

PPCA Annual Report 2018

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Highlights

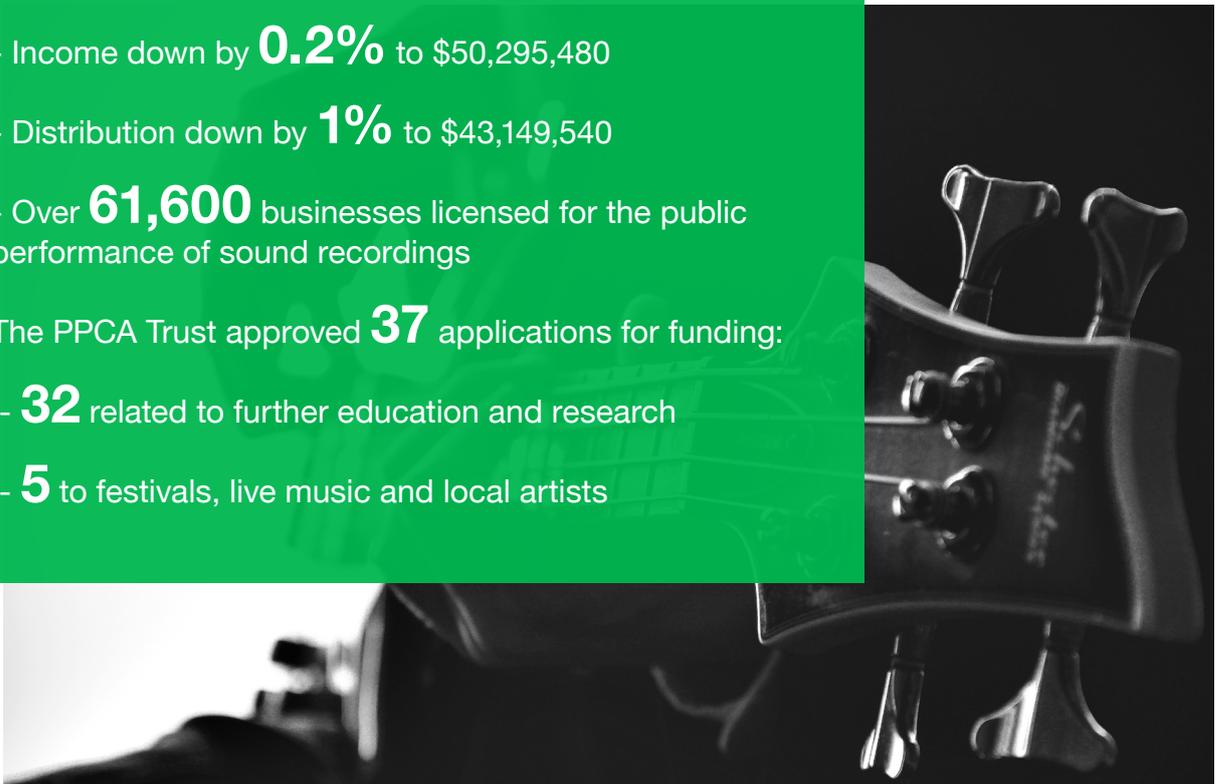
The number of PPCA Licensors and Registered Artists again rose in 2017/18, maintaining the steady upward trend begun in 1990.

Both revenue and the distributable surplus were down slightly on the 2016/17 year, which had included one off back payments for commercial radio simulcasting.

- Income down by **0.2%** to \$50,295,480
- Distribution down by **1%** to \$43,149,540
- Over **61,600** businesses licensed for the public performance of sound recordings

The PPCA Trust approved **37** applications for funding:

- **32** related to further education and research
- **5** to festivals, live music and local artists



Chairman's report

It is my great pleasure to once again, on behalf of the PPCA Board, report on a successful year for the organisation. During the period we have seen continued increases in artist and label registrations and the breadth of our licence coverage. Another year has gone by without finalisation of an appropriate licence scheme for the use of recordings by subscription television. Most recently the matter was the subject of an Administrative Review before the Full Federal Court in August 2018, and we look forward to the decision being handed down and the matter being sent back to the Copyright Tribunal for further consideration.

Some other key points of the year include:

-The distribution of just over \$43.1M to licensor labels and registered Australian artists in December 2017 a record distribution for PPCA.

-Overall revenue of \$50.3M was down very slightly compared to last year. However, it is important to note that the previous year included back payments for commercial radio simulcasting, so this was still a very pleasing result.

-Continued support of Australian artists through relationships with, amongst others, the Australia Council (the PPCA Grant Scheme), the Australian Music Prize, and Support Act Limited (the music industry benevolent scheme).

-Continuing the encouragement of developing artists through our sponsorship of the Breakthrough Artist Awards at both the AIR and ARIA Awards.

-Continuing the communication with our artists, licensors and licensees via email, newsletters, web and social media, sponsorships and attendance at various conferences and events. PPCA also continues to communicate with businesses on the benefits of playing music and promoting awareness of the appropriate licences by liaising with peak industry bodies.

-Our participation, together with ARIA and APRA, in further successful 'Parliamentary Friends of Music' events, both federally and in NSW.

-Extensive advocacy on the important issues of copyright protection and reform, including the successful removal of the Safe Harbour section from the Copyright Amendment (Service Providers) Bill, and submissions to the inquiry into Australian Content on Broadcast, Radio and Streaming Services, and the Copyright Modernisation review.

-Submission to the BCAR Review of the Code of Conduct for Copyright Collecting Societies.

-Continuing and extensive work, in collaboration with APRA, towards the launch of OneMusic Australia in 2019.

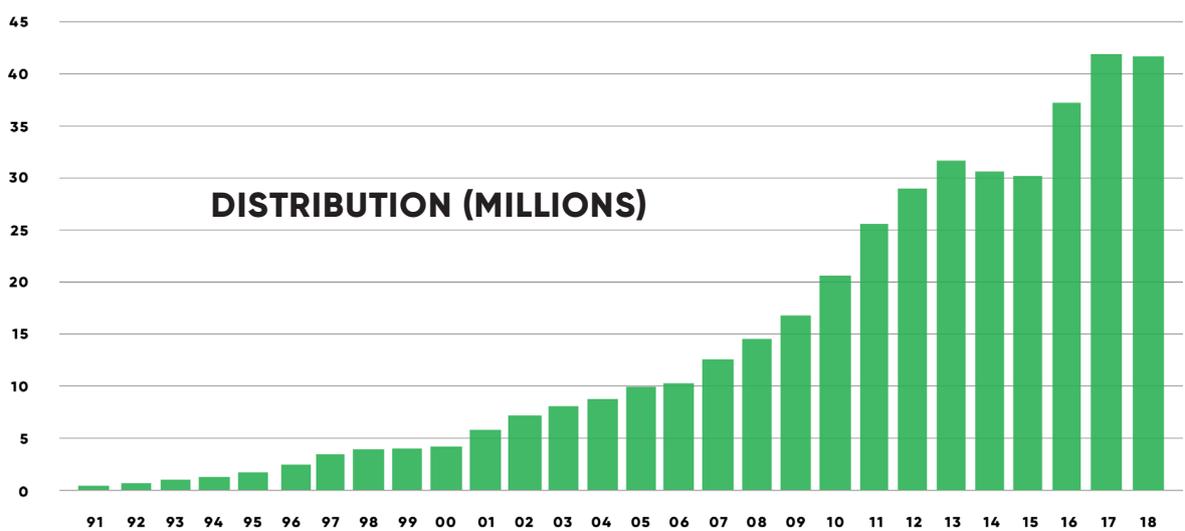
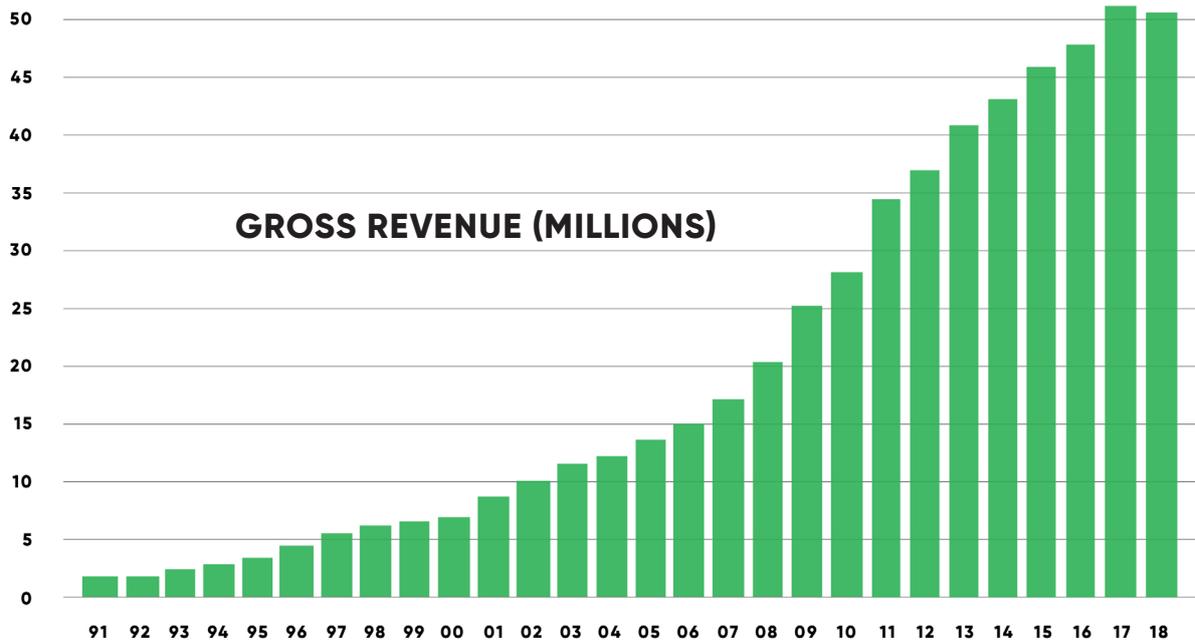
I am also proud to chair a Board that supports the development of diversity and inclusion initiatives, both in PPCA and more broadly across the industry.

Finally, I would like to extend my thanks to the Board and staff of PPCA for their efforts during the year. I particularly note the focus on the transition of public performance licensing to OneMusic in 2019, and thank the staff for their continued focus in the face of this significant operational change. I look forward to continuing to work with you all in 2019.



George Ash
November 2018

Summary



The company

Registered of Office

Level 4, 11-17 Buckingham Street,
Surry Hills, NSW 2010
A. C. N. 000 680 704

Bankers:

Commonwealth Bank
of Australia

Solicitors:

Gilbert + Tobin

Auditors:

Pitcher Partners
Sydney

Executive Secretariat

Dan Rosen
Chief Executive Officer

Lynne Small
General Manager

Karla Skarda
Head of General Licensing

Linda Courtney
Manager, Distribution

Stephen Conway
Manager, Business Technologies

Adrian Di Giacomo
Communications Manager

Rohini Sivakumar
Corporate Counsel - Commercial

Rachel Porter
Corporate Counsel - Enforcement /
Litigation

Directors January 2018

George Ash (Chair)

Bill Cullen

Denis Handlin, AO

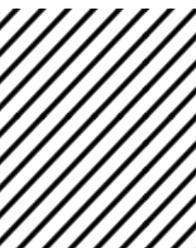
Lindy Morrison

Niko Nordström

Josh Pyke

Matthew Rogers

David Vodicka



Board members



George Ash **PPCA Board Chairman**

George Ash became a member of the PPCA Board in August 2003.

George is also the President Asia Pacific of Universal Music Australia (UMA), a division of the Universal Music Group.

Prior to George's current position with Universal Music Australia, he held positions as Managing Director, UMA, Managing Director, Universal Music NZ, Managing Director, MCA Geffen NZ and held key management roles at BMG NZ. George has also held roles in Polygram Manufacturing and in the retail sector.

George's passion for the music industry began as a musician and has spanned 25 years including holding a variety of roles in key industry bodies within the NZ Industry before relocating to Australia in his current role in 2001.



Bill Cullen **PPCA Board Member**

Bill is the Managing Director of One Louder Entertainment, the management home to Paul Kelly, Kate Miller-Heidke, Neil Finn, Alex The Astronaut, Kim Churchill and Ball Park Music.

He has been involved in the music business since leaving school, and did a long stretch working with Grant Thomas Management, working with acts such as Crowded House and The Rockmelons. A five year stint in London followed, where he worked with the legendary Pete Jenner (manager of Pink Floyd, The Clash, Billy Bragg etc.), before going on to co-manage New Zealand act OMC (How Bizarre) who went on to a number one single and gold album in the US. He returned to Australia in 1999, and established One Louder, and has since had gold plus success with Alex Lloyd, George, Amiel, Sarah Blasko, Kate Miller-Heidke, End Of Fashion and Paul Kelly.



Denis Handlin, AO PPCA Board Member

Denis is the Chairman & CEO of Sony Music Entertainment Australia & New Zealand and President, Asia. He commenced his career with the company in 1970 and has been leading it since 1984.

Denis has a deep involvement in the music industry. He has served on the committees of several industry associations and has held various positions including Chairman of the Phonographic Performance Company of Australia (PPCA) and of the Australian Record Industry Association. He is the current Chairman of ARIA, a position he has held over many years since the early 90s including for 10 consecutive years from 1999 - 2008.

In November 2012, Denis was elected to the position of Vice Chairman of the International Federation of the Phonographic Industry (IFPI) Asia Regional Board and in November 2014, Denis was elected as Chairman of the IFPI Asia Pacific Board.

In May 1996, Denis became the first Australian and the first Sony Music Entertainment executive to be honoured with the CEO Special Recognition Award presented by Sony Corporation's Chairman and CEO Norio Ohga.

Denis is the co-founder of the Sony Foundation which was established in 1998 and has raised \$28 million for youth based causes. He is also very proud to be Patron of the Youth off the Streets Scholarship Program since its inaugural year in 2004. He is also an inaugural board member of the Ricky Stuart Foundation established in 2012 to raise funds to establish awareness and services for autism.

In the Australia Day 2005 Honours List, Denis was made a Member of the Order of Australia receiving "AM" in recognition of his service to the music industry, particularly through the promotion of Australian musicians, to professional organisations in the industry and for the work he has done in the community for charitable organisations.

In June 2009, Denis received from the peak Composer and Music Publisher organisation APRA, their prestigious Ted Albert Award for Outstanding Services to the Music Industry.

In April 2012, Denis received the "Label Executive of the Year - Major" award from the Worldwide Radio Summit Industry Awards held in Los Angeles.

Denis was awarded the ARIA Industry Icon Award by the ARIA Board in November 2014. The award is made in recognition of Denis' outstanding contribution to the development of the Australian music industry, in particular Australian artists and industry copyright and reform matters.

In May 2017, Denis accepted as a Foundation co-founder and on behalf of the Sony Foundation a special award at the Sony Annual Management conference in Tokyo. This was presented by CEO and President of Sony Corporation, Kaz Hirai, recognising the Foundation's outstanding contribution achieved from fundraising events to the benefit of the community and charitable causes through its programs, employee engagement, collaboration with business partners, Sony Music artists and ambassadors.

In the Queen's Birthday Honours List in June 2017, Denis was elevated to and awarded the Officer of the Order of Australia (AO), in recognition "for distinguished service to the Australian recording industry, through leadership and mentoring roles, as a supporter of young artists, and to charitable organisations as a director, patron and contributor".

Denis is renowned for his highly competitive spirit and his championing of local talent. Under his leadership, Australian artists such as Men at Work, Midnight Oil, Silverchair, John Farnham, Daryl Braithwaite, Tina Arena, Delta Goodrem, Human Nature, Guy Sebastian, Jessica Mauboy, The Veronicas, Justice Crew, Pete Murray and David Campbell have achieved international recognition and success.

Denis has been married to his wife Jan for longer than he has been leading Sony Music. They have been married for 40 years this year and have six children.



Lindy Morrison, OAM PPCA Artist Representative & Board Member

Lindy Morrison has been a member of the PPCA Board, as a representative of registered Australian recording artists, since 1994.

Lindy toured the world as a drummer, with Zero (1978 – 79), The Go-Betweens (1980 – 89) and Cleopatra Wong, (1990 – 93). She is presently playing with Dave Mason (The Reels) in The Sandy Shores and Alex the Astronaut.

Since 1993, Lindy has worked around Australia as the musical director or performer in shows, parades and festivals, and has led drum and music workshops with many diverse and varied community groups. She now works with Waverley Council on music programmes at the Bondi Pavilion and teaches Music Business at TAFE Ultimo.

Lindy has a Bachelor of Social Work and is the part time social worker for Support Act Ltd—the benevolent society for musicians and workers in the music industry. In 2009 she completed her Masters in Legal Studies at UNSW. Lindy has been a passionate advocate for artists’ rights throughout her career.

In 2013 Lindy was awarded an Order of Australia medal for service to the Australian music industry. In 2015, she was awarded the APRA Ted Albert Award.

Lindy can be contacted at lindy.morrison@bigpond.com or at 0467 492 843.



Niko Nordström PPCA Board Member

Niko Nordström was appointed President of Warner Music Australasia on 1 April 2017 and is based in Warner Music Australia’s Sydney office. Niko previously served as Managing Director of Warner Music Finland (commencing in 2007), and additionally held the role of Vice President of Warner Music Nordics. During Niko’s tenure as Managing Director of Warner Music Finland, the company’s market share has doubled from 15.1 per cent to 30.6 per cent. Warner Music Finland’s A&R success has been well recognized with its artists collecting more than 50 per cent of the all the awards in the Local Grammys and the company being named record label of the year for eight years in a row at the Music Industry Awards.

Before joining Warner Niko ran his own label HMC – Helsinki Music Company, which was an innovative and modern music company with active 360-elements under one roof; label, publishing and agency activities. HMC was bought by Warner Music in 2007. In addition, Niko has held several positions of responsibility in different organizations. He was a chairman of the board of IFPI Finland and also a board member of Gramex, Finland’s copyright society for artists and producers. Niko holds a degree in marketing and business administration at the Helsinki School of Economics.



Josh Pyke PPCA Artist Representative & Board Member

Acclaimed multi-ARIA Award winning acoustic troubadour Josh Pyke is one of Australia's most respected and successful musicians, with an extensive career that has taken him across the country and around the world.

Josh has released 5 ARIA top ten solo albums, and won 4 ARIA's in a career that has spanned over 12 years.

Most recently, Pyke realised a long held dream in early 2015 when he played two special Sold Out shows at the Sydney Opera House backed by the Sydney Symphony Orchestra. The live recordings of this performance was released in 2016 and had 3 weeks at #1 on the ARIA Classical charts, and went on to win an ARIA in the 2016 ARIA awards.

Josh has always used his public position to remain a staunch advocate for the arts. With his work as an ambassador for APRA/AMCOS, the Indigenous Literacy Foundation, as well as his own project for young musicians, The Josh Pyke Partnership, Pyke has endeavored to not only raise funds and awareness for the arts, but offer his insights and mentorship from his experience as a working musician.

Josh has also been a Patron for the PPCA, and was the elected Artist member representative on the Board of Directors for the PPCA in 2016.



Matthew Rogers PPCA Licensor Representative & Board Member

Matthew Rogers is the Chief Operating Officer of UNIFIED Music Group, the fastest growing Australian independent music company. As an entertainment lawyer, he has represented some of the most well-known Australian labels and artists, including working as in-house counsel at the iconic Mushroom Group.

At UNIFIED, Mat is now involved in managing Australia's largest artist management group, a suite of online merchandise stores that includes D2C stores for Sony Music Australia and STL Tones, a record labelgroup including UNFD, Domestic La La, THAA, Exist. Recordings, ONETWO and NLV Records, an award-winning boutique publishing catalogue and an events business that promotes tours as well as the hugely successful UNIFY: A Heavy Music Gathering festival.

Mat is a member of the board of the Australian Independent Record Label Association (AIR) and is a Vice President of the Worldwide Independent Network (WIN Council) where he represents Australian independent labels. Mat has been involved in various advocacy issues for the industry including the Parliamentary Friends of Music events in Canberra and the Creative Victoria Music Passport Advisory Board. Mat's passion for artists, music and the independent community is stronger than ever as he works with Australian artists both locally and internationally.



David Vodicka
PPCA Licensor Representative & Board Member

David Vodicka is the owner of Rubber Records and the principal of entertainment law firm Media Arts Lawyers and has had extensive experience with over 20 years practice representing musicians, artists, composers, and recording and publishing entities. He has dealt in all facets of law affecting the creative industries, and has had considerable hands on experience in the music recording and publishing fields as director of independent label Rubber Records and music publisher Rubber Music Publishing. He is a passionate advocate for local music and creative industries and presently is chairman of the board of AIR (the Australian Independent Record labels association) and is a current board member of ARIA (Australia Recording Industry Association).

He believes that the new digital era provides specific challenges for the recording industry and that ensuring that PPCA's members, and in particular the independent record labels, obtain a fair and equitable return for the public performance of their works is paramount.

Management report

Financial

In positive news, PPCA licensor and registered artists and groups continued to increase over the June 2018 financial year. Both current year revenue and the distributable surplus were down slightly on 2016/2017 which had, unusually, included a lengthy period of back fees for the Commercial Radio Simulcasting Licence Scheme as a one-off occurrence. This long-standing matter has been reported on extensively in previous annual reports. The 2017/18 year also delivered an expense to revenue ratio of just over 14%, which positions PPCA well in relation to international comparisons.

OneMusic Australia

As advised in previous reports, in late 2016 PPCA entered into an agreement with APRA that will result in joint licensing for public performance under the banner of 'OneMusic Australia'. This will allow OneMusic to offer a single licence to music customers for the public performance of music across thousands of businesses in a broad range of industries. This joint scheme will result in a much-simplified licensing regime for music customers, making it easier than ever to lawfully use music and focus on core business. The simplification and streamlining of music licensing through OneMusic Australia should particularly benefit small business, by reducing administrative burden and providing a sophisticated eCommerce facility that will allow businesses to establish, renew, amend and pay for their licences online.

Since our last report much work has been done to progress the project and prepare for the launch of OneMusic. Extensive consultation has been undertaken with key industry organisations since late 2016 as part of the process of developing the new joint licence schemes that will replace the individual schemes currently offered separately by both APRA AMCOS and PPCA. Interested parties have been encouraged to review the materials being made available in the

consultation section of the OneMusic Australia website (www.onemusic.com.au). Further updates on the development of OneMusic Australia continue to be provided there. Here at PPCA backroom preparation continues at pace with the first PPCA licensing staff preparing to transition to OneMusic Australia in advance of the July 2019 launch.

Distributions

The PPCA distribution for the 2017/18 financial year was made in late December 2018, with over \$43M distributed to licensors and registered Australian artists.

Registrations under the Artist Direct Distribution Scheme continue to grow, as does the number of participating licensors (including independent artists controlling their own master rights). As at January 2018 PPCA had almost 4,200 registered Australian artists, and over 2,500 licensors representing tens of thousands of record labels. This breadth of coverage allows PPCA to offer music users blanket licences covering literally millions of recordings across the broadest range of genres.

Development of the planned online portal for registered artists and licensors has continued, and the facility will be launched in 2019, allowing those stakeholders to access their distribution statements and related reports, and also amend their personal details (including bank details, to allow payment by direct deposit) anytime, anywhere.

Music Community Support

In 2017/18 PPCA continued its longstanding support of local industry initiatives, including Sounds Australia, the ATSI Office, Support Act, Sounds Australia, the Arts Law Centre of Australia, the Copyright Council of Australia, the Australian Music Prize (ie the 'AMP'), the Australian Songwriters Association Awards and the Music Matters Campaign. Further, PPCA continued its support of the

PPCA Performers' Trust Foundation (the Trust). Details of the activities of the Trust can be found later in this report.

We are pleased to also report on the continuing partnership with the Australia Council, first initiated in 2013, under which grants are provided to Australian recording artists to help them create new sound recordings. Applications for the fifth round of grants were considered during May and June of 2018, and in July the following worthy recipients were announced:

-Australian singer-songwriter and guitarist Alexandra Lynn aka Alex the Astronaut will work with Sam Cromack (Ball Park Music, My Own Pet Radio), Daniel Hanson (Ball Park Music), Scott Horscroft and William Bowden to record her debut album;

-Justin Marshall, Melbourne percussionist for the Putbacks, will use the funds to help the band and collaborator Emma Donovan produce and record a follow up to their 2014 release Down;

-Western Australian composer Lachlan Skipworth's debut album brings together a vibrant collection of his recent chamber music. Skipworth will partner with Navona Records in the USA to master the recordings and promote the album through their extensive international networks;

-Zindzi Okenyo aka Sydney artist OKENYO will collaborate with producer Lionel Towers (Gypsy and The Cat) on a new EP. OKENYO is signed to Elefant Traks (Urthboy, B-Wise, Hermitude); and

-Australian jazz composer, saxophonist Sandy Evans will work with an exceptional group of musicians from Australia and India to create an innovative, new 70-minute work Bridge of Dreams. Rufus Records (Australia) and Underscore (India) will co-release the recording, and Bridge of Dreams will premiere in Australia in early



2019. The CD release funded through this initiative will promote the live performances, give longevity to this ground-breaking intercultural project and be a significant artistic work by culturally and gender diverse artists

We are delighted to be able to support these diverse projects, and thank the Australia Council for its ongoing expertise and assistance in administering this initiative.

Licence Scheme Reviews

Readers will be aware, from previous reports, that for some time PPCA has had a matter before the Copyright Tribunal of Australia (the Tribunal) in respect of the terms to apply under its Subscription Television Broadcast Scheme. PPCA's principal function is the management of blanket sound recording licence schemes – making the vast and diverse repertoire of recordings it is authorised to represent available to users of music. PPCA administers thousands of licences each year, ranging from one-off community events to ongoing multi-platform use by sophisticated content delivery services. Generally the management of such licences under standard schemes is a routine matter but, in rare circumstances, when terms have not been able to be agreed through negotiation by the parties, a proposed scheme may be referred to the Copyright Tribunal of Australia (the Tribunal). The Tribunal is an independent body, empowered under the Copyright Act 1968 to hear disputes and make binding decisions relating to licence schemes. During the period PPCA had only this one scheme – the proposed Subscription Television Broadcast Scheme (the Scheme) – before the Tribunal for determination.

In summary, steps to date include:

- The Tribunal had made a decision, in regard to the quantum of the relevant licence fee, which it published in May 2016. The Tribunal requested further input from the parties in respect of two matters relevant to the proposed Scheme;

- PPCA sought a review of the decision on the basis that the Tribunal has not properly taken various factors into account;

- The parties agreed that the review process should be stayed, pending finalisation by the Tribunal of the remaining matters and its order finalising the Scheme;

-In January 2018, the Tribunal made an order finalising its determination of the Scheme, raising additional issues to be resolved. As a result, PPCA revived the review application.

A hearing before the Full Federal Court took place on 15 and 16 August 2018. The decision was reserved, and we continue to await the result. In the interim, PPCA continues to receive 'on account' payments of subscription television licence fees on the basis of the pre-existing agreement. We will continue to provide stakeholders with updates as the matter progresses.

Communications

PPCA was in regular communication with its artists, licensors and licensees throughout 2017/18, via email, newsletters, web, social media, sponsorships and a presence at various conferences and events. PPCA continually encourages artists and labels to register with PPCA to ensure they are adequately compensated when their music is used by businesses.

2017/18 was a great year for Australian music both at home and abroad and PPCA continued to do all it could to support our local artists and the industry via maintaining and developing relationships with specific music industry bodies and events, sponsoring new and established music initiatives, speaking at industry seminars, participating in education programs and advertising at numerous music industry events and in music related media.

Examples include:

- In 2018 PPCA was pleased to again sponsor the Breakthrough Independent Artist of the Year Award at the AIR Independent Music Awards in Adelaide. It was the fourth consecutive AIR Awards that PPCA has provided sponsorship of the Breakthrough Independent Artist of the Year category, and Arnhem Land hip hop artist Baker Boy was a worthy recipient;

- PPCA sponsored the Breakthrough Artist award at The 32nd Annual ARIA Awards with Apple Music, which was awarded to Sydney artist Ruel. It was the eighth consecutive year PPCA sponsored the award;

- PPCA's longstanding support of the Australian Music Prize (the AMP) continued in 2018. PPCA provided the major prize of \$30,000 to the

winner of The Australian Music Prize, Zambian-born, Sydney-based rapper Sampa Tembo, aka Sampa The Great. The announcement was made at the 'AMPed Up in Conversation' lunch held in Melbourne Town Hall, and featured an insightful Q and A session with Ed Sheeran's manager, Stuart Camp;

- On the 27th March 2018, PPCA and APRA AMCOS held an event at Parliament House in Canberra for the Parliamentary Friends of Australian Music (#PFOAM) titled Rock the House. The delegation, which included musicians, songwriters and industry representatives, came together to celebrate the important role music plays in Australian culture and to stress the importance of creators' rights. MPs, senators and their staff were treated to performances by John Paul Young, Kasey Chambers, Ian Moss, and All Our Exes Live in Texas, as well as hearing about key issues affecting the music industry including: protection of creators' rights, the value of copyright, the importance of local content, supporting Australia's music micro-businesses, and Australia's global music export potential;

- PPCA, in-conjunction with AIR and Sounds Australia, sought expressions of interest from Australian independent labels to take part in an Australian delegation to the American Association of Independent Music's (A2IM's) "Indie Week" which took place in New York City from 18th – 21st June. "Indie Week" is an invitation-only conference for record labels and digital music companies with a strong focus on the exploitation of master recordings, licensing, networking and digital revenue streams;

- In September 2018, in conjunction with ARIA, Clubs NSW, AHA NSW and APRA AMCOS, PPCA held an event in Sydney for the NSW Parliamentary Friends of Australian Music. NSW state representatives were treated to performances by William Barton, Leah Flanagan, William Crighton, KLP, and Icehouse. The event provided an opportunity for the industry to remind parliamentary representatives and their advisers of the economic and cultural contribution of the music industry to NSW, and call on the NSW Government to support and invest in the contemporary music industry.

PPCA proudly presented and participated in several events on the ARIA Week schedule.



In Nov 2018, PPCA staff took part in AusMusicTShirtDay. Held as part of AusMusicMonth, music fans around the country celebrated their favourite acts, both old and new by sporting their merchandise on the day. The initiative also raised funds for Support Act, the music industry's benevolent fund, which provides assistance to music professionals who are facing hardship due to illness, injury or some other crisis that impacts on their ability to work. For more information on Support Act, visit www.supportact.org.au

In partnership with Support Act and AccessEAP, PPCA presented the Managing Mental Health workshop on 21 November at Studios 301. The practical and informative session was run by trained clinicians with experience in providing a service to the music industry. Attendees received information about identifying the signs and symptoms of common mental health issues, learned how these can be managed, what can be done to help friends and colleagues, and how to ensure one's own self-care.

For the first time, PPCA and the Golden Age Cinema collaborated by putting on two showcases as part of the ARIA Week Line up. On November 22, Fascinator was welcomed to the stage to transform the room with his eclectic psychedelic stylings. On November 24, Gordi graced the stage after embarking on a massive Australian tour with Sam Smith.

In 2018 PPCA continued to communicate with business operators on the benefits of playing music, promoting awareness of the appropriate licences and ensuring that information on music licensing was readily available. This was done by liaising with peak industry bodies, advertising in association publications and trade magazines, securing relevant editorials and supporting industry events; all of which strengthened PPCA's presence among the business community. These key industry bodies include the Australian Hotels Association, Restaurant & Catering, the various Club associations and the Australian Retailers Association.

During the period, PPCA has continued to produce a number of newsletters including "On the Record"

for registered artists and licensors and "In the Loop" for all licensees.

PPCA also continued to embrace social media, and has steadily grown its presence on both Facebook and Twitter, giving additional means of connecting with both recording artists, labels and the industry more broadly. PPCA keeps all parties informed by providing up-to-date information on PPCA's activities, all permanently made available on our comprehensive website at www.pcca.com.au

Code of Conduct

PPCA continues to subscribe to the voluntary Code of Conduct for Copyright Collecting Societies, which it jointly developed with other Australian collecting societies in 2001. Each year the compliance of each society (including PPCA) is independently reviewed and assessed by an independent Code Reviewer (currently the Hon Kevin Lindgren AM, QC). Every three years the operation of the Code itself is also subject to review. Dr Lindgren completed and published his report on compliance for the 2017/18 financial year on 10 December 2018.

A copy of the current Code, together with copies of all reports issued by the Code Reviewer, since the Code's inception in 2002 (both in respect of annual compliance by the societies with the Code or the triennial reviews of the Code itself) can be found on the PPCA website, with links from the foot of each page.

PPCA is pleased to advise that, in each review to date, it has found to be complying with the terms of the Code.

On 25 August 2017 the Bureau of Communications and Arts Research ('BCAR'), within the Department of Communications and the Arts, announced its appointment to undertake a review of the Code of Conduct for Copyright Collecting Societies, and called for public submissions. PPCA engaged with BCAR throughout the course of this review, and BCAR produced a draft report in February 2018. At the time of writing, BCAR's final report has not been published but we expect that it will be made available soon. We anticipate that changes to the Code proposed in the draft report will be made to take effect from

1 July 2019, thus being subject to first compliance review from July 2020. The overall impact of these changes will be assessed as part of the next triennial review.

Advocacy

PPCA continues to advocate strongly for the rights of creators, and works to ensure that lawmakers understand that copyright protection underpins the capacity for creators to develop and sustain meaningful careers and reasonable remuneration.

Much time during 2017/18 was spent consulting with the Government to ensure that our elected representatives understood the importance and potential impact of the recommendations relating to 'safe harbours' arising from the Productivity Commission report into intellectual property arrangements. Consequently we were very pleased when, in December 2017, the Government introduced a revised Bill on safe harbours that limited its extension to educational institutions, libraries, archives, key cultural institutions, and organisations assisting disabled persons. The Copyright Amendment (Service Providers) Bill 2017 passed both Houses on 28 June 2018, making Australia one of the first jurisdictions to avoid the extension of safe harbour after a concerted campaign by the digital service providers and their allies.

2017/2018 also saw further consultation on other areas of copyright reform, particularly in the area of copyright 'exceptions'. In March 2018 the Department of Communications and the Arts issued a consultation paper on potential copyright reform, focusing on the three areas of (a) flexible exceptions; (b) contracting out of exceptions; and (c) access to orphan works. Relevant materials, including high level summaries from various round-table meetings, are currently available at <https://www.communications.gov.au/have-your-say/copyright-modernisation-consultation>. PPCA continues to collaborate with the Department of Communications & the Arts, content users, other creator representative groups and policy makers to ensure that any amendments align with a policy framework that is understanding and respectful of the rights of creators, and fit for purpose in a rapidly changing environment.

The year ahead...

We expect that - in line with recent years – 2019 will prove to be another very busy period for PPCA.

We anticipate that the Full Federal Court will deliver its decision on the Subscription Television Broadcast Licence Scheme, at which time the Scheme will either be returned to the Copyright Tribunal for further consideration or implemented in line with the existing Tribunal order.

We will consider any recommendations arising from the BCAR's final report on the Collecting Societies Code of Conduct and work collaboratively with the other societies to make any necessary changes to the voluntary Code.

We will continue our extensive preparations for the imminent launch of OneMusic Australia, and transition a number of experienced PPCA licensing staff into new roles at OneMusic.

On the licensor and artist side we will be working with those stakeholders to successfully launch our online portal and provide them with a more streamlined means of accessing their distribution reports and statements, and improving their payment arrangements.

We will continue to advocate for sound recording creators and their business partners, particularly in the area of copyright reform, to ensure that they benefit from adequate copyright protection, and remain committed to achieving fair returns for creators and those who support and invest in them.

For further ongoing updates on all PPCA activities, please visit our website www.pcca.com.au where you can access our news items and newsletters, or follow us on Facebook www.facebook.com/ppca.official and Twitter www.twitter.com/ppca.



16 Case study

87% of Australian Small-Medium Businesses agree that playing music in the workplace increases staff morale and creates a better working environment.

Australian businesses have spoken – while listening to music in the office is a pleasure, it can also have a positive effect on workers’ productivity which can often result in a better atmosphere for clients/customers.

According to research from PPCA (Phonographic Performance Company of Australia), 87% of Australian Small-Medium Businesses agree that playing music in the workplace increases staff morale and creates a better working environment.

Furthermore, 85% of respondents said that when music is being played in the workplace it can help to relieve tension and awkward silences while 75% also believe it helps increase productivity and team bonding.

Dan Rosen, Chief Executive Officer of PPCA said “We all know that music has the power to move us. These findings offer further proof that playing music in your business is beneficial for the productivity of your employees and therefore directly helps your bottom line.”

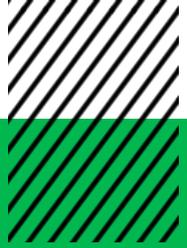
The study also revealed that 85% of the Aussie SMBs agree that music creates a better atmosphere for their clients with more than half of those businesses surveyed also agreeing that playing music for clients/customers increases sales and repeat business.

Put simply if music played in your establishment is enjoyed by a customer then it is likely that this positive response will be associated with your product, environment or experience – which is what every successful business needs. These results demonstrate that playing music can encourage your customers to stay longer, spend more and visit more often.

ABOUT THE RESEARCH

Conducted by Nine Rewards, the study was carried out among 500 Australian nationally representative small-medium businesses. The survey was distributed throughout Australia including both capital city and non-capital city areas. Fieldwork was conducted from Wednesday 22 April, 2015 to Wednesday 6 May, 2015. The study was conducted online among members of a permission-based panel and after interviewing, data was weighted to the latest population estimates sourced from the Australian Bureau of Statistics.

50 Most Played Artists



1. P!nk

2. Ed Sheeran 3. Bruno Mars 4. Post Malone
5. Shawn Mendes 6. Taylor Swift 7. Camila Cabello
8. Hailee Steinfeld 9. Maroon 5 10. Dua Lipa
11. Vance Joy 12. Selena Gomez 13. Liam Payne 14. Macklemore
15. Jessica Mauboy 16. Rudimental 17. Imagine Dragons
18. Justin Timberlake 19. Sam Smith 20. David Guetta 21. Rita Ora
22. Charlie Puth 23. Marshmello 24. Justin Bieber 25. The Weeknd
26. Niall Horan 27. Kesha 28. Zedd 29. Khalid 30. Portugal. The Man
31. Calvin Harris 32. INXS 33. The Chainsmokers 34. Lorde
35. Eminem 36. Jonas Blue 37. Zayn 38. Peking Duk 39. U2 40. Avicii
41. DJ Khaled 42. PNAU 43. Sheppard 44. Lady Gaga 45. Sam Hunt
46. Lauv 47. Clean Bandit 48. Michael Jackson 49. Demi Lovato
50. Guy Sebastian

PPCA Website FAQ's

nder File Edit View Go Window Help

Sat 6:23 PM

PPCA - Linking Business to Music

Not Secure | www.pcca.com.au

Real Music · Real Artists · Real Impact

website search

ABOUT US | MUSIC USERS | ARTISTS | LABELS | ONE MUSIC | NEWS | CONTACT

MUSIC USERS
Do you play music in your business?
Find out more

ARTISTS
Are you an Australian recording artist?
Find out more

LABELS
Do you hold rights in a sound recording?
Find out more

OneMusic Australia Update
Licence holders are encouraged to participate in the consultation process.
Read more

Events & Festivals Tariff
Outcome of the review of PPCA's tariffs covering Events & Festivals. New Tariffs commencing 1 July, 2012.
Read more

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Callouts:

- Where does the money go?
- What is the difference PPCA and APRA AMCOS?
- How do I register?
- What is OneMusic Australia?
- What services does PPCA provide?
- What is the PPCA Performers' Trust?
- How do I get a licence?
- How much do licences cost?
- How are business licence fees determined?
- What is the 'collecting' societies code of conduct and where can I find more about it?

PPCA Performers Trust

PPCA Trust Activities

Since its inception, PPCA has funded and co-administered with the Musician's Union and the Media Entertainment and Arts Alliance (formerly Actor's Equity) the "PPCA Trust". The Trustees during the period 1 July 2017 – 30 June 2018 were George Ash, Dan Rosen, Patricia Amphlett, and Jim Glaister.

In exercising their powers pursuant to the provisions of the Trust, the Trustees have the power to pay or to apply the Trust Fund to or for the benefit of such beneficiaries as the Trustees in their absolute discretion from time to time determine in respect of one or more of the following purposes:

1. performance at concerts at or for charitable institutions such as hospitals or homes for the aged; or,
2. scholarships for the promotion and encouragement of musical and theatrical education; or
3. the promotion and encouragement of the performing arts to the general public; or, in particular,
4. the aid or assistance of any beneficiary who in the opinion of the Trustees is unable to adequately maintain herself/himself by her/his own exertions and other income.

Total funds provided since creating the Trust have been \$2,747,633 (up to 30 June 2018).

In the 2017-2018 year, four Trust meetings were held and 80 applications were put to the Trustees. Of these, 37 were approved totaling \$95,068. Of the successful applications 32 related to further education and research; and 5 to festivals, live music and local

The names of the recipients are as follows:

Alexander Rodrigues
Allison Wright
Andrew Ramsey
Angela Little
Ashlee Woodgate
Bankstown Youth Development Service
Charlotte Merz
Chloe Higgins
Clare Gorton
Daisy Ou
David Farrell
Doug Fletcher
Edith Yam
Emily Frazer
Evan Atwell-Harris
Gerald Andrews
Greg Jansen
Hamish Strathdee
Harry Hart
Jasmine Ealden
Jenna Dearness-Dark
Jugglers Art Space Inc
Julia Watson
Katerina Pshenichner
Kelsey Cotton
Marianna Grynychuk
Mark Bruwel
Maryann Wright
Mendoza Tango Quartet
Michael Petruccelli
Monique Flanagan
Musicians Union of Australia
Natalya Czernicziv
Penelope Ikingier
Piera Dennerstein
Rubiks Collective
Wayward Brass
Zoe Drummond

“

My name is Kelsey Cotton and I was recently awarded an Individual Development Grant from the PPCA Performers' Trust to aid my participation in the Summer Institute of Contemporary Performance Practice (SICPP) Program at the New England Conservatory in Boston, Massachusetts.

I am so very grateful for the assistance awarded me by the PPCA Performers' Trust.

Kind Regards and Sincere Thanks,

”

“

My parents in Sydney just informed me of the \$3000 grant your board has awarded me. I want to say thank you so very much! Not only has the support been a wonderful energy boost and a vote of confidence, but also a financial boost - I have calculated that this money will help pay for a large part of my food and transport costs for the rest of my degree, which is an incredible safety net.

I will send through a report and clips of my performing when I have them to share my progress with the Trust!

Please pass on my heartfelt thanks to the board and those involved in making this decision. Philanthropic support is such a crucial and life-giving gift for an artist like myself. This morning I read

the Australian Arts Council's economic report on professional artists which articulated this too. I take my role as a storyteller through text and song very seriously and will do you proud!

Kind regards, ”

“

Thank you again for your financial support of my grant to attend the Miami Music Festival in Florida. The experience has been better than I could've hoped for and I have taken away so many positive experiences for my future as an artist. The festival runs for 2 months in total and holds nearly 70 events with world-class faculty and students.

Attending the Piano Institute I had opportunities to perform as a soloist, a chamber musician and a symphonic musician. I had the highest level of instruction from my teachers and have gained many ideas about my own classical music festival in Australia in the future.

My attendance was extremely beneficial and rewarding, and I'm very grateful to the Foundation for their assistance in helping me get here. I was unsuccessful in receiving any other sources of funding which makes your assistance even more significant and appreciated.

Kindest regards ”

“

I received a pleasant surprise in the mail and I want to express my sincere gratitude for the Trustees' huge generosity. I am forever indebted to your kindness and will most definitely use this grant for the benefit of growing artistically and musically.

Thank you for investing your financial resources into the Arts and for supporting young ambitious musicians such as myself philanthropically. Your support goes a long way to supporting our passion to share a universal language which transcends all barriers and unites every individual. ”

“

I wanted to extend my deepest thanks for your support this year and update you on my progress.

On May 11th, 2018, I graduated from the Manhattan School of Music with a Master of Music being conferred upon me. The support of PPCA played an integral role in making it possible to complete my studies at the Manhattan School of Music. This past year was an incredible time of growth for me as an artist. My most recent performances include the role of Miss Jessel in Manhattan School of Music's production of Turn of the Screw by Benjamin Britten.

I also appeared in the role of Violet in Ned Rorem's opera A Childhood Miracle, with the Manhattan School of Music Opera Theatre. My concert work included appearing as a soloist in the Singer's and Pianists Seminar as part of

the Manhattan School of Music concert series. In March 2018 I had the incredible honour of representing the Manhattan School of Music as part of their Outreach and Touring program. I wrote and performed a one woman theatre piece entitled "The Story of Opera: An Introduction." It toured to schools within the Metropolitan area in New York and was received with great success.

Upon graduating I intend to undertake further specialised study at the Chautauqua Voice Institute in New York for a second season and the Bel Canto Vocal Program in Tuscany. ”

Special Purposes Finance Report

For the financial year ended 30 June 2018

Director's report

**Auditor's independence
declaration**

Annual Financial report

- Statement of profit or loss
and other comprehensive
income
- Statement of financial position
- Statement of cash flows
- Statement of changes in cash
flows
- Notes to the financial statements

Directors' declaration

Independent auditor's report

—



Director's report

For the financial year ended 30 June 2018

The directors of Phonographic Performance Company of Australia Limited submit herewith the annual financial report of the company for the financial year ended 30 June 2018. In order to comply with the provisions of the Corporations Act 2001, the directors report as follows:

Information about the directors and senior management

The names and particulars of the directors of the company during or since the end of the financial year are:

NAME	PARTICULARS
George William Ash	President, Record Company
Elizabeth Ann Blakey	(Alternate for Niklas Nordstrom) Business Affairs Director, Record Company
David William De Barran Cullen	Director, Management Company
Karen Ann Don	(Alternate for George William Ash); Director, Legal & Business Affairs, Record Company
Denis Anthony Handlin	Chairman and CEO; Australia and New Zealand, President: Asia, Record Company
Timothy David McGee	Managing Director, Record Company
Chloe Martin	(Alternate for Denis Handlin); Manager, Legal & Business Affairs, Record Company
Belinda Morrison	Independent Artist
Niklas Erik Nordstrom	Managing Director, Record Company
Gordon James Pitt	(Alternate for Denis Handlin); Legal & Business Affairs, Record Company
Joshua Jon Pyke	Independent Artist
Matthew Ian Rogers	Chief Operating Operator, Record Company
David Andrew Vodicka	Managing Director, Record Company

The above named directors held office during the whole of the financial year and since the end of the financial year, except for:

Chloe Martin	Appointed 26 June 2018, Resigned 28 June 2018
Timothy David McGee	Resigned 30 June 2018
Matthew Ian Rogers	Appointed 1 July 2018





Company secretary Ms Lynne Maree Small, Certified Practising Accountant, held the position of company secretary of Phonographic Performance Company of Australia Limited during and since the end of the financial year. She joined Phonographic Performance Company of Australia Limited in 1996 and was appointed company secretary on 16 May 1997.

Principal activities The principal activity of the company in the course of the financial year was acting for the copyright owners in the licensing throughout Australia of the broadcast, communication and public performance of sound recordings and music video clips.

During the financial year there was no significant change in the nature of those activities.

Review of operations

The company's results are fairly static in the amount to be distributed to Copyright owners as compared with the previous year. The results of the operations of the company during the year were not, in the opinion of the directors, substantially affected by any item, transaction or event of a material and unusual nature.

The company's distribution to its licensors in relation to the current year was \$42,819, 540 (2017: \$43,101,148).

The company's results for the financial year ended 30 June 2018 was a profit of \$nil (2017: \$nil). During the year ended 30 June 2017 the company executed a memorandum of understanding with the Australasian Performing Right Association Limited (APRA), in respect of an initiative under which APRA will be appointed the exclusive representative of PPCA for the purpose of offering a single licence for the public performance of sound recordings and musical works. This joint licence initiative is expected to launch during the second half of 2019

Significant changes in state of affairs

There were no significant changes in the state of affairs of the company during the financial year.

Matters subsequent to the end of the financial year

There has not been any matter or circumstance occurring subsequent to the end of the financial year that has significantly affected, or may significantly affect, the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

Future developments

Disclosure of information regarding likely developments in the operations of the company in future financial years and the expected results of those operations is likely to result in unreasonable prejudice to the company. Accordingly, this information has not been disclosed in this report.

Environmental regulations

The company's operations are not subject to any particular and significant environmental regulations under any State or Federal laws.

Dividend

The company is a not-for-profit company and is prohibited from paying a dividend by its constitution.

Indemnification of officers and auditors

During the financial year, the company paid a premium in respect of a contract insuring the directors of the company (as named above), the company secretary, Lynne Maree Small, and all executive officers of the company and of any related body corporate against a liability incurred as such a director, secretary or executive officer to the extent permitted by the Corporations Act 2001. The contract of insurance prohibits disclosure of the nature of the liability and the amount of the premium.

The company has not otherwise, during or since the financial year, except to the extent permitted by law, indemnified or agreed to indemnify an officer or auditor of the company or of any related body corporate against a liability incurred as such an officer or auditor.

Distribution

The annual surplus to be distributed in accordance with the Company's distribution policy is \$42,819,540.

Directors' meetings

The following table sets out the number of directors' meetings held during the financial year and the number of meetings attended by each director (while they were a director). During the financial year, 5 board meetings were held.

BOARD OF DIRECTORS	ELIGIBLE TO ATTEND	ATTENDED
George William Ash	6	6
Elizabeth Blakey (alternate)	5	4
David William De Barran Cullen	6	4
Karen Ann Don (alternate)	-	-
Denis Anthony Handlin	6	-
Timothy David McGee	6	5
Chloe Martin	1	1
Belinda Morrison	6	6
Niklas Erik Nordstrom	6	1
Gordon James Pitt (alternate)	6	4
Joshua Jon Pyke	6	4
Matthew Ian Rogers	-	-
David Andrew Vodicka	6	6

Proceedings on behalf of the Company

No person has applied to the Court under section 237 of the Corporation Act 2001 for leave to bring proceedings on behalf of the company, or to intervene in any proceedings to which the company is a party, for the purpose of taking responsibility on behalf of the company for all or part of those proceedings.

No proceedings have been brought or intervened in on behalf of the company with leave of the Court under section 237 of the Corporation Act 2001.

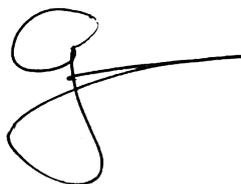
Auditor's independence declaration

The auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out on page 5 of the annual report.

This directors' report is signed in accordance with a resolution of directors made pursuant to section 298(2)(a) of the Corporations Act 2001.

On behalf of the Directors

George William Ash
Director
Sydney, 2 October 2018



Auditor's independence declaration

For the financial year ended 30 June 2018



**TO THE DIRECTORS OF PHONOGRAPHIC PERFORMANCE COMPANY OF
AUSTRALIA LIMITED
ABN 43 000 680 704**

I declare that to the best of my knowledge and belief, during the year ended 30 June 2018 there have been no contraventions of:

- i. the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

Melina Alexander

M A ALEXANDER
Partner

PITCHER PARTNERS
Sydney

2 October 2018



Statement of profit or loss and other comprehensive income

For the financial year ended 30 June 2018

5. Revenue and other income

	Note	2018 \$	2017 \$
Revenue	5	50,295,480	50,392,599
Subscription fees paid or payable to the International Federation of Phonographic Industry		(291,180)	(273,785)
Employee benefits expense		(3,944,005)	(3,747,295)
Depreciation and amortisation expense		(461,642)	(424,186)
Occupancy expense		(208,345)	(198,282)
Distribution to licensors		(42,819,540)	(43,101,148)
Legal expenses		(163,864)	(231,992)
Other expenses		(2,406,904)	(2,415,911)
Profit before tax	6	-	-
Income tax expense	4(c)	-	-
Profit after income tax		-	-
Other comprehensive income		-	-
Total comprehensive income for the year		-	-

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes.



Statement of financial position

For the financial year ended 30 June 2018

		2018 \$	2017 \$
Current assets			
Cash and cash equivalents	14(a)	1,771,443	1,754,729
Trade and other receivables	7	6,854,542	6,297,640
Other financial assets	8	47,592,801	47,092,801
Total current assets		56,218,786	55,145,170
Non-current assets			
Property, plant and equipment	9	1,159,341	1,295,060
Total non-current assets		1,159,341	1,295,060
Total assets		57,378,127	56,440,230
Current liabilities			
Trade and other payables	10	56,723,205	55,832,013
Provisions	11	530,549	501,881
Total current liabilities		57,253,754	56,333,894
Non-current liabilities			
Provisions	11	124,364	106,327
Total non-current liabilities		124,364	106,327
Total liabilities		57,378,118	56,440,221
Net assets		9	9
Equity			
	12	9	9

Statement of change in equity

For the financial year ended 30 June 2018

	Share capital \$	Retained earings \$	Total \$
Balance as at 1 July 2016	9	-	9
Total comprehensive income for the year	-	-	-
Balance as at 30 June 2017	9	-	9
Total comprehensive income for the year	-	-	-
Balance as at 30 June 2018	9	-	9

The above statement of changes in equity should be read in conjunction with the accompanying notes.



Statement of cash flow

For the financial year ended 30 June 2018

	Note	2018 \$	2017 \$
Cash flows from operating activities			
Receipts from customers		53,947,494	53,962,056
Payments to suppliers and employees		(11,041,174)	(11,275,623)
Distributions to licensors		(43,124,282)	(37,934,139)
Net cash (used in)/provided by operating activities	14(b)	(217,962)	4,752,294
Cash flows from investing activities			
Interest received		1,060,599	1,084,149
Payments for plant and equipment		(325,923)	(117,946)
Net (payments for) from term deposits		(500,000)	(5,500,000)
Net cash provided by/ (used in) investing activities		234,676	(4,533,797)
Net increase in cash and cash equivalents		16,714	218,497
Cash and cash equivalents at the beginning of the financial year		1,754,729	1,536,232
Cash and cash equivalents at the end of the financial year	14(a)	1,771,443	1,754,729

The above statement of changes in equity should be read in conjunction with the accompanying notes.

Notes to the financial statement

For the financial year ended 30 June 2018

1. General information

Phonographic Performance Company of Australia Limited (the company) is an unlisted public company limited by shares, incorporated and operating in Australia. The financial statements are presented in Australian dollars.

The financial statements were authorised for issue by the directors on 26th September 2018.

2. Basis of preparation

Phonographic Performance Company of Australia Limited applies Australian Accounting Standards - Reduced Disclosure Requirements as set out in AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from the Reduced Disclosure Requirements

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB), other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001. These financial statements do not comply with International Financial Reporting Standards as issued by the International Accounting Standards Board ('IASB').

The company has adopted all of the new, revised or amending Accounting Standards and Interpretations issued by the AASB that are mandatory for the current reporting period. Any new, revised

or amending Accounting Standards and Interpretations that are not yet mandatory have not been early adopted.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial report, except for the cash flow information, has been prepared on an accruals basis and is based on historical cost. Cost is based on the fair values of the consideration given in exchange for assets.

3. Critical accounting judgements and key sources of estimation uncertainty

In the application of the company's accounting policies, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the

estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The following judgements have been applied:

Net current asset deficiency

As at 30 June 2018 the company has a net current asset deficiency of \$1,034,968 (2017: \$1,188,724). Included in the company's current liabilities are aggregate amounts representing the licence fees received in advance of \$7,956,613 (2017: \$7,647,313) and amounts payable to licensors of \$42,862,544 (2017: \$43,167,286).

While the amount payable to the licensors will be settled in December 2018, the licence fees received in advance will be used to support the operations of the company in the next financial year with only the surplus forming part of the amount which will be distributed to the licensors in relation to the financial year ending 30 June 2018.

Consequently, the net current asset deficiency position at the 30 June 2018 is due to the nature of the business and does not highlight an issue relating to the going concern assumption of the company.

4. Summary significant accounting policies

The following significant accounting policies have been adopted in the preparation and presentation of the financial report:

(a) Goods and services tax

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of

expense; or

ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables. Cash flows are included in the statement cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(b) Revenue

Revenue is measured at the fair value of the consideration received or receivable. Revenue is brought to account over the terms of the licences issued on the following basis:

-Public performance licence fees are normally issued for a period of one year, although shorter periods are accommodated. In all cases licence fees are payable in advance. Income is brought to account on a monthly basis over the life of the contract.

-Broadcast licences are issued for various terms - income is brought to account on a monthly basis over the life of the contract.

-Revenue from the disposal of other assets is recognised when the entity has passed control of the other assets to the buyer.

Interest revenue

Interest revenue is accrued on a time basis, by reference to the principal outstanding and at the effective interest rate applicable, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to that asset's net carrying amount.

(c) Income tax

The company prepares its income tax returns on the basis that it acts

as agent for the copyright holders that it represents. As such, it does not derive income on its own account. Rather, it is entitled under its constituent document to be reimbursed for expenditure incurred in the course of its activities. The basis of assessment has been agreed with the Australian Taxation Office.

The net effect of temporary and permanent differences arising from expenditure incurred by the company is passed on to the recipients of the royalties collected.

(d) Cash and cash equivalents

Cash comprises cash on hand and demand deposits. Cash equivalents are short-term, highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value and have a maturity of three months or less at the date of acquisition. Deposits with a maturity of greater than three months from the date of acquisition are classified as other financial assets.

(e) Financial assets

Other financial assets are classified into the following specified categories: 'loans and receivables'. The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

(f) Property, plant and equipment

Property, plant and equipment are stated at cost less accumulated depreciation and impairment. Cost includes expenditure that is directly attributable to the acquisition or construction of the item. In the event that settlement of all or part of the purchase consideration is deferred, cost is determined by discounting the amounts payable in the future



to their present value as at the date of acquisition.

(f) Property, plant and equipment continued

Depreciation is provided on property, plant and equipment.

Depreciation is calculated on a straight-line basis so as to write off the net cost or other revalued amount of each asset over its expected useful life to its estimated residual value.

Leasehold improvements are depreciated over the period of the lease or estimated useful life, whichever is the shorter, using the straight-line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, with the effect of any changes recognised on a prospective basis. The gain or loss arising on disposal or retirement of an item of property, plant and equipment is determined as the difference between the sales proceeds and the carrying amount of the asset and is recognised in profit or loss.

The following useful lives are used in the calculation of depreciation:

- Office furniture 5 to 10 years
- Office equipment 3 to 7 years
- Motor Vehicles 5 years
- Computer equipment 3 to 7 years
- Leasehold improvements 7 years
- Software 3 to 10 years

(g) Intangibles

IT development and software Costs incurred in developing products or systems and costs in acquiring software and licenses that will contribute to future period financial benefits through revenue generation and/or cost reduction are capitalised to software. Costs capitalised included external direct costs of materials and service and direct payroll and payroll rated costs of employees' time spent on the project. Amortisation is calculated on a straight-line basis from the date the asset is brought into use over periods generally ranging from three to ten years.

IT development costs include only

those costs directly attributable to the development phase and are only recognised following completion of technical feasibility and where the Company has an intention and ability to use the asset. IT development and software are included in property, plant and equipment.

(h) Leased assets

Operating lease payments are recognised as an expense on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

(i) Employee benefits

A liability is recognised for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably.

Liabilities recognised in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured as the present value of the estimated future cash outflows to be made by the company in respect of services provided by employees up to reporting date.

Defined contribution plans

Contributions to defined contribution superannuation plans are expensed when employees have rendered service entitling them to the contributions.

(j) Provisions

Provisions are recognised when the company has a present obligation (legal or constructive) as a result of a past event, it is probable that the company will be required to settle the obligation, and a reliable estimate can be made of the amount of the obligation.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that reimbursement will be received and the amount of the receivable can be measured reliably.

(k) Financial instruments issued by the company

Other financial liabilities

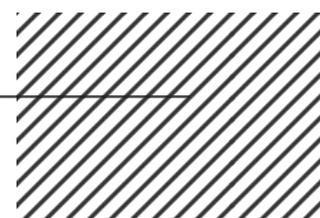
Other financial liabilities are initially measured at fair value, net of transaction costs.

Other financial liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

The effective interest method is a method of calculating the amortised cost of a financial liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability, or, where appropriate, a shorter period.



5. Revenue and other income	2018 \$	2017 \$
Revenue		
Licence fees	49,234,881	49,308,450
Interest revenue - other parties	1,060,599	1,084,149
Total Revenue	50,295,480	50,392,599
6. Profit for the year		
Other specific disclosures Profit for the year before income tax includes the following expense	2018 \$	2017 \$
Post employment benefits - defined contribution plans	356,854	354,156
Provision for doubtful debts	190,740	177,600
7. Trade and other receivables		
	2018 \$	2017 \$
Trade receivables	6,343,319	6,359,204
Allowance for doubtful debts	(637,148) 5,706,171	(713,366) 5,645,838
Prepaid expenses	170,838	134,111
Other licence receivables	139,519	136,974
Other receivables	838,014	380,717
	6,854,542	6,297,640
8. Other financial assets		
	2018 \$	2017 \$
Held-to-maturity financial assets	47,592,801	47,092,801
Cash on deposit		





	Office furniture at cost \$	Motor Vehicles at cost \$	software \$	computer equipment at cost \$	Leashold Improvements at cost \$	Total \$
Cost						
Balance at 1 July 2016	316,421	33,409	2,648,952	435,702	611,702	4,046,186
Additions	6,011	-	110,436	1,499	-	117,946
Disposals	-	-	-	-	-	-
Balance at 30 June 2017	322,432	33,409	2,759,388	437,201	611,702	4,164,132
Additions	-	-	242,509	83,414	-	325,923
Disposals	-	-	-	(28,576)	-	(28,576)
Balance at 30 June 2018	322,432	33,409	3,001,897	492,039	611,702	4,461,479
Accumulated depreciation						
Balance at 1 July 2016	(258,062)	(4,454)	(1,318,603)	(426,837)	(436,930)	(2,444,886)
Depreciation expense	(29,883)	(6,682)	(294,187)	(6,048)	(87,386)	(424,186)
Disposals	-	-	-	-	-	-
Balance as at 30 June 2017	(287,945)	(11,136)	(1,612,790)	(432,885)	(524,316)	(2,869,072)
Depreciation expense	(30,529)	(6,682)	(328,822)	(8,223)	(87,386)	(461,642)
Disposals	-	-	-	28,576	-	28,576
Balance at 30 June 2018	(318,474)	(17,818)	(1,941,612)	(412,532)	(611,702)	(3,302,138)
Balance at 30 June 2018	34,487	22,273	1,146,598	4,316	87,386	1,295,060
Net book value						
As at 30 June 2017	3,958	15,591	1,060,285	79,507	-	1,159,341

10. Trade and other payables**2018**
\$**2017**
\$

Trade and other payables	5,492,435	4,615,903
Lease equalisation provisions	-	83,505
Goods and services tax payable	411,613	318,006
Licence fees received in advance	7,956,613	7,647,313
Amounts payable to licensors	42,862,544	43,167,286
	56,723,205	55,832,013

11. Provisions**2018**
\$**2017**
\$

Current Employee benefits	530,549	501,881
Non-current Employee benefits	124,364	106,327

12. Issued capital**2018**
\$**2017**
\$

9 fully paid ordinary shares (2017: 9)

9

9

	2018		2017	
	No.	\$	No.	\$
Fully paid ordinary shares Balance at the beginning of the financial year	9	9	9	9
Balance at the end of the financial year	9	9	9	9

Fully paid ordinary shares carry one vote per share.

In accordance with the constitution of the company, no dividends are to be distributed to shareholders.

Three shares were cancelled in the year following a merger of two shareholders, in line with the company's constitution.



13. Capital and leasing commitments

Operating leases

Non-cancellable operating lease commitments

	2018 \$	2017 \$
Not longer than 1 year	488,457	364,672
Longer than 1 year and not longer than 5 years	463,452	-
Longer than 5 years and not longer than 10 years	-	-
	951,909	364,672

The company has no capital commitments at reporting date (2017: nil).

14. Notes to the statement of cash flows

(a) Reconciliation of cash and cash equivalents

For the purposes of the statement cash flows, cash and cash equivalents includes cash on hand and in banks and investments in money market instruments, net of outstanding bank overdrafts. Cash and cash equivalents at the end of the financial year as shown in the statement cash flows is reconciled to the related items in the statement of financial position as follows:

	2018 \$	2017 \$
Cash and cash equivalents	1,771,443	1,754,729



14. Notes to the statement of cash flows (continued)

(b) Reconciliation of profit for the year to net cash flows from operating activities

	2018 \$	2017 \$
Profit for the year	-	-
Depreciation and amortisation	461,642	424,186
Interest income received and receivable	(1,060,599)	(1,084,149)
Changes in assets and liabilities		
(Increase)/decrease in assets:		
Trade and other receivables	(556,902)	(168,762)
Increase/(decrease) in liabilities:		
Trade and other payables	891,192	5,580,474
Provisions	46,705	545
Net cash provided by/ (used in) operating activities	(217,962)	4,752,294

15. Key management personnel compensation

The aggregate compensation made to directors and other members of key management personnel of the company is set out below:

	2018 \$	2017 \$
Short-term employee benefits	1,189,824	1,209,116
Post-employment benefits	113,033	114,866
	1,302,857	1,323,982

16. Related party transactions

(a) Key management personnel compensation Details of key management personnel compensation are disclosed in note 15 to the financial statements.

(b) Transactions with other related parties and other related entities include entities with common control. Related entities include Australian Recording Industry Association Limited, Music Rights Australia Pty Limited and PPCA Performers' Trust Foundation.

Aggregate amounts receivable from other related parties are disclosed in note 7 to the financial statements. Amounts receivable from related parties are unsecured, non-interest bearing and are repayable at call.

Rental expense of \$92,438 (2017: \$90,217) was charged to Australian Recording Industry Association Limited. The rental cost is deemed to be under normal terms and conditions.

Clerical services expense of \$849,316 (2017: \$802,126) was charged to Australian Recording Industry Association Limited and Music Rights Australia Pty Limited.

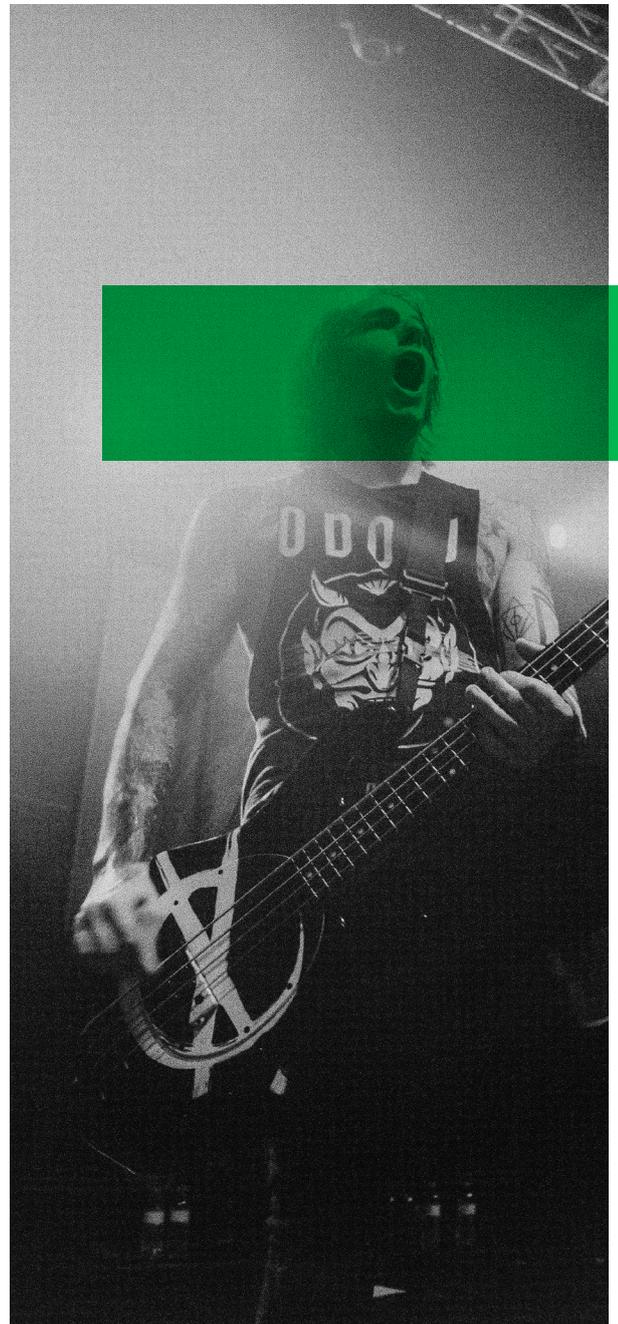
A grant of \$6,889 was paid to PPCA Performers' Trust Foundation (2017: Nil)

17. Subsequent events

There has not been any matter or circumstance, other than that referred to in the financial statements or notes thereto, that has arisen since the end of the financial year, that has significantly affected, or may significantly affect, the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

18. Company details

The registered office and principal place of business of the company is: Level 4, 11-17 Buckingham Street, Surry Hills, NSW 2010



Director's declaration

The directors of the company declare that:

1. The financial statements comprising the statement of profit or loss and other comprehensive income, statement of financial position, statement of cash flows, statement of changes in equity and accompanying notes, are in accordance with the Corporations Act 2001, and

(a) comply with Australian Accounting Standards - Reduced Disclosure Requirements and the Corporations Regulations 2001; and

(b) give a true and fair view of the company's financial position as at 30 June 2018 and of its performance for the year ended on that date.

2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors and is signed for and on behalf of the directors by:



George William Ash
Director

Sydney, 2 October 2018

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Phonographic Performance Company of Australia Limited “the Company”, which comprises the statement of financial position as at 30 June 2018, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors’ declaration.

In our opinion, the accompanying financial report of the Company, is in accordance with the Corporations Act 2001, including:

(a) giving a true and fair view of the Company’s financial position as at 30 June 2018 and of its financial performance for the year then ended; and

(b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Regulations 2001.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Company in accordance with the auditor independence requirements of the Corporations Act 2001 and the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 Code of Ethics for Professional Accountants “the Code” that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information

The directors are responsible for the other information. The other information comprises the information included in the Company’s directors report for the year ended 30 June 2018, but does not include the financial report and our auditor’s report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Management and Those Charged with Governance for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor’s Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company’s internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.



-Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.

-Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

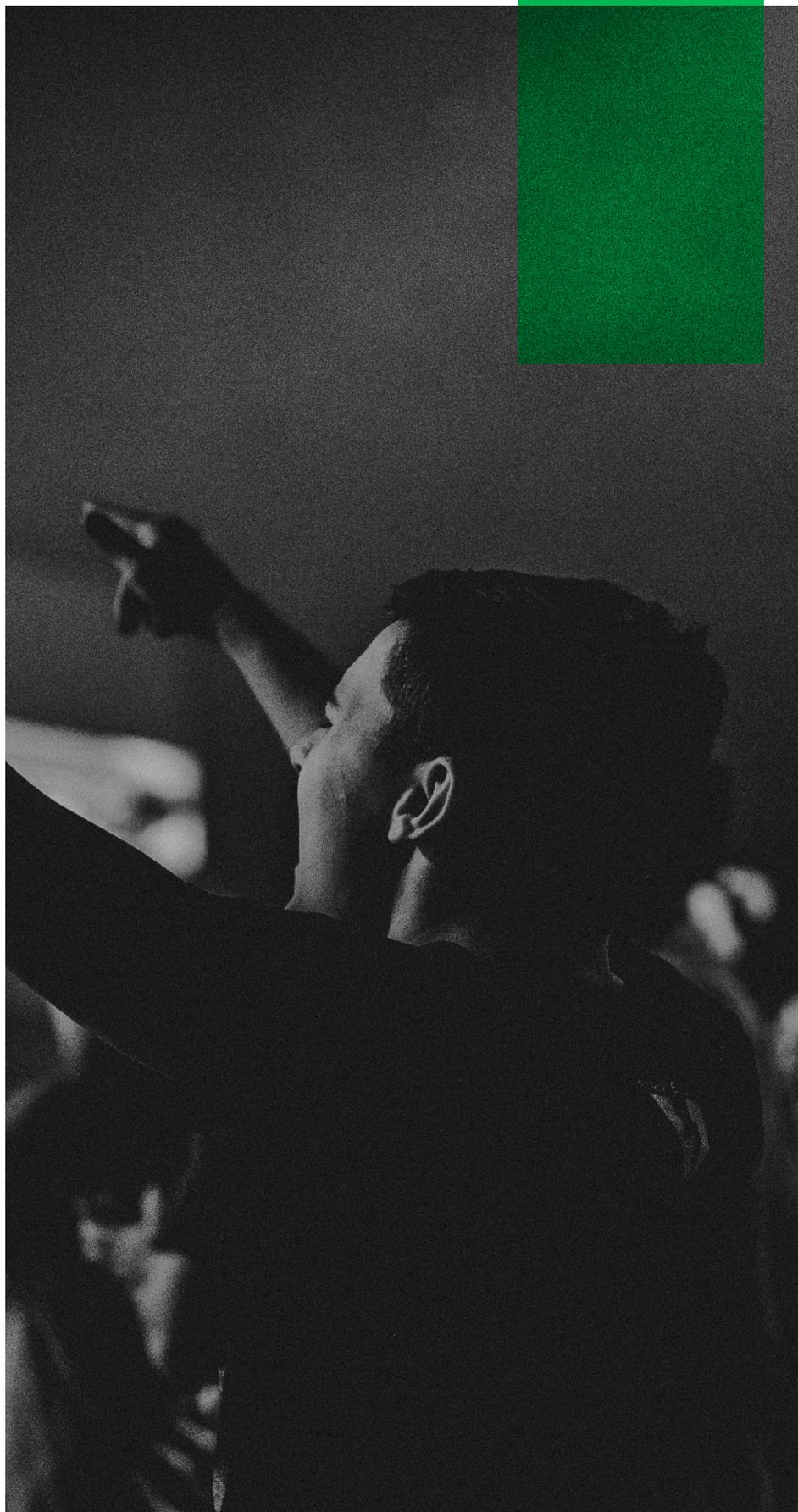
We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



M A ALEXANDER
Partner
2 October 2018

Pitcher Partner

PITCH PARTNERS
Sydney



PPCA Performers' Trust Foundation

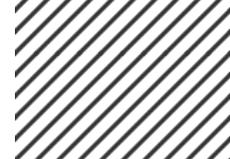
For the financial year ended 30 June 2018

	2018 \$	2017 \$
Current assets		
Cash and cash equivalents	48,803	132,566
Trade and other receivables	790	2,997
Other financial assets	150,000	150,000
Total current assets	199,593	285,563
Total assets	199,593	285,563
Current liabilities		
Trade and other payables	3,300	3,260
Grants allocated and unexpended at the end of the financial year held by trustess for beneficiaries	172,680	259,269
Total current liabilities	175,980	262,529
Total liabilities	175,980	262,529
Net assets	23,613	23,034
Funds		
Funds retained in the Trust	23,613	23,034
Total equity	23,613	23,034

The above statement of financial position should be read in conjunction with the accompanying notes.

Tariff categories

- A GENERAL LICENCES**
For the playing of protected sound recordings at fetes, garden parties, school, church or dance academy concerts; and during presentations or performances by motivational speakers (single event licences are available)
- B EVENTS AND FESTIVALS**
For the playing of protected sound recordings at festivals including arts, dance, fringe, food/wine, sporting, film and community festivals as well as eisteddfods, exhibitions, fashion shows and similar events.
- C CINEMAS (FILM EXHIBITORS) AND LEGITIMATE THEATRES**
For the public exhibition of films which include protected sound recordings as part of their soundtrack or for the playing of sound recordings as background music at theatres
- D DANCE STUDIOS, DANCE INSTRUCTORS, LINE DANCE INSTRUCTORS**
For the playing of protected sound recordings by dance studios, dance instructors and line dance instructors.
- DD LIVE PERFORMANCE GROUPS AND DANCE COMPANIES**
For the playing of protected sound recordings by live performance groups and dance companies
- E1 NIGHTCLUBS**
For the playing of protected sound recordings in a licensed venue for the purpose of dancing
- E2 DANCES AND DANCE PARTIES**
For the playing of protected sound recordings for the purpose of dancing at Dances or Dance Parties
- E3 BARS FOREGROUND MUSIC**
For the playing of protected sound recordings at a bar or similar venue as a predominant means of entertaining patrons
- E4 MUSIC EVENTS & FESTIVALS**
For the playing of protected sound recordings at any ticketed multi-act music event (or part thereof), where a sound recording is used in any form; or at a not-for-profit event solely for underage participants
- F MOBILE DJS**
For the playing of protected sound recordings by a Mobile DJ, or any other person using a Mobile DJ unit, in a venue that would not ordinarily require a PPCA licence
- FW MOBILE VJS**
For the public exhibition of music videos by a Mobile VJ, or any other person using a Mobile VJ unit, in a venue that would not ordinarily require a PPCA licence
- H HALLS**
For the playing of protected sound recordings as background musical entertainment in church, council, scout, town or other community halls.
- HM MUSIC ON HOLD**
For the playing of protected sound recordings (including from the radio or television) to telephone callers while they are waiting "on hold"



I	FACTORIES, INDUSTRIAL PREMISES AND OFFICES For the playing of protected sound recordings for employees in factories, industrial premises and offices, in areas of those premises that are not generally accessible to customers or members of the public
J	AUDIO JUKEBOXES For the playing of protected sound recordings through an audio jukebox
JO	AUDIO JUKEBOX OPERATORS For Audio Jukebox Operators that lease, hire or otherwise supply audio jukeboxes to venues and/or for general party hire
JW	VIDEO JUKEBOX OPERATORS For Video Jukebox Operators that lease, hire or otherwise supply video jukeboxes to venues and/or for general party hire
K	AMUSEMENT CENTRES, POOL ROOMS, SQUASH COURTS, SWIMMING POOLS, TEN PIN BOWLING CENTRES For the playing of protected sound recordings for the background musical entertainment of patrons at amusement centres, snooker/pool halls, squash centres, swimming pools, ten pin bowling centres and similar establishments. Continued overleaf.....
M	COMMERCIAL OR PROFESSIONAL PREMISES For the playing of protected sound recordings at art galleries, bars, beauty salons / spas, clubs, corridors, elevators, foyers, function rooms, funeral parlours, hairdressers, health/medical offices (eg doctors, dentists, chiropractors, massage therapists, osteopaths, physiotherapists), hotels, libraries, lounges, motels, museums, nail bars, reception areas, retail stores, taverns, zoos, and/or similar establishments. This tariff also covers the use of protected sound recordings for demonstration purposes in electrical, video/DVD rental and hi-fi stores.
MW	ELECTRICAL & HI-FI STORES For the public exhibition of music videos for demonstration purposes in electrical and hi-fi stores, and the electrical/home entertainment sections of department stores and other retail premises
N	SHOPPING CENTRES, PLAZAS, CONCOURSES For the playing of protected sound recordings as a general amenity, or as background music, for the entertainment of patrons, customers or other attendees; or as background music or accompaniment to exhibitions or displays in common areas of shopping centres, plazas and concourses
P	PUBLIC VEHICLES For the playing of protected sound recordings in public vehicles (e.g., aircraft, buses, charter boats, coaches, ferries, hire cars, light rail, monorail, ships, taxis, trains, trams)
R1	RESTAURANTS, CAFES For the playing of protected sound recordings in Restaurants/Cafes and similar establishments
R2	RESTAURANTS, RESTAURANT AREAS (HOTELS AND MOTELS) For the playing of protected sound recordings in Restaurants or Restaurant Areas operating within a hotel, motel, guest house or similar establishment offering accommodation as its primary function, and where the Restaurant or Restaurant Area is exclusively or primarily for the benefit of residents of that establishment and their guests (i.e. the Restaurant or Restaurant Area is not promoted to the general public).



S **SPORTS ARENAS, RACE TRACKS, SHOWGROUNDS, OUTDOOR AMUSEMENT PARKS**
For the playing of protected sound recordings as background musical entertainment at sports arenas, race tracks, showgrounds, speedways and similar venues and at outdoor amusement parks

SS **OUTDOOR RECREATIONAL AREAS**
For the playing of protected sound recordings as background musical entertainment at outdoor recreational or informal sporting areas, including beaches and parks.

U **SKATING RINKS**
For the playing of protected sound recordings as background musical entertainment, or as an accompaniment to skating, for patrons of roller skating and ice skating rinks.

V **FITNESS CENTRES, GYMNASIUMS, HEALTH CLUBS, SPAS, SOLARIUMS and similar establishments**
For the playing of protected sound recordings accompanying a Fitness Class conducted by a Fitness Centre employing fitness instructors, or a Freelance Fitness Instructor. (Tariff V1) or when used as a general amenity or as background music, for the informal entertainment of patrons in free weights areas, specialised exercise equipment areas, change rooms or other public areas of the Fitness Centre. (Tariff V2).

W **MUSIC VIDEOS - GENERAL**
For the public exhibition of music videos

WE **MUSIC VIDEOS - NIGHTCLUBS**
For the public exhibition of the visual component of music videos in nightclubs

WP **MUSIC VIDEOS - PUBLIC VEHICLES**
For the public exhibition of music videos in public vehicles including hire cars, taxis, aircraft, buses, charter boats, coaches, ferries, light rail, monorail, ships, trains and trams.

WR **MUSIC VIDEOS - RETAIL PREMISES**
For the public exhibition of music videos in shops, department stores and other retail premises

X **CONCERT VENUES**
For the playing of protected sound recordings as background musical entertainment (including during breaks in live performances) at concerts

Y **CONFERENCE ROOMS**
For the playing of protected sound recordings as a general amenity, or as background music, for the entertainment of conference delegates and other users of conference room facilities.

Z **BUSINESS COPYING LICENCE FOR SOUND RECORDINGS**
(supplement licence only – only valid in conjunction with a public performance licence)
To cover the electronic or physical copying of sound recordings by the licence holder from a licensed physical copy (e.g. a CD) or from a licensed electronic copy (e.g. an MP3 download purchased from a legal online music store) to either one electronic copy or one physical copy

Licence fees are calculated differently in each category (eg, fees may be flat fees per annum, fees per person or per machine, or fees determined by size of venue depending on category) – contact PPCA for full details. It is quite possible, depending on your needs, that you may have a licence with any number of Tariffs eg a hotel may have a number of bar areas (Tariff M), restaurants (Tariff R1), nightclubs (Tariff E1), gymnasium (Tariff V), and video jukebox (Tariff W).

PHONOGRAPHIC PERFORMANCE
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