their repertoire is used in productions, particularly as it can be used without consent. C4’s producers are in a unique position in that there are very few areas of media where copyrights can be used without artist consent. This is a privilege not a right and repertoire must be treated with diligence and

discretion. Please do not use either records or published compositions over anything which might be considered contentious.

Examples of contentious usage are:

- ✗ Parody – Where a composition is mimicked or appropriated for comic effect. Re-writing of lyrics or melodies for any reason, comic or otherwise is not permitted.
- ✗ Burlesque – Poking fun at the artist or their composition is not permitted, nor is using an original composition to drive a gag.
- ✗ Defamatory association - Be wary of any associations that could be drawn between the track and the action on screen; particularly if it is sound-tracking extreme violence, rape, drug taking, blasphemy, racial or political content or any associations that could potentially offend the artists.
- ✗ Product endorsement - Any direct or implied associations with a product or service.
- ✗ Manipulation of recordings – Judicious editing or looping of instrumental recordings so that your track fits to picture are permitted and a record company, publisher or member of C4 rights team may be able to provide an instrumental version of the track to facilitate this. However, as per the terms of our PPL agreement you cannot manipulate the track so that 'the sounds transmitted are different from those on the original sound recording'. This includes so-called 'mash-ups' where two tracks are edited together in such a way as to give the impression of an original recording or new composition.

Always err on the side of caution and if you suspect your usage comes close to any of the above you should contact your lawyer at C4 or a member of the Rights team for assistance.

Don't be disheartened if you are advised to clear directly, more often than not this is simply a case of contacting the label or publisher for consent. If they approve you might even be able to clear and report the track as normal. In some cases though they will request a fee so be prepared to replace the track if you can't afford the clearance costs.

#### **d) Titles/Signature Music**

Titles or Signature music is music that opens and closes each episode of a series, goes over the opening or closing credits or fits around the ad bumpers. Publishing must be cleared for every episode at twice the IPC rate (£256 per 30" for Channel 4 commissions and £188 per 30" for E4/More4). Recordings can be cleared as normal at no extra cost to your production budget providing your commission is 2 episodes or less.

However, if you are producing 3 or more you must approach the record label to clear the recording directly. Use the fee you have calculated for publishing as a starting point and offer the same for recording. Do not pay more for the recording than you are paying for publishing. Contact a member of Rights if you get stuck.

Pre-Titles are covered under the IPC Blanket at the standard rate as long as none of the Title sequence or the title of the programme is shown on screen. We usually advise direct clearance for Pre-Titles if the same commercial work is being used for more than 2 episodes.

#### **e) Sponsorship and Advertising**

Any direct or implied associations with a product or service are not permissible under the terms of any of the blankets. Please contact Rights if there is any explicit product placement or sponsorship used in your production. It is likely that you will have to clear the track directly and the label/publisher will expect a much higher fee if it appears as if the artist is endorsing a commercial product.

## f) Dramatico-Musical works

DM works are expressly excluded from both the IPC Scheme and a broadcasters' PRS Agreement. Synch & hire fees and grand rights fees are licensed directly with the music publisher in consultation with the broadcaster. Channel 4 has similar rates to those negotiated between the BBC and MPA. The Rights department should be contacted and a deal agreed prior to production, particularly for filmed ballets and operas. Please contact Rights for more info.

## 2. Help! My track won't clear!

Providing you are not using ultra obscure tracks or your usage falls outside the blanket licensing agreements you will generally find that your commercial tracks clear without too much trouble. However, there will be times when you cannot find the clearance information you require on the PPL/PRS databases or the way in which you are using your chosen track falls outside of the agreed terms of C4's blankets.

### a) Can't find the track on the PRS and/or PPL databases

PRS for Music and PPL do a pretty good job of maintaining accurate data on behalf of their members but the integrity of their database is by no means 100%. Indeed, they are dependent on their members submitting accurate, up to date information well in advance of commercial release.

Sometimes though, if more than one party own a particular share this information can be incomplete or in dispute and the track might not appear to be clearable. Similarly, if the track is a new or recent release it might be that the details are yet to be submitted to PRS. If you have acquired a commercial track from a legitimate UK based MP3 online store, a UK based record shop or received the track by way of a record company promo it's fair to assume that the track's details will be out there somewhere. Under these circumstances you can contact 'PRS for Music' for assistance or use the label and publisher's details as specified on the product to contact them to obtain the information you need to clear under the blankets.

US registered copyrights can also be found at [ascap.com](http://ascap.com) or [bmi.com](http://bmi.com). Both of these websites can direct you to the writers' US based publishers.

### b) Final Shares are 'Copyright Control' / 'Non Society'

On occasion you will find that one or more of the composition's final shares are not 100% MCPS and/or PRS registered:

Final shares

Role	Name	CAE Number	Performance		Mechanical	
				Society		Society
Composer/Author	<a href="#">WEST, LINDSAY MARIA</a>	585107148	PRS		Final Owner	Non Society
Composer/Author	<a href="#">ELLIS, BRADFORD LAWRENCE</a>	285343746	PRS			MCPS
Composer/Author	<a href="#">BETMEAD, DOMINIC CHRISTIAN</a>	442029879	PRS			MCPS
Share Owner Being Confirmed	<a href="#">COPYRIGHT CONTROL</a>				Final Owner	

Or....

Final shares

Role	Name	CAE Number	Performance		Mechanical	
				Society		Society
Composer	<a href="#">DAVIDGE, NEIL JAMES</a>	121710524	PRS		Final Owner	Non Society
Composer	<a href="#">DELNAJA, ROBERT</a>	161685755	PRS		Final Owner	Non Society
Original Publisher	<a href="#">EUROPACORP MUSIC PUBLISHING</a>	487973287	SACEM			SACEM
Sub Publisher	<a href="#">STRICTLY CONFIDENTIAL FRANCE</a>	449328531		Non Society		Non Society
Sub Publisher	<a href="#">CONFIDENCE (SA)</a>	286659605		SABAM		SABAM
Sub Publisher	<a href="#">STRICTLY CONFIDENTIAL (UK) LTD</a>	293035666		PRS	Final Owner	MCPS

Copyright control shares are fairly common on the PRS database. The popular misconception is that this means these shares do not need to be cleared. This is not the case. Copyright

Control means that the writer has asserted their rights as composer but they do not have a PRS registered publisher to license and collect royalties on their behalf. Therefore you cannot clear any tracks with any Copyright Control shares under the IPC blanket.

Non Society is similar to Copyright Control in that the writer has asserted their rights as composer but either their publisher is not MCPS registered or they have purposefully opted out of any blanket deals that pre-clear their compositions without consent.

If you are desperate to use a track with Copyright Controlled or Non Society shares you must contact the composer to clear their share directly. When clearing directly the composer must commit to registering their share fully with 'PRS for Music' so that they will receive royalties from them for future usage i.e. repeats, secondary sales or DVD sales. If the composer does not wish to fully register the composition with 'PRS for Music' you should seek a Buy Out (clearances for UK All Media in Perpetuity) so that the track does not need to be re-cleared at every stage of the programme's exploitation. If you succeed in doing so, ensure that your Music License form contains this information.

Tracks with Copyright Control or Non-society shares should generally be avoided as it may not always be possible to obtain clearances from all of the share holders. A Copyright Controlled share might be an un-cleared sample or a disputed writing credit. Clearing the track in its entirety could become a time consuming and expensive exercise. Please see section on Clearing Directly for more info.

### c) International collection societies

If you do not see PRS and MCPS as the collecting society responsible for the writers' Final Shares it might be that the composers' compositions are registered with a non-UK publisher. However, collecting societies like 'PRS for Music' exist throughout the world and can license rights on behalf of publishers in their respective territories.

Final shares

Role	Name	CAE Number	Performance		Mechanical	
			Society	Society	Society	Society
Composer/Author	<a href="#">GAINSBORG, SERGE</a>	11123948	SACEM			SACEM
Composer	<a href="#">WILLIAMS, PAUL</a>	32989751		PRS		MCPS
Original Publisher	<a href="#">SIDONIE</a>	71761967	SACEM		Final Owner	SACEM

Fortunately 'PRS for Music' has reciprocal deals with many of these and can therefore license and collect royalties for non-UK published compositions on behalf of published composers in certain territories. To clear tracks like this you must look up the track on the 'PRS for Music' 'Audio Products' search and check that MCPS is authorised to license and collect.

Track	Recording Title Work Title (if different)	Performer(s) Writer(s)	Recording (P) Date/Owner	Work Mechanical Right Owners		
				CAE Number	Owner Name	MCPS Licence / Collect
1/13	L'Anamour	Serge GAINSBORG (Gainsbourg)	1969 Phonogram International GmbH	90033017	SACEM	Y/Y

If you see Y/Y you can clear the track as normal. Please see Appendix C for a full list of International Collecting Societies that PRS for Music reciprocates for.

### d) Out of Copyright / Traditional Works / Public Domain

Both recordings and published compositions enter the public domain once their copyright term expires. In the UK, recording copyrights expire 70 years after the first date of commercial release. In September 2011 the copyright term for recordings in the UK was extended from 50 to 70 years. However, record companies create new copyright terms by digitising and re-mastering the original recordings. Effectively, all CDs and digital downloads remain in copyright regardless of the time elapsed since the original recording was made. The extension applies equally to performers' rights, meaning any non-record company contracted

performers in recordings less than 70 years old are due performers' fees as per the PACT/MU dubbing agreement.

Published compositions enter the public domain 70 years after the death of their composer. If the composition is shared by two or more composers the copyright term expires 70 years after the death of the last living composer. Out of copyright, Traditional or Public Domain compositions are denoted by 'DP' on the PRS database. DP meaning 'Domaine Public' – c'est French, non?

The example below illustrates two separate entries for popular Christmas carol 'The Holly and The Ivy':

Final shares

Role	Name	CAE Number	Performance		Mechanical	
			Society		Society	
Composer/Author	TRAD	473321567				
Share Owner Being Confirmed	97 ACCOUNT				DP	DP
Share Owner Being Confirmed	COPYRIGHT CONTROL				Final Owner	

Classical compositions, Christmas carols, nursery rhymes or other traditional songs may at first appear to be un-clearable due to the copyright controlled final shares. However in many cases they will be clearable if they are registered as PD (public domain) or TRAD (traditional).

If the composition you wish to use is Public Domain you do not need to clear or pay for the usage. Nor is it subject to the terms and restrictions of the IPC blanket. However, some traditional compositions are 'arranged' by published composers so do not presume that simply because the composition is really old that you do not need to clear.

Final shares

Role	Name	CAE Number	Performance		Mechanical	
			Society		Society	
Composer/Author	TRAD	473321567				
Arranger	FISHER, STEPHEN MORGAN	86740451		PRS		Non Society
Original Publisher	CHERRY RED SONGS	442731080		PRS		MCPS
Sub Publisher	KASSNER ASSOCIATED PUBLISHERS LIMITED	425343968		PRS	Final Owner	MCPS

You must check carefully which arrangement you are using. If the arrangement is published by an MCPS publisher like the example above it will be subject to the usual IPC terms, i.e. you will need to clear and pay for it. Most music libraries will have clearable versions of popular classical and traditional compositions and will probably be your best bet if you need to source a clearable recording of a traditional or out of copyright composition.

### e) Sample Suspense:

Copyright Control can also mean that the ownership of a musical composition is in dispute. This often means that a sample has been used and the publishers of the 'sampled' composition are arguing with the writers' publishers over what proportion of this newly created copyright is theirs. Some publishers and writers view a song sample as taking the best bit of their song and using it in a newer, inferior composition to make it sound better.

When clearing a song in sample suspense, you need the approval of all the interested parties and the appropriate percentage of the publishing fee needs to be paid. If the dispute is at an early stage of negotiation, the producer will need approvals from all parties and will need to hold the money in a suspense account or lodge it with one of the publishers until the dispute is settled. There is no guarantee that all parties will agree to the clearance. American composers with small percentages of a song through writing or sampling are never very motivated by a share of £140, especially the bigger writers. US rates range from \$500 - \$2,000 for minimal clearances. Needless to say it's a tricky business and should be avoided in all but emergencies.

### **3. How to clear non PRS/PPL repertoire**

#### **a) Things to consider**

If you are keen to use a particular track but for whatever reason the way it is being used falls outside of the terms of the blanket licences, or you cannot locate the clearance information you need on the PPL or PRS databases you will need to approach the label and/or publisher to clear the track directly. Please consider the below issues that can sometimes arise (depending on artist/company).

Before settling on your choice, it is always worth attempting to contact the necessary rights holders in order to gauge the likelihood of the track clearing for the terms that you need, and within your particular time and budget constraints.

##### **i) Time consuming**

The blanket licenses are in place not just to streamline the licensing process on behalf of C4's producers but to allow the same for publishers and labels. Synch managers at major labels and publishers will be fielding numerous licensing requests on any given day and can take days or even weeks to respond. If you are close to editing or delivery deadlines do not assume they will prioritise your request above other music users who do not have the benefit of blanket license deals. Many will be required to seek approval from the artist's management or even the artists themselves and this can take time too. As a rule of thumb, the bigger the artist, the longer the wait. If the artist is touring you will have even longer to wait. In fact, you might not even hear back at all.

This is assuming, of course that you are able to track down the rights holders in the first instance. Obscure labels and artists can be difficult to trace and may not have even a basic understanding of music copyrights. Do not assume that a license can be arranged overnight. If time is an issue, your best bet is to replace the track with a clearable (100% PRS/PPL registered) one.

##### **ii) Problematic**

Some tracks will have a mixture of published and un-published writers sharing writing credits and it may not be possible to locate the final owner(s). In some cases the various parties will be embroiled in an ongoing tussle over shares. Even though one party clears their share you cannot use the track until all listed composers have done so. Any tracks cleared outside of the IPC scheme or PPL blankets must come with assurances from the rights holders that the tracks will be fully registered with PRS and PPL ahead of transmission or you must obtain a Buy Out (clearance for UK All Media in perpetuity).

##### **iii) Confusing**

Direct clearances are legally binding and should not be undertaken unless both parties fully understand what rights are being cleared, how long the terms last, what media is covered and what territories to which the license pertains. You may also have to enter into protracted negotiations with the rights holders to obtain the clearances you need. If you are new to music rights you should avoid such negotiations as far as possible. Failure to clear the necessary rights could result in unforeseen costs to your company further down the line or even a lawsuit. C4 is not accountable for disputes and claims made against your commission.

##### **iv) Costly**

Clearing directly means clearing outside of the pre-agreed terms of the IPC blanket, so depending on which component needs to be cleared you will have to pay for publishing and/or recordings. Under these circumstances both labels and publishers can command any price they wish for the rights you require. Mostly they will be fair and reasonable but they are beholden to their artists who might want to shore up their bank balances as their record sales plummet.

Any association with a product, service or sponsor are likely to incur higher fees as are licenses for so called 'premium tracks' (e.g. U2, Madonna, Coldplay) or zeitgeist huggers (e.g. Adele, Mumford & Sons, Elbow, Kasabian etc.) can be tricky to acquire at reasonable prices so proceed with caution.

Any tracks cleared outside of IPC scheme or C4's PPL blanket must be bought out. i.e. they must be cleared for UK All Media In Perpetuity.

## **b) Alternatives to clearing directly**

### **i) Use another track?**

C4's blankets offer access to hundreds of thousands of clearable commercial tracks. With a bit of research you will almost certainly be able to find a clearable track that performs the same function as your non-clearable one. Try using iTunes' "Genius" function, Last.FM's "Similar to..." or Spotify's "Related artists" searches to research artists in a similar style. Alternatively, contact a member of the Rights team who can assist with bespoke music searches.

### **ii) Use a library track?**

Most libraries offer excellent re-makes of popular styles from Dubstep to Dad Rock and invariably hold clearable recordings of most classical compositions. They can also perform highly detailed music searches for free, allowing you to pick from a range of tracks from a particular genre, mood, tempo or instrumentation and are always very keen to help. Library tracks are typically instrumental, can be edited to fit to picture, require no consent to use (regardless of the usage) and are less than half the price of commercial tracks. Please speak to a member of Rights if you need a suitable library recommending.

Library tracks can be cleared under the IPC scheme and therefore subject to prevailing IPC rates. Different rates are available for different kinds of commissions so if your commission is for New Make or Online only there are special rates available for limited uses such as these.

Full rates can be found at:

<http://www.prsformusic.com/users/productionmusic/Documents/2011%20Rate%20Card.pdf>

Please note – IPC rates apply to MCPS registered libraries only. Check with the library if you are not sure which rates apply.

## **c) Negotiating a license**

### **i) Clearing PRS/PPL repertoire**

Assuming you know the label and publisher you need to clear your track with, the Rights team can supply direct contacts at most major labels and publishers to help expedite your request. When approaching the label or publisher you should supply the following along with the track details: Programme name, episode, scene description, duration of track used, a brief synopsis of the show and the rights you need to clear. These will most likely be one or a combination of the following:

- 2 TXs on C4 over 3 years + 30 Days catch up VOD rights
- 8 Playdays on E4/More over 2 years + 3 years archive VOD rights

Check your production agreement if you are unsure what you need to clear for.

If you are clearing directly because you cannot locate the track on PRS/PPL but have the label and publisher's details or can reasonably assume that the artist is signed you do not need to propose a fee. The chances are either the label or the publisher has not got round to

submitting full track details to PRS/PPL. In this instance you simply need to ask if and when the track will be fully registered and if it's OK to clear the track under the IPC scheme or C4's PPL blanket. Keep a copy of the label or publisher's response on file and log the track on your cue sheets with the details they supply as you would do normally.

If you cannot find the info on PRS/PPL In the first instance you should not need to propose a fee. Ask instead if they are in the process of, or are prepared to fully register the publishing with PRS or the recording with PPL. If there are issues with copyright control or non-society members, explain what you can see on PRS. Under most circumstances most publishers and record labels will be only too happy to license their repertoire for use in a C4 commission. If so, you should ask them to confirm the track details over email and then you are free to use under the usual IPC/PPL terms.

#### ii) Clearing non-PRS/PPL repertoire.

In this case the above applies but you will need to negotiate a fee. Use the prevailing IPC rate (currently £140 per 30 seconds or £103 per 30 seconds for E4/More) as a starting point for both records and publishing. Record labels should not try to charge more for a track's recording than you are paying for the publishing component. If you end up dealing with a small label or artist that is new to music clearances for TV they might be slightly underwhelmed by the fees you are offering. You can politely explain that the £140 per 30 seconds is prescribed by PRS and is applicable to all artists published in the UK.

Please note - All tracks must be fully cleared ahead of transmission and clearances must include an obligation from the rights holders to fully register the tracks with PRS/PPL so that they continue to receive PRS royalties for any future exploitation.

If they are not prepared to register the track in order to receive royalties for future exploitation you should seek a buyout for the track. Please contact the Rights team if need advice. Remember to submit all clearances with your Silvermouse Music License form.

#### iii) MFN – “Most Favoured Nation”

Watch out for this clause when clearing directly with publishers and delete where possible. If you are clearing multiple tracks across a single project and Publisher A invokes MFN, if Publisher B has agreed a higher fee, Publisher A must receive a fee commensurate with that of Publisher B. Anyone invoking MFN therefore will receive a fee commensurate with the highest fee on the table. Bad news for your budgets, basically.

#### iv) Await Claim

Where a writer is unpublished and untraceable through PRS (or ASCAP, BMI or Harry Fox Agency in the US) you might be able to clear under 'Await Claim'. Doing so requires approval from C4 and a carefully documented paper trail demonstrating all your efforts to trace the writer. Once approval has been granted you should set aside the applicable IPC rate for any future claims against un-cleared transmissions. Needless to say, 'Await Claim' is to be avoided at all costs.

## **Part 3 – Specialist music uses**

### **1. Other Music Uses**

#### **a) Live performances by cast members**

Any on screen replication of a commercial track must also be cleared in the usual manner. Examples of this would be actors or artists performing or singing recognisable compositions. For example singing, whistling, humming and quoting from published compositions must be cleared in the usual manner.

Since no actual recording is used you do not need to clear this component. You do however need to clear the publishing and clearance is still subject to terms of the IPC scheme. Meaning you will need to seek consent from the publisher if the way in which the music is used accompanies any action that could be considered defamatory. Similarly, altering lyrics or the melody must be approved by the publisher before you can clear it. You must then log it as 'Live Performance' on your cue sheet.

Cast members lip syncing or miming along to a commercial track are potentially contentious and therefore ineligible under C4's blankets. Contact a member of Rights for advice in this instance. Choreographed dance routines to PRS/PPL repertoire are not permissible under the blankets and must be cleared directly with label and publisher.

#### **b) Live performances by bands or artists**

Bands can be booked to appear on shows via their record company and cleared for two Channel 4 showings via release forms and MU vouchers. However if the producer wishes to own the recorded material, negotiation must take place with the record company or the BPI, very early on in pre-production to allow time to get the rights you need. Record companies inevitably have exclusive deals with their artists and they will fight to retain rights in all filmed material. C4 requires that your commission is clear for 30 days catch up on All4, record companies will try to limit this to 7 days so check your contracts carefully before you agree anything. Interview material should be bought out using PACT release forms. Please contact Rights if you need any assistance with wording your contracts/buyouts.

#### **c) Music videos**

##### **i) VPL**

C4 has a blanket agreement that allows use of the audio recordings and visuals in music videos registered with a VPL number. The Agreement covers commissions, repeats and sales across all of its channels. There is no recharge back to the producers, no MU fees but producers are still responsible for clearing the music publishing rights so you must look up the track on the PRS 'Work Search' as normal.

Please note C4's VPL blanket covers transmissions on C4's portfolio of channels alone. If you intend to exploit your production in the international secondary market any VPL registered videos you use must be cleared individually with each record company.

Please check the video you wish to use is VPL registered using the 'Music Video ISRC Search' on the PPL website.

[http://web2.ppluk.com/vpl/vpl\\_data.nsf/licensingsearchbox?OpenForm](http://web2.ppluk.com/vpl/vpl_data.nsf/licensingsearchbox?OpenForm)  
<http://www.ppluk.com/en/About-Us/Who-we-are/What-is-VPL/>

You must log the VPL number on your cue sheet along with the usual information pertaining to label and publisher. Please see section on completing cue sheets for more info.

## ii) VPL exemptions and Rules

The most important point to remember is that music videos cannot be 'tampered with' in any way. The only exceptions are:

- \* Videos can only be played mute for editorial reasons i.e. to allow a voice-over to discuss it and related matters and library or score can only play over a mute video if that music started in the previous sequence with the voice-over;
- \* With a montage of music videos the only music that can play over the montage would be one of the music video tracks from the montage.

## d) Music based shows

Pact's current IPC Scheme provides for an alternative payment for 'music shows'. The fees for the Music Programmes Blanket Licence are either 17% gross revenue OR at a rate of £2,000 +VAT per 30 minute episode (whichever is greatest) for off-peak broadcasts. This covers broadcast on Channel 4 in 2017 for unlimited TX for one year from the date of the first TX. For clarity this link provides a definition of what we mean by gross revenue: [https://www.prsformusic.com/users/broadcastonline/TV/musicprogrammesblanketlicence/Documents/Gross\\_Revenue\\_Declaration\\_Formproductionmusiclicenceagreement.pdf](https://www.prsformusic.com/users/broadcastonline/TV/musicprogrammesblanketlicence/Documents/Gross_Revenue_Declaration_Formproductionmusiclicenceagreement.pdf)

**The definition of music show is unhelpfully very broad and could potentially affect commissions which are not traditional music documentaries:**

**"Music Programme"** means a programme where the musical audio material and/or audio-visual material with a musical soundtrack is the primary theme and not merely secondary or incidental to the storyline or documentary material featured in the programme. A "Music Programme" includes but is not limited to the following (including any combination thereof):

A programme which consists of:

- (a) one or more audio-visual live music performances by an artist, a group or a number of artists and/or groups;
- (b) an audio-visual documentary where the featured subject matter is one or more music artists, groups, songwriters or composers or a musical style or genre;
- (c) one or more promotional audio-visual productions which have a music sound recording as their main element;
- (d) audio-visual programming which has music as its primary theme, including, without limitation, archive collections of previously exploited television material;
- (e) an audio-visual recording of a music award event.

**Please contact a member of Rights for assistance and advice. Please note this arrangement must be agreed before final budgeting.**

## e) Dramatico Music Works

Dramatico Music (DM) works are expressly excluded from both the IPC Scheme and a broadcasters' PRS Agreement. Synch, hire fees and grand rights fees are licensed directly with the music publisher in consultation with the broadcaster. Please do not use DM works including songs from musicals and operas without the approval of C4 prior to delivery.

Regarding rates, C4 has similar rates to those negotiated between the BBC and MPA. The Rights department should be contacted and a deal agreed prior to production, particularly for filmed ballets and operas.

The classical publishers have a different rate for these works. The synch fee is £80 *per minute* that technically clears unlimited showings in perpetuity. However, some publishers will only clear a maximum of two transmissions. The publishers also charge a hire fee for copying and providing score and parts. However for long compositions we argue that this fee (approx. £17.30 per minute) should be 'thrown-in' with the synch fees. 'Dramatico-music works' is the one area not covered by the PRS Blanket. A broadcast or Grand Rights payment is due per transmission which the broadcaster will help you negotiate and pays itself outside of the programme budget. The C4 rate is currently £120 per transmission per *minute* (similar to the BBC rate) for peak-time. There is a 75% discount for Schools or Night-time showings or 10% of the rate for screenings on More4 over a two year period from first C4 showing.

#### **f) Promos and Trailers**

Commercial tracks can be cleared for promos and trailers under the IPC scheme and C4's PPL blanket in much the same way as they are for commissions. However, there are various restrictions which you must consider: To be clear under C4's blankets your trail:

- Must promote a specific programme with a specified TX date or viewing time.
- Must not promote a service or product e.g. ticket sales, events or competitions
- Must be destined for a C4 platform only i.e. not for TX on other channels, cinema, online etc.

Any usage that falls outside of these restrictions should be cleared directly with the labels and publishers. In any case please consult [musicclearance@channel4.co.uk](mailto:musicclearance@channel4.co.uk) before you proceed.

#### **g) Online and 'New Make'**

The IPC scheme and C4's PPL blanket cover music clearances for online only content provided the content is hosted by Brightcove (C4's online video player) or a C4 branded platform like C4's YouTube or You View channel. Please bear in mind that although C4's PRS and PPL blankets clear for YouTube your content maybe automatically blocked by YouTube's takedown bots that trawl YouTube looking for record company copyrights. Whilst your usage is perfectly legitimate it may take time to resolve and this could potentially disrupt your campaign.

You should clear and report your cues via Silvermouse as normal. Clearance costs are covered by C4's broadcaster's blanket and revenue streams for artists are drastically reduced as a result.

Therefore, please stick to UK signed PRS and PPL repertoire, avoid big chart hits and where possible, use emerging artists who will be grateful for the exposure – as opposed to established talent who would have just cause to argue that their precious repertoire is being used without sufficient remuneration. Commercial tracks are to be used sparingly and new make for Educational projects should not be unduly dependent on commercial tracks to deliver their message. For these reasons, all tracks for online commissions must be approved by Rights. Please contact Clare Morey for more info.

#### **h) Clearing for DVD and DTO**

##### **i) Publishing**

4DVD has a blanket deal with PRS that covers publishing royalties for DVD. Providing your tracks are clear for broadcast you do not need to clear or pay for publishing rights for UK DVD release. If 4DVD is not distributing your title you need to check that the distributor you are using has a publishing blanket and if not find out what rights you need to clear and for how long. Most distributors will have blankets but it is worth checking so as not to incur any unforeseen costs or get yourself sued.

## ii) Recordings

In the last two years C4's blanket agreement with PPL has been extended to cover UK DVD and DTO (Download to Own). NB – This applies to 4DVD distributed titles only. If you are using another distributor you must find out from them what rights you need to clear and for how long.

For eligibility under C4's DVD/DTO PPL blanket, recordings must not exceed 3 minutes in duration. This duration is aggregated across the whole DVD including extras and menus. If you want to use a recording which is over 3 minutes when aggregated, you must get written approval from the record label. In this instance you should contact Alisha Lazare in Rights for assistance. Titles music is covered under the PPL agreement so you do not need to clear this directly even if it is over 3 minutes total usage. Recordings should have been cleared for titles directly for prior to TX. Please note, Adele, Coldplay and Florence and The Machine are not eligible under the PPL DVD blanket. These artists must be cleared directly with their respective labels.

## iii) Reporting

You must create separate cue sheets for a DVD release and these should be submitted prior to release to Alisha Lazare in Rights for approval.

As with TV clearances, non-PRS/PPL repertoire is to be avoided. However, if you must clear directly you should clear DVD rights alongside broadcast rights. If the rights holders are unwilling to register the track with PRS/PPL so that they can collect royalties for future exploitation you should seek a buyout for World All Media in Perpetuity. £500 per track is suggested for this but please contact a member of the Rights Team before you proceed.

## **2. Contracting Composers and Musicians**

### **a) Contracting composers**

When producers are commissioning new music for a production, they should use the current PACT/Composers Agreement (2009). It falls into two parts and gives the user the ability to buy-out the music, and obtains a full assignment of copyright, or acquires an exclusive Worldwide in all media in perpetuity synchronisation licence. In both scenarios, the 'recording' created is bought out and owned by the producer. Both agreements acquire exclusivity in perpetuity. Some writers do not want to grant exclusivity in perpetuity (because they will want to re-record and use in other projects). If a producer is not acquiring the copyright, a three year period is perfectly acceptable for most projects except long running series.

Many composers have music publishing deals. This does not mean that composers cannot be employed, or assigned a modest share of publishing rights if plied with a generous commissioning fee, as most of these deals are non-exclusive. However it does make these rights more difficult to obtain. In the case where producers are contracting artists or bands with exclusive publishing deals, a waiver of rights from the publisher will be required before a commissioning agreement can be drawn up and signed by the artist. The same is also required from the artist's/band's record label.

### **b) Release forms and buyouts for bands and artists**

Bands can be booked to appear on shows via their record company and cleared for two Channel 4 showings via release forms and MU vouchers. If the producer wishes to own the recorded material, negotiation must take place with the record company early on in the pre-production to allow time to get the rights you need. Record companies inevitably have exclusive deals with their artists and they will fight to retain rights in all filmed material. They may also try to limit catch-up rights to 7 days (as opposed to the 30 required in your production agreement) so please be aware of this and contact Rights if you require any assistance.

### **c) MU**

Session players and MU members must be contracted and paid as per the terms of the new PACT/MU agreement. This lengthy and detailed document covers all aspects of TV production and Musician's union arrangements from miming to instrument hire and is available via the following links.

[https://www.pact.co.uk/Homepage/OLS/Document\\_Downloads/](https://www.pact.co.uk/Homepage/OLS/Document_Downloads/)  
<https://www.pact.co.uk/homepage/home/>

### **d) C4 Publishing and Sub Publishing**

Channel 4 has its own sub-publishing arrangements and offers a service to producers and writers. For more details contact Rights.

### **e) Music Supervisors**

There are certain feature films, music biographies or series where a dedicated music supervisor would be invaluable. A good music supervisor should come with a thorough knowledge of rights related contracts and excellent contacts across the music industry. If you are confident that these are greater than your own then they are worth the cost to your budget.

However, there are numerous individuals in the industry professing to be supervisors offering an enthusiasm for music but with little more rights expertise than a production assistant. CVs and credentials should be checked closely and the Rights Department are happy to make recommendations.

Producers should think hard about whether they need a supervisor and the expense or whether they really should be investing in training up staff on all copyright areas like music. The Rights Department offers free music training, music supervision, creative music searches and time for producers to come to Channel 4 and discuss music and copyright issues on a particular commission. This is a FREE service which we are only too happy to provide to best serve our valued producers.

## Part 4 – The Last Bit

### 1. Glossary

(P)	Refers to the owner of the individual track's recording rights.
©	Refers to the owner of the product package rights (NB – Not the individual tracks' recording rights)
Blanket License/Collective license	A licensing solution that pre-clears registered repertoire at pre-ordained prices thereby negating the need for track by track clearances and negotiations.
BPI	Trade organisation appointed to represent the interests of the UKs record labels.
Broadcast Rights	Broadcasters require a license to transmit pre-recorded compositions to multiple listeners. C4 has one of these so producers do not need to worry about clearing broadcast rights.
Buy Out	To acquire all media exploitation rights in perpetuity (for ever). Means that any associated rights do not need to be periodically re-licensed or re-licensed at every stage of the programme's ongoing exploitation.
Clear directly	To approach the label, publisher or artists' representatives to seek permission to use their music and agree an appropriate fee.
Collecting Society	Appointed body that licenses rights and collects royalties on behalf of artists and rights holders.
Commercial music	A piece of music which can be acquired through a record shop, MP3 store or record company promo.
Commission	A programme that is being made at the behest of a broadcaster.
Copyright	A copyright is a set of exclusive rights granted by a state to the creator of an original composition or their assignee for a limited period of time in exchange for public disclosure of the composition.
Copyright Control	Denotes a share in a composition where the composer has asserted their rights as author but does not have a PRS registered publisher to license and collect royalties on their behalf. Copyright control shares cannot be cleared under the terms of the IPC scheme.
Cue Sheet	Means by which the music used in your commission is reported to 'PRS for Music' and PPL. Filled out in table format, the Music Cue sheet contains info on every track's Title, Composer, Publisher, Arranger, Performer, Label, Origin, usage and time code.
Dramatico-Musical Work	A Ballet, opera, operetta, musical, musical play or work of a similar nature in that consists of words and music expressly written therefor.
Final Owners	Final Owners denotes the publisher or publishers who ultimately control the rights to the composition. Other shares may exist but only the final share owners are permitted to license the composition.
In Perpetuity	Rights-speak for 'forever and ever'.
IPC scheme	'Independent Production Company' scheme. A scheme to which C4's producers must subscribe to clear publishing rights under C4's blanket license terms.
Library music/Production Music	Royalty free music that is composed expressly for use in media productions. Library music can be licensed for use in C4 commissions as per the prescribed rates in the IPC scheme.
MCPS	MCPS (Mechanical Copyright Protection Society) has now been subsumed into 'PRS For Music'. MCPS makes payments to publishers and artists for compositions duplicated on CDs, vinyl and other formats.
Mechanical Copyright	The right to duplicate, manufacture and distribute copies of a composition. E.g. mechanical royalties are paid to publishers by record labels or DVD distributors for the right to duplicate published compositions on their CDs / DVDs.

MFN	Most favoured nations. When MFN is invoked the proposed fee must rise to become commensurate with the highest agreed fee for that project.
MU	'Musicians Union' amongst other things, represents the rights of non-record label contracted musicians and performers.
Music License Form	Part of the standard Silvermouse 'Programme as Completed Forms (PAC forms). The music license holds all information pertaining to the clearances obtained for each music copyright in the programme. Any supplementary information such as buy-out licenses or non standard agreements should be uploaded along with the Music License form.
Non-Society	Denotes a share in a composition where the composer has asserted their rights as author but either does not have a UK registered publisher to license and collect on their behalf or they have purposely opted out of blanket licensing solutions.
PACT	'Producers Alliance for Cinema and Television'. PACT offer standardised agreements and rates for PACT members contracting musicians or composers for C4 commissions.
Performers' Rights	The rights ascribed to the musicians that play on the recording of the song. On more recent recordings these are typically bought out by the record label.
PPL	'Phonograph Performance Limited' PPL represents recording rights on behalf of UK registered record labels.
PRS for Music/PRS	'Performers Rights Society' now formally called 'PRS for Music' incorporates MCPS and licenses/collects royalties for compositions published by UK registered publishers and composers.
Public Domain (DP)	Out of copyright composition which is not subject to IPC rates, terms and restrictions. NB – Some DP compositions will be 'arranged' by a published composer and these compositions are subject to the usual IPC terms.
Publishing Rights	The lyrics and notes that make up the music. Distinct from 'recordings' in that there can be many recordings or one song owned by many different record labels; but there is only ever one song owned by one publisher or publishers.
Recording Rights	The lyrics and the notes that make up the composition rendered as an MP3, CD or record. Typically owned by the record label.
Synchronisation or 'Synch' Rights	The right to synchronise a piece of music with moving image.
Trad.	Traditional composition which is not subject to IPC rates, terms and restrictions. NB – Some Trad. compositions will be 'arranged' by a published composer and these compositions are subject to the usual IPC terms.
VPL	VPL is the promo video / music video equivalent of PPL. VPL licenses record company promo videos for broadcast in TV programmes. <i>Please contact Rights department if you want to use music videos as the Channel 4 VPL Blanket is under review (2014).</i>

## **2. Appendix A - Useful contacts and links**

### **Publishing:**

#### **Register for the IPC scheme:**

PRS for Music - 020 7306 4101

<http://www.prsformusic.com/users/broadcastandonline/TV/IPC/Pages/IPC.aspx>

#### **Clear your publishing:**

PRS for Music 'Work Search' (you will need a username and password from PRS)

<http://apps.prsformusic.com/WACD/WorksSearch.aspx>

#### **Full Terms of the IPC Scheme:**

<http://www.prsformusic.com/SiteCollectionDocuments/TV Broadcasting/IPCGuidance doc.pdf>

#### **Production Library Music:**

<http://www.prsformusic.com/users/productionmusic/Documents/2011%20Rate%20Card.pdf>

### **Recordings:**

#### **Clear your recordings:**

PPL Audio Repertoire Search

<http://www.ppluk.com/en/Music-Users/repertoire-search/>

<http://www.ppluk.com/>

#### **Videos:**

VPL Repertoire Search

[http://web2.ppluk.com/vpl/vpl\\_data.nsf/licensingsearchbox?OpenForm](http://web2.ppluk.com/vpl/vpl_data.nsf/licensingsearchbox?OpenForm)

<http://www.ppluk.com/en/About-Us/Who-we-are/What-is-VPL/>

#### **Performance:**

**PACT / MU**

[https://www.pact.co.uk/Homepage/OLS/Document\\_Downloads/](https://www.pact.co.uk/Homepage/OLS/Document_Downloads/)

<https://www.pact.co.uk/homepage/home/>

#### **Payment:**

#### **Set up your cue sheets:**

Silvermouse – [info@silvermouse.com](mailto:info@silvermouse.com)

#### **Further Assistance:**

Clare Morey (General questions / Music Licence Forms) – 020 7306 8460 /

[cmorey@channel4.co.uk](mailto:cmorey@channel4.co.uk)

Alisha Lazare (DVD/DTO) 0113 512 6236 / [alazare@channel4.co.uk](mailto:alazare@channel4.co.uk)

[musicclearance@channel4.co.uk](mailto:musicclearance@channel4.co.uk) (Promos & Trailers)

[silvermousequeries@channel4.co.uk](mailto:silvermousequeries@channel4.co.uk) (Cue Sheet Admin)

## **Appendix B – Completing Music License Form**

### **Completing Music Licence form:**

The music licence shows how and what all the music cues have been cleared for. This is particularly important for all tracks NOT covered under our further use MCPS and PPL blankets.

If no music was used, please confirm this by ticking the box 'No music was used in this programme', which can be found underneath the fields to input a new copyright, on the right hand side. Then submit the form to broadcaster.

### **To add tracks from the cue sheet:**

In the music licence page, you will see boxes that enable you to manually input music. Under box 1. 'Track Title', there is an option to 'Copy from cue sheet'. Select this and a new box will open, showing all the tracks in the cue sheet. If you choose to 'select all', then all cues will be added, otherwise you can manually select individual tracks by ticking the box next to the cue. When you are ready to add your cues, scroll to the bottom of the page and click 'Add'.

All your music cues will now appear in the music licence, without any rights.

### **Adding rights to a single track:**

Just click 'add rights' to the right hand side of the chosen track. This will come up with a rights template to match the type of music you are inputting rights for.

### **Adding the same rights to multiple tracks:**

**PLEASE NOTE:** You should only add rights to multiple tracks which have the SAME music origin, i.e. they must all be retail/commercial tracks. Each music origin has its own rights template, so if you add a retail/commercial rights template to a live performance, this will not be giving us accurate data and you will be asked to delete the rights and re-enter them using the correct rights template.

There are 2 ways to add rights to multiple tracks.

You can follow the above instructions to add rights to a single track, and before you click 'Add', scroll down the page to see all your cues listed underneath. Tick the box corresponding to the music track, and when you have ticked all the tracks you want to apply the rights to, scroll back to the top and click 'Add'. The rights will then appear next to all the relevant tracks.

**OR**

Click the tab 'Music Rights' at the top left hand side of the page, underneath the programme header. This will give you the option to choose which type of music you are applying rights to. Fill in the rights template and then scroll down the page to see all your cues listed underneath. Tick the box corresponding to the music track, and when you have ticked all the tracks you want to apply the rights to, scroll back to the top and click 'Add'. The rights will then appear next to all the relevant tracks.

### **To amend rights:**

Click on 'View Rights' or 'Cleared' at the right hand side of the track you wish to amend. This will take you to the rights template as it has currently been filled in. Once you make your changes, click 'Add'.

### **To delete/remove a track/rights:**

Tick the box on the right hand side of the music entry you wish to remove. Scroll to the top of the page and beneath the header on the right hand side there is a drop down menu. Select 'remove music track(s)' and click process. This will remove the selected track. If you only want to remove the rights for that track, tick the relevant track and select 'remove right(s)' from the options list. This will remove the selected track's rights without removing the track.

## **Rights:**

### **Commissioned Music:**

Rights cleared: As commissioned music is normally cleared 'Worldwide All Media in Perpetuity', this is the main option. If your music is not cleared 'Worldwide All Media in Perpetuity', please tick 'Other' and supply all the details in the rights notes section (what rights have been cleared, any restrictions, contact information and an invoice/ licence reference). You do have an option to upload a file, so please do this when possible if the music is not cleared 'Worldwide All Media in Perpetuity'.

Fee: Input a fee if the music is NOT cleared 'Worldwide All Media in Perpetuity'. Otherwise just put a 0 or n/a.

### **Retail/Commercial Music:**

Publishing rights:

For music cleared through MCPS, tick 'MCPS'

For non-MCPS music tick 'Non-MCPS'

For best endeavours/await claim (these will be tracks that you couldn't identify in your programme, or that are not registered with MCPS and you couldn't trace the publisher), tick 'Best Endeavours/Await Claim'

For fair dealt tracks (tracks which have been approved by a C4 Lawyer as eligible for fair dealing), tick 'Fair Dealt'

For incidental inclusion (tracks which are played in the background during filming that haven't purposefully been filmed i.e. filming in a public space and music can be heard which is unidentifiable), please tick 'Incidental Inclusion'. If any background music heard can be identified then we advise you to clear it in the normal ways.

For out of copyright or public domain tracks, tick 'Public Domain/Out of Copyright'

You must tick what rights have been obtained for all MCPS and non-MCPS tracks (e.g. 2 Channel 4 Transmissions/ 8 E4 Exhibition Days etc). For public domain/out of copyright, fair dealt, best endeavours/await claim etc, please just tick 'Other' for rights cleared. This will alert us to the fact that the clearances are non-standard and cannot be defined.

You don't need to enter a fee unless the track is non-MCPS, in which case you also must supply contact and licence details in the rights notes.

Recording rights:

For music cleared through PPL, tick 'PPL Member'

For non-PPL music tick 'Non PPL Member'

For best endeavours/await claim (these will be tracks that you couldn't identify in your programme, or that are not registered with PPL and you couldn't trace the record label), tick 'Best Endeavours/Await Claim'

For fair dealt tracks (tracks which have been approved by a C4 Lawyer as eligible for fair dealing), tick 'Fair Dealt'

For incidental inclusion (tracks which are played in the background during filming that haven't purposefully been filmed i.e. filming in a public space and music can be heard which is unidentifiable), please tick 'Incidental Inclusion'. If any background music heard can be identified then we advise you to clear it in the normal ways

For out of copyright or public domain tracks, tick 'Public Domain/Out of Copyright'

You must tick what rights have been obtained for all PPL and non-PPL tracks (e.g. 2 Channel 4 transmissions/ 8 exhibition days on E4 etc). For public domain/out of copyright, fair dealt, best endeavours/await claim etc, please just tick 'Other' for rights cleared. This will alert us to the fact that the clearances are non-standard and cannot be defined.

You don't need to enter a fee unless the track is non-PPL, in which case you also must supply contact and licence details in the rights notes.

For all Non-MCPS and Non-PPL clearances, or best endeavour tracks, please upload a copy of any licence obtained/correspondence where possible.

**Live Performance:**

Publishing rights: For music cleared through MCPS, tick 'MCPS', for non-MCPS music tick 'NON-MCPS'.

For best endeavours/await claim (these will be tracks that you couldn't identify in your programme, or that are not registered with MCPS and you couldn't trace the publisher), tick 'Best Endeavours/Await Claim'

For fair dealt tracks (tracks which have been approved by a C4 Lawyer as eligible for fair dealing), tick 'Fair Dealt'

For incidental inclusion (tracks which are played in the background during filming that haven't purposefully been filmed i.e. filming in a public space and someone singing can be heard which is unidentifiable), please tick 'Incidental Inclusion'. If any background music heard can be identified then we advise you to clear it in the normal ways

For out of copyright or public domain tracks, tick 'Public Domain/Out of Copyright'

You must tick what rights have been obtained for all MCPS and non-MCPS tracks (e.g. 2 Channel 4 transmissions/ 8 exhibition days on E4 etc). For public domain/out of copyright, fair dealt, best endeavours/await claim etc, please just tick 'Other' for rights cleared. This will alert us to the fact that the clearances are non-standard and cannot be defined.

You don't need to enter a fee unless the track is non-MCPS, in which case you also must supply contact and licence details in the rights notes. You have an option to upload any documents.

**Production Library:**

Rights Obtained: You must tick what rights have been obtained (e.g. Unlimited Channel 4 Transmissions/ Unlimited Transmissions on E4 etc). You can zero out the fee and you have an option to upload any documents.

**Production library (Non-MCPS):**

Rights Obtained: As Production Library (non-MCPS) music is often cleared worldwide all media in perpetuity (for example, Audio Network tracks), this is the main option. If your music is not cleared for this, please tick 'Other' and supply all the details in the rights notes (what rights have been cleared, any restrictions and contact information.) Please supply the fee, licence number and licence date if it has not been bought out, otherwise you can zero out this field or put n/a. You do have an option to upload a file, so please do this when possible if the music is not cleared worldwide all media in perpetuity.

**Film Soundtrack:**

**PLEASE NOTE:** this term only applies to music used in 3<sup>rd</sup> party footage from a film that has NOT been added during post production. It ONLY applies to specially commissioned music for a film (e.g. the original score composed for a film) and you can use the term film soundtrack when you can assume that the recording rights were bought out for all uses in the original contract and are now owned by the film studio and therefore in licensing the clip, this also covers the recording rights of the music. However, publishing rights still need to be cleared separately as it is common for the composer to retain these rights. If you are using music from a film score out of context with what it was originally commissioned for (i.e. the music has been added during post production), this needs to be recorded as retail/commercial music and you must clear the publishing and recording rights as standard, and state whether it is MCPS registered and a PPL member or not.

Even if a retail/commercial track was originally used over a clip, you still need to record this as retail/commercial music and NOT film soundtrack because this music was NOT specially commissioned for the clip.

Publishing rights: For music cleared through MCPS, tick 'MCPS', for non-MCPS music tick 'NON-MCPS'.

For best endeavours/await claim (these will be tracks that you couldn't identify in your programme, or that are not registered with MCPS and you couldn't trace the publisher), tick 'Best Endeavours/Await Claim'

For fair dealt tracks (tracks which have been approved by a C4 Lawyer as eligible for fair dealing), tick 'Fair Dealt'

For incidental inclusion (tracks which are played in the background during filming that haven't purposefully been filmed i.e. filming in a public space and music can be heard which is unidentifiable), please tick 'Incidental Inclusion'. If any background music heard can be identified then we advise you to clear it in the normal ways

For out of copyright or public domain tracks, tick 'Public Domain/Out of Copyright'

You must tick what rights have been obtained for all MCPS and non-MCPS tracks (e.g. 2 Channel 4 transmissions/ 8 exhibition days on E4 etc). For public domain/out of copyright, fair dealt, best endeavours/await claim etc, please just tick 'Other' for rights cleared. This will alert us to the fact that the clearances are non-standard and cannot be defined.

You don't need to enter a fee unless the track is non-MCPS, in which case you also must supply contact and licence details in the rights notes.

#### **Video:**

Licence No: If it is NON- MCPS, please input the licence number and licence date. If it is cleared through MCPS, you can leave this blank.

Publishing rights: For music cleared through MCPS, tick 'MCPS', for non-MCPS music tick 'NON-MCPS'.

For best endeavours/await claim (these will be tracks that you couldn't identify in your programme, or that are not registered with MCPS and you couldn't trace the publisher), tick 'Best Endeavours/Await Claim'

For fair dealt tracks (tracks which have been approved by a C4 Lawyer as eligible for fair dealing), tick 'Fair Dealt'

For incidental inclusion (tracks which are played in the background during filming that haven't purposefully been filmed i.e. filming in a public space and music can be heard which is unidentifiable), please tick 'Incidental Inclusion'. If any background music heard can be identified then we advise you to clear it in the normal ways

For out of copyright or public domain tracks, tick 'Public Domain/Out of Copyright'.

You must tick what rights have been obtained for all MCPS and non-MCPS tracks (e.g. 2 Channel 4 transmissions/ 8 exhibition days on E4 etc). For public domain/out of copyright, fair dealt, best endeavours/await claim etc, please just tick 'Other' for rights cleared. This will alert us to the fact that the clearances are non-standard and cannot be defined.

You don't need to enter a fee unless the track is non-MCPS, in which case you also must supply contact and licence details in the rights notes.

To fill in recording rights please contact [silvermousequeries@channel4.co.uk](mailto:silvermousequeries@channel4.co.uk)

## **Viewing the information:**

Your music tracks will line up on the left hand side of the form, with your rights information on the right. This is the compact view. You can view all the information at once by clicking 'Full View', underneath the music track inputting field, but just above where your tracks are listed on the left hand side.

### **Appendix C – List of International Collecting Societies:**

The Following collecting societies have reciprocal deals with 'PRS for Music'. This means that PRS can license and collect on their behalf under usual IPC terms:

<b>SOCIETY</b>	<b>COUNTRY</b>
ACUM	ISRAEL
ADDAF	BRAZIL
AEPI	GREECE
AGADU	URUGUAY
AKM / AUME	AUSTRIA
BUCADA	CENTRAL AFRICAN REPUBLIC
APDAYC	PERU
APRA	AUSTRALIA
ARTISJUS	HUNGARY
ASCAP	UNITED STATES
AUSTRO-MECHANA	AUSTRIA
AMCOS	AUSTRALIA
AWA	GERMANY
ARGENTORES	ARGENTINA
APA	PARAGUAY
BUMDA	MALI
AMRA	UNITED STATES
BGDA	GUINEA
BMDA	MOROCCO
SODRAC	CANADA
BMI	UNITED STATES
MCSN	NIGERIA
BUMA	NETHERLANDS
BURIDA	COTE D'IVOIRE
BSDA	SENEGAL
CASH	HONG KONG
CAPAC	CANADA
LITA	SLOVAKIA
SCD	CHILE
AMAR	BRAZIL
DILIA	CZECH REPUBLIC
FILSCAP	PHILIPPINES
OMDA	MADAGASCAR
HFA	UNITED STATES
GEMA	GERMANY
IPRS	INDIA
BUBEDRA	BENIN
JASRAC	JAPAN
MUSICAUTOR	BULGARIA
KODA	DENMARK
LITERAR-MECHANA	AUSTRIA
LVG	AUSTRIA
MCSK	KENYA
MCPS	UNITED KINGDOM
BBDA	BURKINA FASO
MRS	UNITED KINGDOM
BCDA	CONGO
NCB	DENMARK
ONDA	ALGERIA
OSA	CZECH REPUBLIC
PROLITTERIS	SWITZERLAND
PRS	UNITED KINGDOM

PROCAN	CANADA
ALCS	UNITED KINGDOM
SABAM	BELGIUM
SACD	FRANCE
SACERAU	EGYPT
SACEM	FRANCE
SACM	MEXICO
SACVEN	VENEZUELA
SADAIC	ARGENTINA
SADEMBRA	BRAZIL
SAMRO	SOUTH AFRICA
SOKOJ	SERBIA
SAYCE	ECUADOR
SBACEM	BRAZIL
SBAT	BRAZIL
SDRM	FRANCE
SPA	PORTUGAL
SOGEM	MEXICO
SESAC Inc.	UNITED STATES
SGAE	SPAIN
SCAM	FRANCE
SIAE	ITALY
SUISSIMAGE	SWITZERLAND
SPACEM	PUERTO RICO
STEF	ICELAND
STEMRA	NETHERLANDS
STIM	SWEDEN
SUISA	SWITZERLAND
SARRAL	SOUTH AFRICA
OTPDA	TUNISIA
SONECA	CONGO, THE DEMOCRATIC REPUBLIC OF THE
SAYCO	COLOMBIA
SOZA	SLOVAKIA
SICAM	BRAZIL
SPACEM	FRENCH POLYNESIA
CMRRA	CANADA
TEOSTO	FINLAND
TONO	NORWAY
SSA	SWITZERLAND
SOCINADA	CAMEROON
UBC	BRAZIL
RAO	RUSSIAN FEDERATION
VG WORT	GERMANY
COTT	TRINIDAD AND TOBAGO
ZAIKS	POLAND
ZIMRA	ZIMBABWE
SOCAN	CANADA
NASCAM	NAMIBIA
ACDAM	CUBA
MACP	MALAYSIA
MASA	MAURITIUS
COMPASS	SINGAPORE
ACAM	COSTA RICA
CHA	TAIWAN, PROVINCE OF CHINA
KCI	INDONESIA
LATGA-A	LITHUANIA
HDS-ZAMP	CROATIA
SAZAS	SLOVENIA
LAA	LATVIA

AGAYC	GUATEMALA
UCMR-ADA	ROMANIA
EAU	ESTONIA
MESAM	TURKEY
KOMCA	KOREA, REPUBLIC OF
MCSC	CHINA
LIRA	NETHERLANDS
VDFS	AUSTRIA
AKKA-LAA	LATVIA
COSGA	GHANA
COSOMA	MALAWI
BNDA	NIGER
MCT	THAILAND
ALBAUTOR	ALBANIA
IMRO	IRELAND
SOBODAYCOM	BOLIVIA
BUTODRA	TOGO
SADA	GREECE
BILD-KUNST	GERMANY
ZAMCOPS	ZAMBIA
SLPRS	SRI LANKA
SADH	GREECE
ZAMP - Macédoine	MACEDONIA, THE FORMER YUGOSLAV REPUBLIC OF
SOFAM	BELGIUM
KOPIOSTO	FINLAND
COPY-DAN BILLEDKUNST	DENMARK
UACRR	UKRAINE
ATN	CHILE
DALRO	SOUTH AFRICA
TEATERAUTOR	BULGARIA
HAA	CROATIA
DPRS	UNITED KINGDOM
SPAC	PANAMA
FILMAUTOR	BULGARIA
ADAGP	FRANCE
ARS	UNITED STATES
BONO	NORWAY
BUS	SWEDEN
DACS	UNITED KINGDOM
HUNGART	HUNGARY
SOMAAP	MEXICO
VAGA	UNITED STATES
VBK	AUSTRIA
VEGAP	SPAIN
VI\$COPY	AUSTRALIA
RUPIS	BELARUS
MÜST	TAIWAN, PROVINCE OF CHINA
AMPAL	AUSTRALIA
APG-Japan	JAPAN
APSAV	PERU
AUTORARTE	VENEZUELA
BURAFO	NETHERLANDS
CAL	AUSTRALIA
COSCAP	BARBADOS
CPSN	NEPAL
CREAIMAGEN	CHILE
DGA	UNITED STATES
DIRECTORES	MEXICO
FILM JUS	HUNGARY

CopyRo	ROMANIA
JACAP	JAMAICA
KazAK	KAZAKSTAN
KOSA	KOREA, REPUBLIC OF
KUVASTO	FINLAND
MUSIKEDITION	AUSTRIA
NMPA	UNITED STATES
PAPPRI	INDONESIA
SACK	KOREA, REPUBLIC OF
SARTEC	CANADA
SESAM	FRANCE
SGDL	FRANCE
SNAC	FRANCE
Société de l'Image	FRANCE
SOCINPRO	BRAZIL
SOPE	GREECE
SPACQ	CANADA
SFF	SWEDEN
The Society of Authors	UNITED KINGDOM
UFFICIO LEGALE	HOLY SEE (VATICAN CITY STATE)
VEVAM	NETHERLANDS
WGA	UNITED STATES
WGJ	JAPAN
ZAMP Association of Slovenia	SLOVENIA
ZAPA	POLAND
MSG	TURKEY
ABRAMUS	BRAZIL
AsDAC	MOLDOVA, REPUBLIC OF
AWGACS	AUSTRALIA
GESAP	GEORGIA
SODART	CANADA
Suomen Kirjailijaliitto	FINLAND
The Author's Registry Inc.	UNITED STATES
SGA	GUINEA-BISSAU
ARMAUTHOR	ARMENIA
ACCESS	CANADA
CSCS	CANADA
DRCC	CANADA
HMS	SAINT LUCIA
Kyrgyzpatent	KYRGYZSTAN
SQN	BOSNIA AND HERZEGOVINA
ABRAC	BRAZIL
ANACIM	BRAZIL
ASSIM	BRAZIL
ATIDA	BRAZIL
SABEM	BRAZIL
FONOPERU	PERU
COSOTA	TANZANIA, UNITED REPUBLIC OF
SOMAS	MOZAMBIQUE
SAIF	FRANCE
AACIMH	HONDURAS
SGACEDOM	DOMINICAN REPUBLIC
ROMS	RUSSIAN FEDERATION
ICG	UNITED STATES
ADAVIS	CUBA
AUTVIS	BRAZIL
GESTOR	CZECH REPUBLIC
SACEMLUXEMBOURG	LUXEMBOURG
WID Centre	UNITED STATES

GESAC	BELGIUM
LATINAUTOR	URUGUAY
NORD-DOC	SWEDEN
SONGCODE	UNITED STATES
IMJV	NETHERLANDS
CCL	TRINIDAD AND TOBAGO
MIS@ASIA	SINGAPORE
ECAD	BRAZIL

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