



MUSICIANS MEET POLITICIANS AT FAIRPLAY 95 RECEPTION IN BRUSSELS TO URGE THEM FOR A FAIR COPYRIGHT TERM.

Brussels 1 April 2009 – At a reception at The Stanhope Hotel, Brussels, organised by UK music licensing company PPL and attended by musicians, MEPs, the Czech EU Presidency, the European Commission, Permanent Representatives and Council members, performers sent a clear message that they want a fair copyright term – fair in relation to other artists and fair in relation to the USA.

The musicians who attended – including Pat Halling (violinist on hundreds of recordings, including *All You Need Is Love*), Luis Cobos (conductor with 50 Platinum album awards) and Tom McGuinness (member of 1960s band Manfred Mann) – all urged the EU to adopt the Term of Protection Directive. They pointed out that 38,000 musicians from all over Europe and beyond had signed a petition calling for a fair copyright term.

The musicians thanked the Commission, which drafted the original proposal, and the Parliament, which voted through the proposal at their Legal Committee meeting in February.

They then called on the Council to approve the legislation so it can be adopted without any delay. At a recent COREPER meeting, the UK and a number of other governments voted against the proposal. Musicians are urging them to have a change of heart and support the legislation.

Speaking at the event, Dominic McGonigal, PPL's Director of Government Relations, said, "We are grateful to the European Commission and the European Parliament which have responded to the request from musicians for a fair copyright term. We now ask that the Council approves these proposals and so puts an end to second class status for performers in Europe. Musicians do not want to hear that this legislation has failed because of political wranglings over inconsequential technicalities."

The draft Term of Protection Directive, proposed by the Commission and voted by the Legal Committee, would give performers and producers a copyright term of 95 years. This would help to narrow the gap between the protection provided to performers and other creative people, such as composers, whose work is protected for their lifetime plus an additional 70 years. It would also create a level playing field with the USA, where sound

recordings are protected for 95 years from release. The Directive includes a use-it-or-lose-it clause so that artists can release their recordings themselves if their record company does not do so during the extended period. There is also a session musicians' fund which will ensure that session musicians benefit more from the extended term.

PICTURE

Pic left to right back row: Dominic McGonigal, Manuel Espinosa, Tom McGuinness, Pat Halling
front row: Manuel Medina Ortega, Jacques Toubon, Luis Cobos, Alicia Gill, Michael Cashman

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Editors' notes: PPL is the London-based music licensing company which licenses recorded music on behalf of 3,400 record companies and 38,000 performers in the UK. In addition, the company has 42 bilateral agreements with similar organisations around the world representing a further 3,400 record companies and 29,000 performers.

PPL collects domestic and international revenues from UK television and radio, digital and online media as well as public performance income.

All these revenues are distributed and paid to all record company and performer members. These include featured artists as well as session musicians, ranging from orchestral players to percussionists and to singers. PPL is a not-for-profit company. The costs of collecting, processing and distributing the licence fees are taken from the gross revenues that the company collects. There is no additional joining fee or administration charge.

PPL's other areas of operations include VPL, PPL Repertoire Database and PPL Video Store.