



## IMPORTANT NOTICE FOR REGISTERED ARTISTS

### “CUT OFF” FOR REGISTRATIONS FOR THE CURRENT DISTRIBUTION IS 31 OCTOBER 2003.

***It is important that you register all releases on which you are eligible to claim for the Artist Direct Distribution Scheme. Record companies do not notify us of artist registrations – this is the artists responsibility.***

If you have released a CD and have not lodged your artist registrations then any income that may be earned for that release will be paid to your record label. If you'd like to check what artist registrations we have for you please contact the Distribution Department - we'll be happy to help. PPCA Distribution Ph: (02) 8569 1133, Fax: (02) 8569-1183, email [distribution@ppca.com.au](mailto:distribution@ppca.com.au)

#### PPCA FAREWELLS CHAIRMAN

*Peter Bond, the current chair of the PPCA Board, has announced his resignation which will come into effect in August 2003. This follows Peter's decision to resign from Universal Music Australia where he held the position of Chairman. Peter was also the ANZA Regional President for Universal Music International. Peter is leaving Universal Music to manage the career of one of Universal's local recording artists, Candice Alley. He is also setting up an A&R production house in Sydney for new and developing Australian artists.*

*Peter has been Chair of the PPCA Board for the last 4 years and has, during that time, overseen significant changes within PPCA and a substantial growth in its licence income, to the benefit of registered recording artists and copyright owners.*

*Peter has been a strong supporter of the PPCA Secretariat and its initiatives during his tenure as Chair. We are sorry to be losing the benefit of Peter's commitment and experience. However, we have no doubt that he will be successful in his new venture and all of us here at PPCA wish him well for the future.*

*A new chair of the PPCA Board will be elected at the coming Board meeting in September 2003.*



## 2002 MOST BROADCAST RECORDING ALEX LLOYD “AMAZING”

In an “Amazing” 2002, Alex Lloyd has added to his 2002 Aria Award of Best Male Artist for “Watching Angels Mend” with a PPCA Most Broadcast Award. Throughout 2002 writer/recording artist Alex Lloyd made a huge impact with his music on radio Australia wide. As a result of this PPCA recently presented a national music award to Alex and his record label EMI Music acknowledging the outstanding achievement of a single Australian recording – ‘Amazing’ – in 2002.

As Alex has been moving between Australia and overseas recording commitments for most of this year, it was a pleasure to find a window in his schedule for PPCA's Chairman, Peter Bond to present this award to Alex and to John O'Donnell, Managing Director EMI Music at an intimate gathering of industry and media folks.

The PPCA award is based on airplay data – not on voting or popularity or chart success or sales. The results are taken from extensive radio play lists collated by PPCA for both local and international recording artists and the lists for 2002 showed that radio across the country embraced Alex's recordings placing his hit single ‘Amazing’ as the most played Australian recording for 2002.

PPCA congratulates Alex Lloyd and his recording label EMI Music on the outstanding broadcasting achievement.

**Stephen Peach**  
CEO, PPCA

ABOVE: Peter Bond (Chairman, UMA), Alex Lloyd, Nicole Salisbury (Nova), John O'Donnell (Managing Director, EMI)

## A MESSAGE FROM THE TAX OFFICE

### Performing Artists: Make sure you claim all your entitlements from the Tax Office this year

The Tax Office has notified us that, to help performing artists with their tax returns, they have produced a publication specifically for performing artists.

This booklet includes information performing artists need to know when claiming work related expenses. It also contains other useful tips to help complete your tax return, and ensure you claim all your entitlements.

As a performing artist, some of the things you may be able to claim as deductions include:

- *Commissions paid to theatrical agents. You cannot claim a deduction for up-front joining fees.*

- *The cost of classes taken to maintain existing specific skills or to obtain work related specific skills. You can claim a deduction for the cost of lessons to acquire skills for use in a particular role or performance.*

- *The cost of a particular hairstyle if it is required for a role. You can claim a deduction for the cost of stage make-up, including the cost of cleansing materials for removing stage make-up. You can claim a deduction for the cost of hairdressing specifically to maintain a required hair length or style as part of a costume for continuity purposes. You cannot claim a deduction for the cost of general hairdressing, make-up or facials*

More information is available in "Occupational Ruling Summary – Performing Artists" which you can get from the Tax Office.

Copies of the occupational rulings can be downloaded from the Tax Office website [www.ato.gov.au](http://www.ato.gov.au) or paper copies can be ordered by calling their Publication Distribution Service on 1300 720 092. Details can also be found in TaxPack 2003 or by visiting your nearest ATOaccess centre.

We suggest that you also seek the advice of your financial or tax advisor when completing your tax return.



## AUSTRALIAN SONGWRITERS AWARDS 2003

In May, PPCA was represented by Lindy Morrison (PPCA Artist Director) and Jason McLennan (PPCA Corporate Counsel) at the Australian Songwriters Awards organised by the Australian Songwriters Association.

PPCA sponsored a special award at this event for the best performance of the evening. Kylie Burtland and band were chosen as the recipients of this award presented by Lindy Morrison from the talented songwriters and musicians that performed to family and friends at the dinner. Kylie was also the recipient of the ASA Songwriter of the year Award. Our congratulations go out to this very talented young artist.

ABOVE: Kylie Burtland & Lindy Morrison

## UK PERFORMERS INCOME – IS THERE SOME FOR YOU?

### Royalties Reunited

UK collecting society PPL has teamed up with other performer organisations and has launched a website [www.royaltiesreunited.co.uk](http://www.royaltiesreunited.co.uk) that lists names of over 5,000 performers who have UK airplay royalties waiting for them. Some of the artists are very well known or have played on well known tracks but in order for them to be paid, they have to register their details.

Said Dave Rowntree from Blur, "There are millions of pounds owed to performers who haven't collected it simply because they haven't registered. If you've ever played on a track that's received airplay in the UK, go to the site and make sure you're paid what you're owed."

Anyone, including session musicians, who has performed on a track that has received airplay in the UK should visit the site [www.royaltiesreunited.co.uk](http://www.royaltiesreunited.co.uk) to check to see if their name is listed.

Since the introduction of European legislation in 1996, performers have had a right to receive an equitable share of the money PPL collects from radio stations, clubs and other users of sound recordings. Since then, over 25,000 performers have registered their details to receive payment but there are still over 5,000 that have yet to come forward to claim their share – some of these are Australian artists.

# LET'S HEAR IT FOR THE (AUSSIE) GIRLS!



ABOVE: Sophie Monk

In the first 7 months of 2003 on the ARIA charts 13 Aussie singles and 9 Aussie albums reached the top 10. Of these, 10 were by groups, 10 by female solo artists and only 2 by male solo artists.

However, it is when the actual amount of time spent in the top 10 is analysed that the superiority of the female solo artists is clearly evident. The two male entries (a David Campbell single and John Farnham album) spent a combined three weeks in the top 10 since the start of January. Hits by groups including The Androids, The Waifs, Mercury4, Silverchair, The John Butler Trio and Powderfinger (who are the only group with more than one top 10 entry) spent a total of 21 weeks in the top 10 since the start of the year. Then we have the girls - and they all deserve to be listed... Candice Alley, Amiel, Kasey Chambers, Amity Dry, Sophie Monk, Holly Valance and the Queen of them all, Delta Goodrem have spent a combined total of 68 weeks in the top 10 in the seven months up to the first week in August. Delta still has one single in the top 10 and her Innocent Eyes album at number 1 at the time of writing this and her personal tally of 28 weeks in the top 10 on the singles chart and 19 weeks on the albums chart are both increasing by the week.



Above: Kasey Chambers

BELOW: Amity Dry



BELOW: Candice Alley



## ADVISORY LABELS FOR CDs

Ever wondered what that warning label on a CD means? And why it's there?

In April 2003 the Australian Record Industry Association (ARIA) and the Australian Music Retailers Association (AMRA) implemented a revised labelling scheme for the classification of audio-only CDs, tapes and cassettes.

This voluntary industry Labelling Code of Practice was originally introduced in 1996 and includes a requirement that ARIA & AMRA members provide consumer advice labels on recorded music product that contain potentially offensive language and/or themes.

From April 1st 2003 onwards, all product released will be classified in accordance with the new three-level criteria contained in the revised Labelling Code of Practice, which were designed to provide clear advice enabling consumers to make informed choices about audio-only recorded music products.

A key revision to the Code was to introduce a new Level 3 which is broadly speaking, in line with the R18+ film classification level used by the Office of Film & Literature Classification (OFLC). Consumers should be familiar with that level of classification for films and the language used to describe it as the OFLC conducts extensive consultation to ensure their classifications reflect current community values.

Levels 1 and 2 are of an advisory nature only.

Retailers are asked to restrict those audio titles which are labelled Level 3 from sale to under 18's, assisting parents to make clear decisions about content and where they want to set the limits for their children.

The revised code is not retrospective - thus titles classified prior to April 1st will not require re-classification or re-labelling.

The advisory labels to be applied on audio-only CDs, cassettes and vinyl will be standard and individually coloured, containing the following advice:

- Level 1: **WARNING: MODERATE** impact coarse language and/or themes. **(Black and White label)**
- Level 2: **WARNING: STRONG** impact coarse language and/or themes. **(Blue and white label)**
- Level 3: **RESTRICTED: HIGH IMPACT THEMES**  
Not to be sold to persons under 18 years.  
**(Red and white label)**

Enhanced CDs that contain video clip/s and audio tracks, video cassettes and DVDs, continue to be classified by the Office of Film & Literature Classification in accordance with existing legislation.

To complement the revised classification scheme, a new complaints handling procedure has been implemented and is administered on behalf of the industry by AMRA. Information about the complaints handling procedure is contained in the enclosed booklet. For more information about the classification of recorded music products visit [www.aria.com.au](http://www.aria.com.au) and [www.amra.org.au](http://www.amra.org.au).

# SUPPORT ACT LIMITED ("SAL") ANNUAL MELBOURNE CUP LUNCH

November is fast approaching, and with it SALs seventh Annual Melbourne Cup Lunch. The function is SALs major fundraising event every year, and all profits go towards providing relief and assistance to members of the Australian Music industry who are in need, or suffering hardship or distress.

Last year Mental as Anything kindly provided entertainment and, regardless of

the outcome of the race, most attendees went home "winners" as a result of the raffles, sweeps and Calcutta. This year SAL intends to showcase some exciting new artists, so if you are able to join us in the Lucky Creed room at Sydney's Harold Park Raceway on November 4th, please watch the PPCA website for details, or contact [vtooker@ppca.com.au](mailto:vtooker@ppca.com.au) to make a booking.



ABOVE: Billy Thorpe, Mark Pope, Jim White (SAL Board Member)

## WHAT IS THE PPCA PERFORMERS' TRUST FOUNDATION?

Established in 1975, the PPCA Performers' Trust Foundation promotes and encourages music and the performing arts by providing grants.

The grants provided are non-recurring (i.e. one-off grants rather than a periodical payment), and are determined by the four Trustees of the Trust.

- two (including the Chairman) are appointed by the PPCA
- one is appointed by the Musicians' Union of Australia
- one is appointed by the Media Entertainment and Arts Alliance (formerly Actors' Equity)

All applications for grants are reviewed by the Trustees and must be for one or more of the following purposes:

- performances at concerts at or for charitable institutions such as hospitals or homes for the aged
- scholarships for the promotion and encouragement of musical and theatrical education
- the promotion and encouragement of the performing arts to the general public
- the aid or assistance of any beneficiary who is unable to adequately maintain herself/himself by her/his own exertions and other income.

At the most recent meeting of the Trustees (July 2003), of the ten applications submitted for review 8 were approved and two held over pending receipt of further information. In addition to assisting a number of musicians to attend master classes overseas, the Trustees were also pleased to support Music Business Adelaide 2003.



ABOVE: Michael McMartin (PPCA & SAL Board Member), Meryl Gross (SAL Chairman)



ABOVE: Dinah Lee, Lindy Morrison (National SAL Co-ordinator & PPCA Board Member)

## QMUSIC 2003

Lindy Morrison (PPCA Artist Director) represented PPCA at Q Music's 2nd Annual Big Sound Music Industry Conference held in the Valley in Brisbane in July. Big Sound incorporated forums, keynote speakers and roundtables. Speakers included Richard Letts (MCA), Julie Owens (AIR), Paul Mason (AMRAP), Scot Morris (APRA) and Lindy Morrison (PPCA).

The conference culminated in a three day Fiesta of live music in the Valley with performances by local bands displaying a wide range of musical styles and influences.



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## STOP PRESS

PPCA 2002 Annual Report is now available on the website ([www.ppca.com.au](http://www.ppca.com.au)) under the Communications Section.

*Linking Australian Businesses with  
Record and Music Video Makers*