



Delivering Quality

Policy for the Acquisition of Sheet Music

DQ Status	Live	Policy		
DQ Content Authority	Intake and Media Manager (Steve Jupe)			
Contact(s) for Help	Steve Jupe			
Description	Intended Audience: For all those involved in the management of archives and information services across the BBC. Also available on bbc.co.uk . Use: This document defines the criteria and processes for the selection and retention of sheet music by the BBC.			
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BBC Information & Archives Policy

for the

Acquisition of Sheet Music

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POLICY FOR THE ACQUISITION OF SHEET MUSIC

SUMMARY

- ◆ This policy has been developed with expertise from the BBC music library service and users from Production & Broadcast.
- ◆ The BBC holds a music archive of sheet music stock to meet the performance requirements of the BBC.
- ◆ Sheet music is purchased and/or copied in-house and retained according to programme demand.
- ◆ Performing material is made in-house when it is not commercially available for purchase or on hire, and when the BBC has undertaken to provide the material for a commissioned work.
- ◆ Performing material is purchased whenever possible; where the purchase option does not exist, material is hired.
- ◆ All significant manuscript arrangements specially written and made for inclusion in network BBC television and radio programmes must be registered with the BBC Archive, and a record of location logged centrally.
- ◆ There should be a union catalogue of music available in the BBC accessible to all users.
- ◆ When the BBC has made up parts of a publisher's work, these are retained to avoid re-hire costs and a copy sold to the publisher.
- ◆ For live radio music broadcasts; a minimum of three copies of each sheet music title are purchased/hired or constructed as the minimum requirement for broadcast.
- ◆ For live/recorded-as-live TV transmissions, a minimum of five copies are required to cater for increased production team requirements.
- ◆ Multiple copies of obsolete sheet music editions and overstocked duplicates are weeded periodically from the collection. Sheet music holdings are reviewed for weeding a minimum five years from acquisition, and periodically thereafter.
- ◆ Some parts of the collection may be of little broadcast value to the BBC, but may have a wider cultural value and should be located in a more appropriate collection.

INTRODUCTION

- ◆ The bulk of the BBC sheet music stock is commercially published although much of it is now out-of-print and difficult to obtain. The collection also has a representative stock of all major UK and European composers (both popular and serious) whose music either has been or is likely to be broadcast by the BBC. The non-published material is primarily music commissioned by the BBC and includes arrangements of the light music repertoire, incidental music for drama, specially commissioned theme music and music commissioned for the five house orchestras and/or the BBC Singers.

OBJECTIVES

- ◆ The objectives of this policy are to define the criteria and processes for selection and retention of sheet music through out the BBC.
- ◆ To ensure that the collections are managed to meet these objectives.
- ◆ To ensure that music is acquired and managed for BBC use in the most cost effective and efficient way.
- ◆ To reflect the breadth of the BBC's output and contribution to the musical heritage of live performances.
- ◆ To reflect customers' immediate performance requirements
- ◆ To create a working collection of music
- ◆ To ensure that music is obtained, paid for and used within the correct Rights / Legal context.

ACQUISITION CRITERIA

- ◆ Generally music is purchased for use by the BBC as this is the least expensive option. However, there are occasions when the music is only available for hire. Purchases enables the BBC to make as many repeats etc as required without further payment to the publishers.

Purchase of Music

- ◆ All significant manuscript arrangements specially written and made for inclusion in network BBC television and radio programmes must be registered with the BBC Archive, and a record of location logged centrally.
- ◆ The BBC has a written agreement with the Music Publishers' Association, mainly concerned with the payment of fees relating to music hired by the BBC. This agreement does, however, require the BBC to purchase material wherever possible and places certain restrictions on producing in-house performance material and the BBC's ability to hire out for non-BBC use.
- ◆ It should be noted, therefore, that the hiring of performance material is not an alternative to purchase. Publishers do not generally make copyright performance material available for purchase.

- ◆ Sheet Music is purchased in response to programme demands. Particular editions are usually specified by the requestor. If not, Urtext Editions (Barenreiter or Universal), or the most recent/scholarly edition are purchased wherever possible.
- ◆ Full performing materials, especially orchestral sets (conductor's score and a complete set of orchestral parts sufficient for performance) are bought only where there is a specific performance requirement.
- ◆ Purchase of a full score enables the BBC to produce a performance set should the work go out of print and a publisher not be in a position to supply material.
- ◆ Vocal/Choral sets have to be purchased if required by The BBC Singers or Symphony Chorus. This usually means 40 and 150 copies respectively.
- ◆ As the period covered by copyright law varies from one country to another, material should not be purchased abroad when unavailable because of copyright restrictions in the UK.
- ◆ It is important to remember that this is a working collection. Special editions, rare scores, etc., are only to be purchased if they are the only source available and required by a customer.

Music Hire

- ◆ Most publishers choose to make much of their copyright material available only on hire (although study scores can often be purchased). This avoids the need for big print-runs and enables them to keep track of public performances.
- ◆ The process of Music Hire in the BBC is well established and governed by the BBC/MPA agreement. Although the terms of the agreement require an annual review, the last two reviews have been negotiated for a two-year term. All major British publishers (and most foreign publishers with UK agents) operate within the terms of the agreement.
- ◆ Fees are determined by the duration of the piece and size of ensemble/orchestra. Additional fees are payable for public concerts, repeats, premiers, etc., and therefore a large proportion of payments are made some time (even years) after the first broadcast. Re-use of recordings by issuing on a commercial CD also attracts hire fees if the original recording used hired music (currently £40 per minute).
- ◆ In addition, the BBC is responsible for paying fees on behalf of EBU countries taking BBC broadcasts (this is a reciprocal arrangement with other broadcasting organisations).
- ◆ Hire fees are paid by Information & Archives monthly to each publisher and cost recovered from the production/commissioning department. They are a copyright payment and a legal requirement. The ordering and provision of material cannot be separated from the payment of fees. As the fees are completely determined by schedules and selection

of performance repertoire, I&A have no control over costs. However, the centralised system of hire ordering and fee payment is the most efficient and is reflected in the preferential rates paid by the BBC.

- ◆ Hire fees are usually waived if the library has prepared the performing material, and special rates are sometimes negotiated with individual composers from whom music is hired, or with foreign publishers not bound by the BBC/MPA agreement.
- ◆ Other than the publishers themselves, there are no significant UK sources for hiring material.
- ◆ Permanent Loan Sets: Publishers are either persuaded, or indeed themselves prefer, to allow the library to hold copyright material on permanent loan ("PL Sets"). The number of these sets is kept to a minimum and hire fees paid whenever the material is used. The advantages to the BBC are immediate availability and savings in postage, delivery, etc. This has to be weighed against the storage costs. Publishers co-operate as the BBC are frequently the main (and sometimes only) users of some works and they receive hire payments without administrative and retrieval effort and reduce their storage costs.

Commissioned Works

- ◆ All music contracts for composers commissioned by the BBC should contain a clause requiring the deposit of a score in the Music Library, whether published or not. This collection of scores is a valuable and important part of the collection, often hand-written (although with computer technology, this is becoming rarer)
- ◆ The original manuscript would also be autographed.
- ◆ Radio 3 contracts do include such a clause, however music commissioned for Television and Radio 2 has not been subject to the same requirements, although a large part of the library's holdings are in this category.
- ◆ This is unique material and provides a source of external revenue.
- ◆ However the BBC does not hold any copyright on these works.
- ◆ Additional copies will be produced for performance in order to protect the original artefact.

Unpublished Sheet Music

- ◆ Information & Archives holds on behalf of the BBC a large collection of unique material, specially prepared for the BBC.
- ◆ Music commissioned by the BBC (including arrangements of the light music repertoire, incidental music for drama, specially commissioned theme music and

signature tunes, and music written for the five house orchestras, the BBC Singers and BBC Symphony Chorus) are held.

- ◆ Unpublished works (especially early and contemporary music) which it is not financially viable for publishers to prepare is retained.
- ◆ Scores specially copied for Television direction. This usually means cutting and pasting a published score to produce extra space between staves for camera instructions, copying out of repeated sections, etc. Permission must be obtained from the publisher and the scores destroyed after use.
- ◆ Much of this material is produced in-house by the staff copyists or by freelance arrangers/copyists. Copyright often has to be established and fees paid before copies can be made.
- ◆ If a commissioned composer subsequently finds a publisher, the performance material produced by I & A is sometimes sold to that publisher. However, it is in the BBC's interest to keep any material that might be used again to avoid later hire charges. In these cases a copy set can be produced for sale to the publisher and an undertaking given not to hire our set to a third party.
- ◆ Some of this material may be of little broadcast value to the BBC, but of a wider cultural value and should be located in a more appropriate collection.

Gifts/Donations/Bequests

- ◆ Unsolicited compositions are rarely accepted. Then only where the composer has had works broadcast. Published material offered as a result of a bequest, etc., is often of little use as they are likely to be old editions. Full scores and some vocal scores can be of use, however, so it is often worth accepting with the proviso that we can dispose of the material without constraints. The various London music college libraries are generally willing to accept material to pass on to students if not required for their own stock.

PARTS ACQUIRED AND RETAINED

- ◆ This will vary according to usage
- ◆ 3 full scores are required for Radio recordings. (A copy for conductor; producer; studio manager).
- ◆ 5 full scores are required for Television recordings.
- ◆ Commissioned works for incidental music television and radio are rarely used again and only the scores are preserved.
- ◆ Where manuscripts works commissioned by the BBC are unlikely to be used again, only a full score is preserved, i.e manuscript parts are not retained.

DISPOSAL

- ◆ Whenever possible material not required by the BBC is donated to suitable colleges of music, music libraries and local authority music schools etc.

MANAGEMENT OF THE SHEET MUSIC COLLECTION

- ◆ One union catalogue of all music purchased on behalf of the BBC should be created and maintained.
- ◆ Local storage is possible to meet orchestral needs, but availability must be ensured through this union catalogue.
- ◆ Cataloguing entries are for a wide range of manuscripts, song copies, orchestral and vocal scores.
- ◆ The following are essential DATA Elements:
 - ◆ Category
 - ◆ Composer
 - ◆ Uniform Title
 - ◆ Title and Statement of Responsibility
 - ◆ Title Proper
 - ◆ Parallel Title
 - ◆ Thematic Catalogue No
 - ◆ Composition Date
 - ◆ Key
 - ◆ Arranger
 - ◆ Editor
 - ◆ Librettist
 - ◆ Text By
 - ◆ Translation By
 - ◆ Place of Publication
 - ◆ Publisher Code
 - ◆ Publication Date
 - ◆ Publisher No
 - ◆ Plate No
 - ◆ ISMN No
 - ◆ Supplier Code
 - ◆ Physical Description
 - ◆ Price
 - ◆ Series Title
 - ◆ Volume Title
 - ◆ Instrumentation
 - ◆ Duration
 - ◆ Language
 - ◆ Notes
 - ◆ Form of Work
 - ◆ Contents
 - ◆ Library Number
 - ◆ Quantity
 - ◆ Copy Location Code
 - ◆ Cataloguer

Document History

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