

# in the LOOP

The newsletter for PPCA Licensees **SPRING 08**

## welcome...

Welcome to the Spring edition of *In the Loop* – PPCA's newsletter for licensees.

Did you know that the funds PPCA receives from businesses like yours, not only go back into the hands of the deserving recording artists and record labels who make the music we all listen to and enjoy, but also go to support music-based foundations and events that promote Australian music?

In this edition of *In the Loop*, we tell you a little about The Song Room – a unique Australian charity that brings music to young people. With 3 out of 4 Australian students in government primary schools without access to a music teacher, The Song Room helps Australian children participate in music and the arts to enhance their education, personal development and community involvement.

In our regular licensor profile section we tell you about another great independent music label, Brisbane-based Valve Records. Check out Valve music if you're looking for something creative and fresh.

We also wanted to pass along a great little tip we found on how to remove stickers, PPCA and others, from your windows when you get new ones. Flip the page to learn more.

Through our newsletters and web site, we aim to keep you *In the Loop* on music licensing in Australia. We encourage you to visit us at [www.pcca.com.au](http://www.pcca.com.au) for up-to-date information and handy frequently asked questions.

As always, feel free to give us a call at (02) 8569 1111 with any feedback or questions you may have.

Regards,

Stephen Peach  
PPCA CEO



## PPCA Licensor Profile

Valve Records - Paul Curtis, Manager



### 1. What kind of music does Valve Records release?

Valve is a conduit, a release mechanism, an obsessive passion driven by taste with no particular style or genre. What started in Brisbane in 1994 with Regurgitator has come full circle to find itself perfect for the shifting times in the music industry, working in tandem with the combined management (Regurgitator and I Heart Hiroshima), touring and music promotion business. Working with Sebastian Chase and the MGM personnel has also been a highly productive aspect to the development of Valve.

### 2. What are some of your key releases to date?

Valve emerged to work with Regurgitator, and after their 10-year detour with Warner, released the 2004 *Mishmash!* album on the back of the Band in a Bubble multimedia recording concept ([www.bandinabubble.com](http://www.bandinabubble.com)). This was a defining moment for the off-the-beaten-track approach, eventually followed by the Band in a Bubble DVD and recording their sixth album *Love and Paranoia* in Brazil last year. With nearly 100 releases from all corners of the world including a strong emphasis on a growing extraordinary collection of Brisbane artists: the ongoing work with indie pop wonderkinds I Heart Hiroshima over the past few years to get their debut album *Tuff Teef* out (recently the ninth most added album on US college radio); and An Horse's debut EP who have just returned from touring the US and UK with Canada's Tegan & Sara.

### 3. What type of business could play your music?

It is difficult to say due to the eclectic range of material available on Valve, and depends on if one is prepared to take risks and check out the various artists' work available.

### 4. Do you have any exciting releases or events coming up?

The first half of 2008 has revealed an excellent array of Brisbane releases and the second half of 2008 is looking crazier with the album from Spod nearing completion, and great solo albums finally ready to go for both Quan (recorded in Hong Kong) and Ben from Regurgitator. Plus An Horse are following up

with a second EP before they do the Australian tour with Death Cab for Cutie. There is the great new Hawtnay Troof album *Islands of Ayle* produced by Greg from Deerhoof; a compilation from French band Holden, Hong Kong dark electro artist Dan F; as well as new albums taking shape by I Heart Hiroshima, Sekiden, Ponyloaf... as usual a revolving tornado of creative outbursts.



## The Song Room – Proudly supported by PPCA

The Song Room is a national, not-for-profit organisation that provides opportunities for enhanced learning and development for disadvantaged children through music and creative arts. Whilst international research has demonstrated that children who learn music and arts have improved educational, social and personal outcomes, currently in Australia up to **3 out of 4** children in government primary schools have no music teachers. That equates to over **700,000 children** without access to music, and often they are the children who need it the most.



The Song Room targets its long-term, free and tailored programs to disadvantaged children who would otherwise not have such opportunities, including socio-economically disadvantaged children, urban and rural indigenous youth, children with learning, health or behavioural challenges, new migrant arrivals and children for whom English is a second language, children at risk of juvenile crime involvement, very young children (0-5 years) in disadvantaged areas and children in geographically isolated and remote regions.

So far The Song Room has reached over 150,000 disadvantaged children with its unique programs and is currently reaching over 40,000 disadvantaged children per year. PPCA has supported this wonderful organization with funding of \$50,000 per annum for three years.



Australian students learn the beat from American group The Stax Music Academy during a Song Room Percussion workshop

“PPCA is delighted to be associated with an organisation which truly promotes music and the arts to those most in need,” said PPCA CEO Stephen Peach. “Stimulating the creativity of children through music and the arts is such a valuable gift, and one which will certainly bring benefit to the wider community and the music industry in the years to come.”

For more information on The Song Room, or to find out how to donate go to: [www.songroom.org.au](http://www.songroom.org.au)

## Sticky stuff – How to remove old PPCA licensing stickers

Do you have a collection of stickers from years gone by and you're ready to clear out some space on your business window? Removing stickers from glass can be a real pain, but we have a tip to make it easy. Peel off the bulk of the sticker from the glass. You will likely have ugly leftover bits of sticker and paper stuck on the window. Head to the kitchen and squeeze some liquid dish detergent on a piece of Glad wrap and place the soapy side on the sticker remains. Leave the wrap on the sticker for an hour or two and let the soap soak into the sticker. Remove the wrap and the sticker should be easy to scrape/wipe from the window.

## Note your Number

PPCA wants to remind all licensees to **quote your licence number** when making all payments, especially via electronic funds transfer (EFT). Without a licence number we may not be able to correctly identify who has made the payment which will substantially delay crediting the funds against your account.

## FAQs

**I already have an APRA licence – why would I need a sound recording licence?**

There are at least two copyrights in any recording:

- (i) The copyright in the song, being the composition and/or lyrics (i.e., the “musical work” in copyright language). APRA grants licences for the broadcast and public performance rights in the musical work and distributes licence fee income to songwriters and their publishers.
- (ii) The copyright in the recorded version of the musical work. PPCA grants licences for the broadcast and public performance of recordings and distributes licence fee income to record labels and directly to registered Australian recording artists.

The practical effect of this distinction is that the broadcast or public performance of a protected recording usually requires two licences - one from APRA and one from either PPCA or the individual sound recording copyright owners.

**Do we only have to pay PPCA licence fees on Australian artists?**

No. International copyright regulations extend copyright protection to recordings and music videos of overseas artists played in Australia.

**What does the PPCA blanket licence cover?**

The blanket public performance licence which PPCA grants covers the very wide range of sound recordings that meet two criteria. First, the licensed sound recordings must be owned or controlled by copyright owners that are licensors to PPCA and second, the licensed sound recordings must be protected under Australian copyright law. Visit the licensing section of our website for more information about what the PPCA blanket licence covers.

**Content** Christina Rogers, Stephen Peach, Paul Curtis and Paul Curran

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PHONOGRAPHIC PERFORMANCE  
COMPANY OF AUSTRALIA LTD

ACN 000 680 704 ABN 43 000 680 704  
LEVEL 4, 19 HARRIS ST, PYRMONT NSW 2009  
PO BOX Q20, QUEEN VICTORIA BUILDING NSW 1230  
T. 02 8569 1111 F. 02 8569 1183  
[licensing.mail@ppca.com.au](mailto:licensing.mail@ppca.com.au) [www.pcca.com.au](http://www.pcca.com.au)

