

welcome...

Welcome to the latest edition of 'On The Record', PPCA's newsletter for artists and licensors.

As we pass the halfway mark for 2017, it is coming to that time of the year again where registrations are due for our annual PPCA distribution. The cut-off date to register for the 2017 distribution is 31 August. Last year we distributed \$38.3M to registered artists and licensors – a 22% increase on 2015. So make sure you are registered correctly to be eligible for this year's distribution and rewarded for your hard work and creative efforts.

We covered the announcement of the 11th Australian Music Prize (AMP) in the last edition of On The Record. Following their win, we recently caught up with 2017 AMP winners A.B. Original, who tell us how the \$30,000 awarded to them by PPCA will help their future endeavours.

I was proud to be on hand at Parliament House in Canberra as a representative for PPCA at the Parliamentary Friends of Australian Music's Rock the House event. As well as being a night of top entertainment for artists old and new, the gathering was an important means of stressing to our nation's policy-makers the vital contribution the music industry makes to Australian life.

Also in this edition of On The Record, you'll find information about the improvements being made in the reporting of music being played in nightclubs around the country through the use of Music Recognition Technology (MRT). These advances will greatly enhance the distribution process.

Finally, if you have any questions about the upcoming 2017 PPCA distribution, please don't hesitate to call our Distribution department on (02) 8569 1133. Our friendly staff will be happy to assist.

Cheers,

Dan Rosen

Chief Executive



Artist registration for 2017 closes 31 August!

Have you released any new tracks this year?

The cut-off date for the 2017 PPCA distribution is 31 August. If you've released new recordings (in any format) within the past year and have not lodged your artist registration, any income earned for those recordings will be paid to your record label.

Did you know that you need to notify us of any new releases? Record labels do not provide us with this info, so be sure to get in touch as soon as possible. If you don't register your new tracks, you won't get paid!

You don't need to wait until cut-off time to tell us about your new releases. Head to the ARTISTS section of ppca.com.au any time and register your tracks. If you're not sure what we have on file, feel free to confirm your list of registered recordings with us by emailing our distribution department at distribution.mail@ppca.com.au

If your contact details have changed since the last distribution, please email your updated details to distribution.mail@ppca.com.au. You can also check out our 'lost artists' list on the website to see if any of your friends have forgotten to keep their contact details up to date with PPCA.

Also, don't forget – artists and licensors can register their details with PPCA online, at www.pcca.com.au

Canberra Gets Rocked



Representatives from across the Australian music industry converged on Parliament House, Canberra on 29 March 2017 for the Parliamentary Friends of Australian Music (#PFOAM) Rock the House event.

The delegation, which included musicians, songwriters and industry representatives, came together to celebrate the important role music plays in Australian culture and to stress why proposed changes to copyright are detrimental to creators' rights.

MPs, senators and their staff were treated to performances by Daryl Braithwaite, Diesel, Megan Washington, Ross Wilson (Daddy Cool/Mondo Rock), Montaigne and

Kav Temperley (Eskimo Joe), as well as hearing about the importance of copyright and government support for the contemporary music industry.

The event was attended by representatives from music industry bodies ARIA, PPCA, APRA AMCOS, AIR, Music Rights Australia, Live Music Office, AMPAL, state-based peak music bodies, the Australian Copyright Council, Copyright Agency and Screenrights. The delegates discussed their views on why the Productivity Commission's recommendations to expand Australia's copyright safe harbour provisions and introduce a US-style 'Fair Use' exception into the Copyright Act are a blunt attack on Australia's creative industries.

A.B. Original



A. B. Original

You may remember in the last edition of On The Record, we covered the announcement of the 11th Australian Music Prize (AMP). A.B. Original's debut album Reclaim Australia took out the prize, with the hip hop duo receiving \$30,000 from PPCA.

We recently caught up with Briggs and Trials to see how winning the AMP will help further their recording careers.

How will you guys be using the \$30,000 prize money – will you use it to fund your next album?

Trials: The cash will help a lot – we appreciate the prize and will invest it directly back into things that made this record possible – community and equipment.

Briggs: I invested some of it into the Rumbalara Football and Netball Club, I grew up at the club in Shepparton so my label Bad Apples Music are sponsoring the juniors for the next three years. The prize will also go towards the artists signed to Bad Apples releasing new music over the next 12 months.

What's happening with A.B. Original for the rest of 2017?

Trials: Touring with our deadset hero, Ice-T and Body Count early June. Ice is the reason I even got into rap in grade 5 so to be doing this tour is all levels of crazy to us. Splendour in the Grass, Dark MOFO, Midnight Oil x 2 in Sydney to name a few shows we've been fortunate enough to be invited on. I've just wrapped up my contribution to the soundtrack of Cleverman season two which is leaps and bounds crazier than the first one as well as working on my first feature film OST out later this year. And then sleep sometime in November for a couple days.

Briggs: For me, touring with A.B. Original and some of our heroes, a bunch of Briggs shows and releasing new music through Bad Apples. I am also acting and writing scripts for TV shows in Australia and the U.S which is another dream job for me.

When you started the A.B. Original project, did it originate from a political place or an artistic one?

Trials: Mostly an organic one. We had been in and out of studios with each other for the better part of 10 years before we started this record. I think artistically and personally, I wouldn't have been able to really execute the ideas and conversation points like we did correctly. Every topic we touch on needed to be given justice as it's not about us, it's about community. If they don't feel it or feel it's representative of them or their family's realities in some way or another then we're not doing it right.

What is MRT, and how are we using it to help the distribution process?

Some years ago PPCA partnered with APRA AMCOS, in order to efficiently gather additional information to aid the distribution of the 'nightclub' tariff public performance pool. The project began following PPCA's success in increasing the nightclub licence tariff, which led to a larger pool of funds available to be distributed for that use.

Following a review of the various services available, the Dutch service DJ Monitor (DJM) was contracted to analyse and report on the actual recordings played in a sample of licensed nightclub venues, using Music Recognition Technology (MRT). The technology captures the tracks played by a DJ, and then matches these against the millions of fingerprinted recordings in DJM's database. These are then reported to PPCA and APRA to enhance their distribution processes.

An independent statistician provides advice on the selection of the sample venues, having regard to the licence fees generated, the range of genres to be covered, and the geographical spread of venues. The great benefit of the process is that it can provide information on actual recordings performed within the relevant

venues during the licence period for all the hours of operation – a wealth of data that is then used to ensure that distributions for the nightclub pool are as accurate as possible.

If you control recordings which may be played in nightclubs and you are concerned they may not already be on the DJM database, you can register for a DJ Monitor 'Uploader Account' by visiting: <http://upload.djmonitor.com/>

PPCA continues to work closely with APRA on other areas where improved data may be obtained for distribution purposes. For example, where music event / festival promoters co-operate to allow DJM devices to be deployed and the licence fee is of sufficient size to make the process viable, we are able to use the census data obtained to create a specific pool to distribute the relevant net licence fee revenue from the event.

We continue to monitor developments so that, as technology continues to improve and such data collection methods become available to us at a reasonable cost, we are able to continue to improve the accuracy of our distributions.

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Photos PPCA, A. B. Original

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