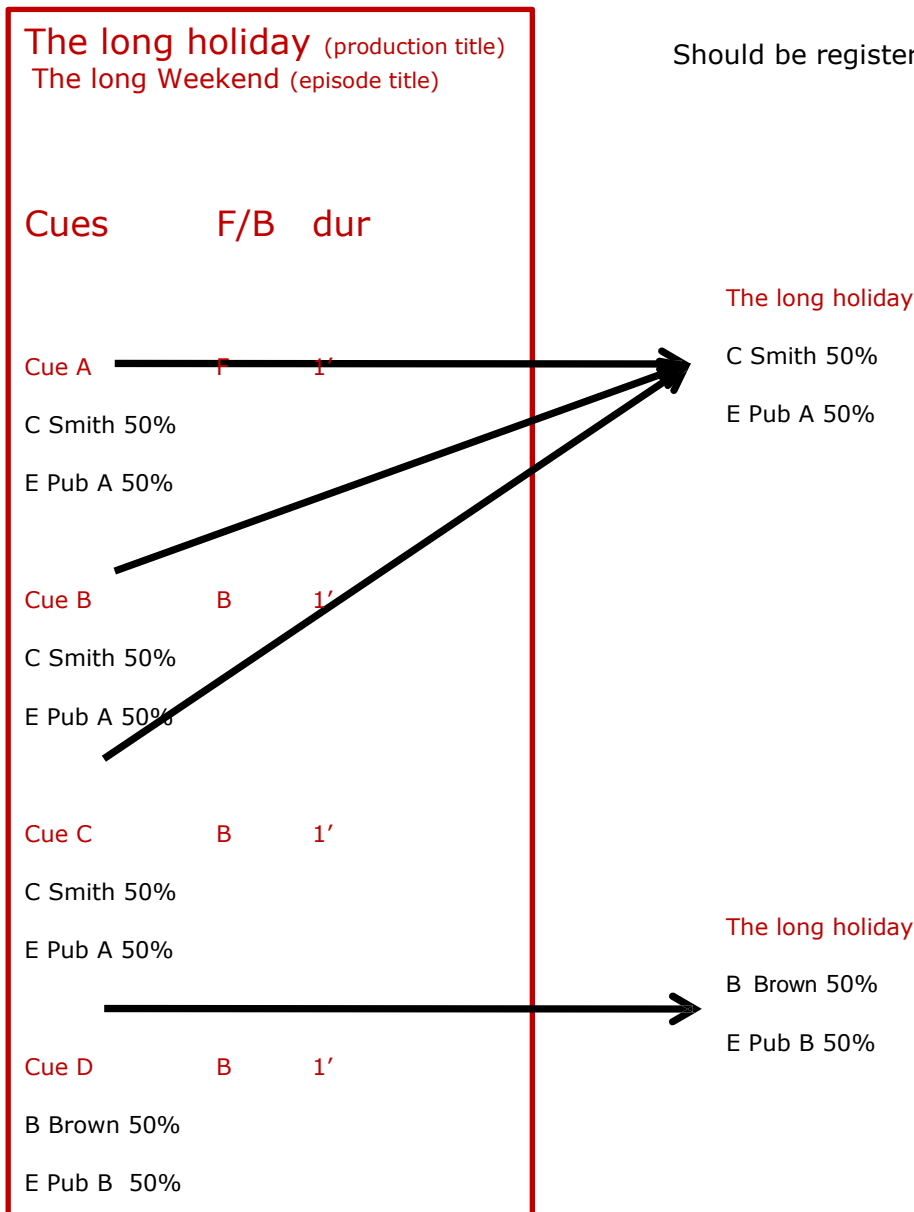


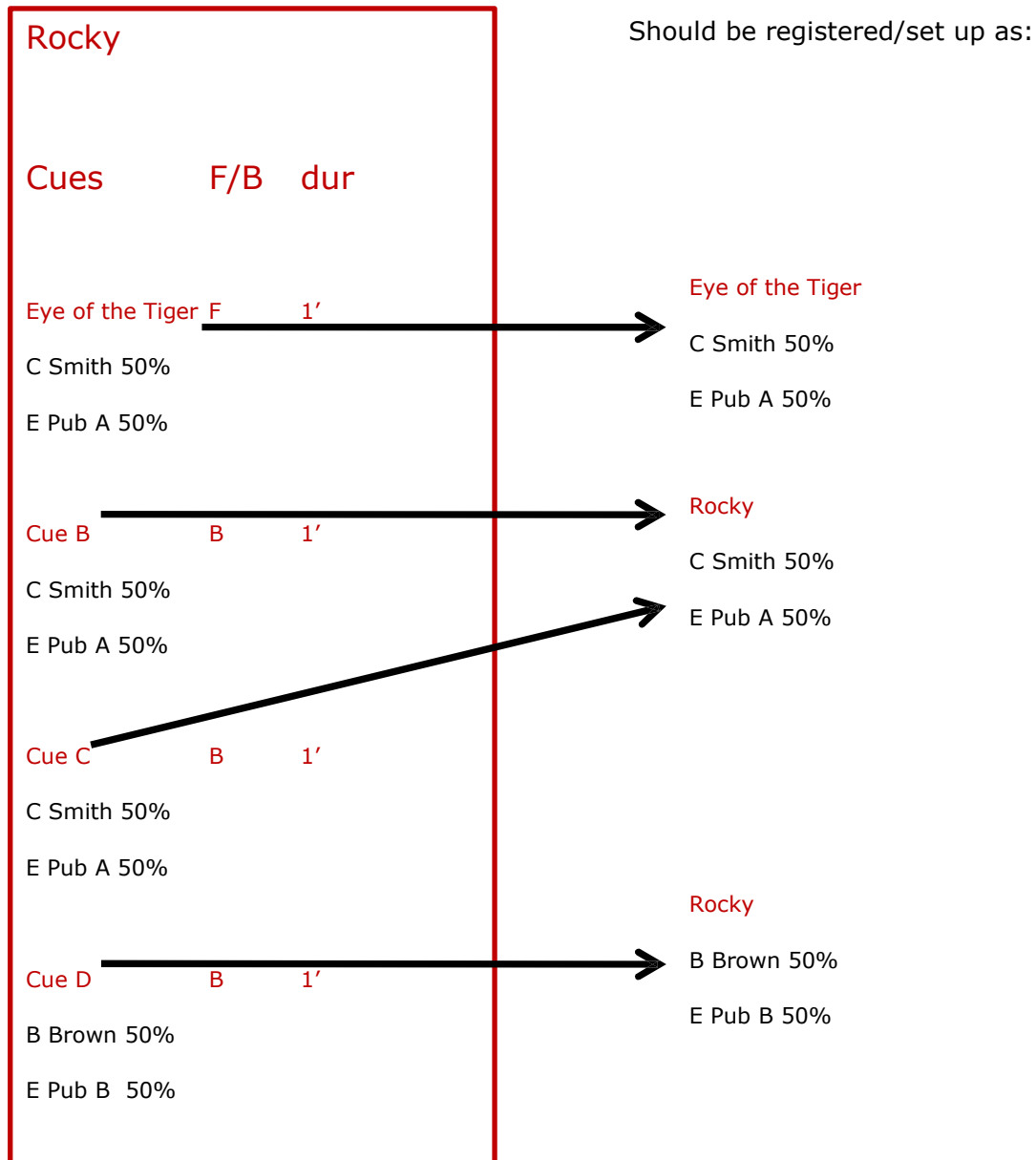
How to Register Cues – Specially Commissioned Works

TV Series



- Featured works in a TV series can be registered under the production title unless they are commercially released on a product.
- Cues that appear as background music in TV programmes or films should be registered under the production title. If you have registered works as individual cues, *PRS for Music* will group them (or sometimes referred to as rolling up) so the cues appear as alternative titles on the work. Please be advised that individual cues/works will be merged into the oldest work in the group and the title of the work changed to the production title.

Feature Film



- Works that appear as background cues in a film should be registered under film title.

Featured works in films should be registered and set up as standalone works under their own individual title. This is because these works are more likely to be commercially released; for example, *My Heart Will Go On* (Titanic) and *Eye of the Tiger* (Rocky). Please **do not** tick the box 'For purpose of TV or Film' on the registration form to ensure the works are not grouped under the production title. This will help us ensure that the works remain separate from the background cues.

What happens if I don't group cues according to the rules?

If you do not correctly group cues, we will manually group the data when processing work registrations to enable the relevant details to be matched and included in a distribution. The registration and tune code data will all be combined in a single entry on our work file.

It is much more efficient if you register according to the guidelines so we have a common, shared view of the information.

I don't want you to change my data in this way so what can I do?

Please follow our guidelines. After consultation with our Publisher Operational Group and the data processing teams, we have concluded that significant inaccuracies and inefficiencies can arise from allowing members to register individual cues. We need members to adhere to the guidelines to support the most effective and accurate processing of audiovisual productions and royalties.

What about cue durations? Do you need these individually registered?

We make distributions based on the duration information supplied on the cue sheets received from the broadcaster or production company. We only group data when the writer and publisher claims are the same. If we group five cues that each have a minute duration, those five minutes of music will be allocated to the writer and publisher of the cues. This is why it is important not to group cues by different writers or with different share splits ([see bullet 1 below under 'Are there exceptions'](#)).

I register my works using CWR and need to send one file to different societies. Will they accept grouped cue registrations?

The recommendations have been supported by the International Confederation of Societies of Authors and Composers (CISAC). We cannot fully guarantee the working of other societies but have worked hard to seek consensus with our society partners. We are determined that *PRS for Music* will adopt the recommended guidelines and advise members to register in accordance with these when sending data to us.

My contracts with my writers/clients say that I need to register all cues.

We urge you to agree with your writers or clients that you can follow our guidelines. Ultimately, this approach will lead to better matching and more accurate distributions. We can no longer support the registration of individual cues where writer and publisher claim data is exactly the same, unless these fall into the exceptions described below.

Are there exceptions – should everything be grouped together?

There are exceptions where it is permissible and advisable to register cues individually:

- You should only group cues/works under a production title where the writer and publisher claim information is the same. For example, if you have ten cues written by A. Smith, published solely by Your Publisher Ltd then these should be grouped. If two of the cues are written by A Smith and B Jones, then these should be grouped together but not confused with the cues/works that are solely written by A Smith (see diagrams above).
- Works due to appear on CD, for example a soundtrack, should be registered as individual works. When doing this, it is important that you **do not** tick the box 'For intended purpose for TV and Film' in the work registration. You should also avoid using the production title field or adding it as an alternative title. Taking these steps will ensure that the entries are not grouped together by our teams when processing.
- Works that are **not** specially commissioned for a film or TV series should always be registered as individual cues.
- Library works should also be registered as individual works and flagged appropriately
- You can add the following phrases to a work registration to ensure they remain separate - 'Opening title', 'Main title', 'End title', 'End credits', 'Theme'. These items are often usefully maintained as separate works for the matching processes.