



UK MUSIC SUPERVISOR GUIDELINES

Key information to know when working on a Paramount Global Media Networks production.

THE NETWORK MUSIC DEPT CONTACTS

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WORKING WITH THE NETWORK MUSIC DEPT

The Music and Media Services (**MMS**) team are your music contacts. We are here to support your creative process and we will shepherd you through the music protocols at Paramount Global Media Networks (**PGMN**).

MMS is a full-service music department that oversees music supervision, clearance, original music creation/composed music, soundtracks, playlists, music promotion, music publishing and the Paramount Global Music Library (**PGML**).

MUSIC KICKOFF CALL

Prior to commencing music supervision services, please connect with **Karen Adams**, who will assign an MMS rep to the production and set up a music kickoff call. If you have not heard from us and need to start work, reach out to Musicandmediaservices@paramount.com

We rely on you to update us regularly on key developments that impact music in the show such as post schedules, on-camera music needs, etc. and we will keep you up to date on Network plans. We will set you up with the music resources available to you at PGMN.

CREATIVE and MUSIC PROMOTION

We will support your creative goals by designing a music strategy for your show that covers:

- **Creative Music Direction.** We give you direction on PGMN Artist priorities, on writer/producer/artist options and writing camp opportunities for original song creation, and we will provide you with clearable, on-brand music options.
- **Original Music Creation.** If the creative plans include use of a Composer or an Artist to create original songs, consult with us. We have established relationships with numerous Composers and Artists and Music Producers, and

will collaborate with you on selection, creative direction, deal terms and promotion. PGMN requires 100% ownership of all composed/original music. MMS must approve fees and deal terms in advance. PGMN has established rates for original music and will work with you on an appropriate offer. **Please do not discuss fees with Composers or Artists prior to consulting with us.**

- **Main Title/Theme Songs.** For most shows, selection and deal making for main title/theme song is the creative responsibility of PGMN and is not typically a part of the Music Supervisor's responsibilities unless expressly arranged by MMS.
- **Paramount Global Music Library:** Unless otherwise agreed, this is the only approved source for production library music. MMS must approve any use of other library music in advance. We will set you up with access, and we can provide custom pulls/playlists for you and your editors.
The PGML platform contains over 6,400,000 tracks, stems and sound effects from the world's top production libraries and also includes original tracks. The PGML contains music from almost every genre and mood and is of the high production quality. The PGML is hosted on a portal that allows you to easily search, stream and download. Playlists and custom music pulls can be provided by MMS upon request. In the unlikely event that you are unable find what you need in the PGML, we may have original music creation solutions that will not impact your budget. All music in the PGML is cleared in all media, throughout the universe, in perpetuity including in and out of context ad/promos.
- **Promotion + Press.** MMS will drive and determine promotional Artist and music opportunities, sponsorship opportunities and all music-related press. This includes official playlists on DSPs, cross-promotion opportunities with Artists and Labels, and on-screen Song IDs/ Ad Cards for featured song placements.
- **Song IDs/Ad Cards.** On certain PGMN shows, we use on-air song IDs and/or Ad Cards that promote featured music placements. The use of Song IDs and/or Ad Cards in your production is determined by our internal creativet teams and MMS. We will let you know if your show is going to have Song IDs or Ad Cards and will work with you on all aspects of execution, approval and delivery.
- **Playlists + Soundtracks:** MMS handles official playlists (Spotify, etc.), digital releases and soundtracks. We rely on you to flag opportunities and to keep the information flowing about music unreleased tracks and music placements.

CLEARANCE/LICENSING

- **Fees and Clearance Terms.** PGMN has established rates and terms with most major music licensors and will work with you to set up fee parameters and terms for your show. It is important that this is done before you contact any music licensors.
- **Clearance Letters.** MMS will provide clearance terms, rights language, and must approve your clearance request letter prior to use (we can provide templates).
- **Any deviation from the approved rates or clearance terms must be approved by MMS prior to lock.**

- **Blanket Deal Coverage.** MMS will advise if your project has access to any of PGMN' music deals/pre-cleared music.
- **Blocking Rights/Label Waivers.** Please discuss potential need for securing Blocking Rights and Label Waivers with MMS prior to reaching out to labels. We will work with you to determine the best course of action.
- **Public Domain/ Parody.** Any parody and/or public domain uses of music must be run by MMS and Network Legal for review and approval in **pre-production** – determinations on parody or public domain.
- **Soundalike Music and Samples.** The Music Supervisor is responsible for listening closely to all music and for flagging to their Producers and MMS all potential issues such as un-cleared samples and soundalikes. If Production discusses use of soundalikes, please inform them that PGMN does not allow use of soundalikes. Full clearance is necessary for use of tracks with samples, otherwise they cannot be used.
- **Written Approval Prior to Lock.** It is mandatory that you have written approval or a license agreement in place for all music used in the project prior to lock.
- **Licenses.** Licenses and other music deliverables are subject to review and approval by MMS unless other arrangements are made upfront.

REQUIRED FROM MUSIC SUPERVISOR THROUGHOUT PRODUCTION

- **Music Grids.** Music Supervisors are required to create a music grid (template to be provided). All music must be logged into the template along with fee and rights information. An updated grid is required with each network cut (rough cut, fine cut and locked cut).
- **Artist Placement Notification.** Some of our music deals and promo arrangements require advance notification prior to air. We will let you know about these requirements. MMS will handle the notification, unless we discuss and agree that the Music Supervisor should handle notification. If arrangements are made for Music Supervisor to notify, then PGMN approved messaging protocol must be used.

WORKING WITH THE POST/EDIT TEAM

As a Music Supervisor, you will work closely with the Post/Edit Team. Your responsibilities include:

- **Deliver** pre-cleared/MMS approved music options to editors.
- **Organize and label Edit Bins.** Work with the Post/Edit Team to determine the best way to organize bins – for example, you could organize by “NOT GRATIS” or “GRATIS/PRE-CLEARED.” If production library music is needed, you will ensure that editors sourcing music only from PGML.
- **Clearly Label tracks.** Include the ARTIST NAME and SONG NAME [example: Drake _ In My Feelings]. Confirm with the Post/Edit Team that songs are fully labeled once imported into edit.
- **EDLs.** You are responsible for requiring the Post/Edit Team to deliver EDLs to you for each episode. EDL should include all music channels in one timeline.

DELIVERABLES

- **Composer Deliverables.** MMS collects music files and metadata directly from the Composer at the same time Composer delivers to Production. Doing this simultaneously enables us to enter the song metadata onto the cue sheet system and helps eliminate Composer delivery issues at the end of Production.
- **Final Music Grids:** A final grid, with all final terms and fees is required prior to lock.
- **Licenses/License Request Letters.** Music licenses will be subject to review and approval by MMS unless other arrangements are made upfront.
- **Cue Sheets. Cue sheets are due prior to air when the final locked cut delivers.** Music Supervisors are responsible for delivering accurate music cue sheets using Q, the in-house PGMN music cue sheet system unless other arrangements are made with MMS. Email: Matt.Smith@paramount.com for Q access/training.
 - Cue sheets are required for all content you work on including digital content, promos and trailers.
 - Cue sheets will only be accepted if delivered using the “Q” cue sheet system.
 - Cue sheets will be rejected if they are not accurate. Fixes are required within 24 hours.
 - Cue sheets must have accurate timecodes.

Release of final payments to Production may be held back by the Network until deliverables have been confirmed.

OTHER IMPORTANT INFORMATION

- **Paramount Global Music Objectivity Policy/No Self-Dealing.** Under no circumstances may a Music Supervisor place music that they own/co-own/represent/profit from within a Paramount Global project. The Music Supervisor shall not accept any fee, “Finders’ Fee” or percentage of a license fee from an Artist, Publisher, Label, Music Library or anyone else in exchange for considering or using their music. Bartering is not acceptable. You will be required to sign and abide by the attached Paramount Global Music Objectivity Policy, and you must disclose to MMS any potential conflicts of interest in connection with music that you would like to place into a Paramount Global project.
- **Representing Paramount Global Externally.** If you have an opportunity to appear in public or within the Press in connection with Paramount Global, please reach out to MMS and we will guide you to seek Paramount Global Corporate Communications approvals in advance. This includes industry panels, speaking to Press, blogs, podcast interviews, etc. as a representative of Paramount Global’s brands or shows. You may NOT comment, provide documents or information to members of the news media, post on the internet or social media or otherwise publicly share information regarding matters pertaining to Paramount Global’s businesses.

Paramount Global Music Objectivity Policy

This shall confirm that in the course of my duties hereunder, all music selections made, influenced or suggested by me, shall be based on my honest professional judgment, and at all times, in the best interest of the program. No interest that I may have in a music cue, music library, musical artists/producers/songwriters (including but not limited to “Finders’ Fees”, or percentage of a license fee or barter from an Artist, Publisher, Label, Music Library, or anyone else, in exchange for considering or using their music), or music I previously created, own or control, in whole or in part, (“Interest”) will directly or indirectly influence the music selections for the program.

In the event a music selection for which I have an Interest is to be used in the program, I will disclose such Interest to MMS prior to its use. If the use is approved, I shall provide (or cause to be provided), unless otherwise expressly agreed to by MMS, a non-exclusive, gratis, synchronization license to record, duplicate, distribute and otherwise exploit the music in the program and all derivative works thereto (e.g., new episodes, products and for creative works derived in whole or part from the program), including without limitation, in any and all advertising and promotion of the program and in all exploitation of the program, and audio or audio visual excerpts thereof, in any and all media and commercial devices (whether now known or hereafter devised) throughout the world in perpetuity.

Additionally, I will not personally perform or have a person known to me (personally or professionally) any Guild covered vocal performances on any music cues, including without limitation theme music/main title, without the prior written approval of MMS.

I understand the Paramount Global Music Objectivity Policy and agree to comply with its terms throughout the rendering of my services on the program.

Signature

Date