

Review Club

VOLUME 23 - Issue 5, 2010

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Management and the recession

Good communication is key to success



John Davidson,
Chairman,
NI Federation of Clubs

Clubs are exposed to the same economic problems as everyone else and so must take effective steps to address problems.

However in my time as a club official and Chairman of the N.I. Federation of Clubs I have found more often than not that a breakdown in communications can be at the heart of the problem.

Communication between the members, committee, the auditor; employees, suppliers, stocktaker, entertainers, service providers, bankers and insurance companies and anyone else involved with the day-to-day running of the club is essential.

Unless you establish good communications you cannot be fully assured that everyone understands the objectives and the ethos of the business.

Management committees are not always the most popular people in the world due to the decisions they have to make from time to time. However they are elected to manage

and that is what they must do regardless of who they offend. A succession of bad financial results leading to the insolvency of a club is essentially down to bad or misdirected management.

It is the duty of the management committee to do just that "manage".

Being a member of a management committee is often viewed as a thankless task, anyone who has been on a committee will tell you that. In fact a common problem facing clubs these days is finding people to stand for election.

As stated earlier the financial management of the club is of the utmost importance and should in all cases be prioritised.

What is management?

In the first place the club is required to comply with its constitution/rules and of course with the 1996 Clubs (NI) Order and Accounts Regulations, which in Northern Ireland is prescribed and quite different to the laws under which clubs in the remainder of the UK are required to operate.

Working to meet these requirements can bring the committee into dispute with the members who are not witness to the bigger picture.

In the current climate it is essential to safeguard what you already have. A quote often made is that those who prepare best suffer less. By that I mean you can be proactive by providing attractive and comfortable surroundings and a good standard of entertainment,

maintaining a balance between cost and quality. It is no good at all saving £50 to £100 on a band or entertainer if they are not going to attract members to attend your club - the more expensive act invariably puts numbers on the door.

The Federation continues to seek amendments to the Clubs Order and feel we have gone

some way to achieving our goal. It is recognised now, more than ever before, that without the social club infrastructure attached to each sports club, sport cannot financially survive. Moreover respective Government Ministers have recognised the important community dimension provided by clubs throughout Northern Ireland.

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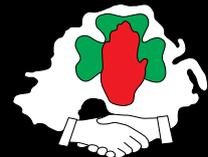
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Rules on contracts of employment

All staff must be issued with written details of their employment within two months of starting work.

Contracts of employment do not have to be in writing but under the 1996 Employment Rights Act (ERA), the most important part of the contract "the written statement of employment particulars" must be given to all new staff.

This applies to any staff member employed for longer than a period of two months. Existing staff are also entitled to request a similar written statement. New legal requirements are enacted regularly so it is advisable that a legal advisor

reviews the text of a written employment contract and/or of particulars before it is issued.

If the club does not provide the written statement the staff member may make a complaint to an employment tribunal within three months of the club failing to provide the statement. If there is no statement or if the statement is found to be incomplete or inaccurate the tribunal can award compensation of two or four weeks' pay capped at the statutory maximum. This compensation is, however, only payable when there is a successful claim at a tribunal involving, for instance, unfair dismissal.

The following information is required in a single statement:

- Names of the club and the member of staff
- Date when the employment began
- Date when the staff member's period of continuous employment began
- Job title or a brief description of the work the staff member has been hired to carry out
- Remuneration details, including: pay scale or rate of pay, timing of payments (e.g. weekly or monthly) and the method of payment
- Terms and conditions relating to hours of work and the normal working hours
- Terms and conditions relating to holiday

entitlement and holiday pay, including public/bank holidays

- The staff member's place of work or where the staff member is required to work or is permitted to work, plus details of the club address

The following information must also be supplied (either at the same time as the principal statement or by instalments within the two-month limit).

- Terms and conditions relating to incapacity for work due to sickness or injury, and details of sick pay provisions (including statutory and any contractual sickness/injury scheme)



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- Details of pensions and pension schemes
- Details of periods of notice to be given by the club or the member of staff
- The period for which any non-permanent employee is expected to continue or, if the employment is for a fixed date, when it is expected to end
- Details of any collective agreements that directly affect the terms and conditions of employment.
- A statement indicating that the staff member is or is not required to work outside the UK for more than one month

The ERA recognises that the club may not have a scheme in place for all of these situations. For example, if there is no contractual sick pay scheme, only statutory sick pay.

Where this is the case the statement of particulars must

state this under the appropriate heading.

For all topics listed above, the ERA allows the written statement of particulars to refer staff to other documents to which they have reasonable access. These documents may be in printed or electronic form.

If the written statement makes any reference to a staff handbook, it is recommended that the content contains a provision for the member of staff to sign to confirm that they have received their personal copy.

It must be also clearly stated, where necessary, which parts of the staff handbook are contractually binding and other parts represent only general guidance & information.

Attention Attention!

Fire risk assessments

It is important that Fire Risk Assessments remains high on your club's agenda.

A number of calls have been received on the Federation helplines enquiring about companies offering

assessments at various rates in regard to which we advise clubs to exercise care and be satisfied they are appointing a company qualified to provide an assessment fulfilling all the legal requirements to meet current legislation.

Don't sell your debt

The Office of Fair Trading has issued a warning to anyone offered the opportunity to "sell" their debt.

Some clubs may have received letters offering to buy their debt saying that they will absorb what is owed and then sell the debt to a third party for a specific fee.

No debt can be transferred without the permission of the lender and this could leave consumers with both the original debt and a transfer fee - usually 10% of the amount owed. There has been a significant increase in the number of advertisements and circulars offering this so be on your guard.

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Club law and management

by kind permission of Philip Smith, Chairman, C.O.R.C.A.

This month we thought it would be beneficial to bring you up to date with various legal issues that will have an effect on the management of most clubs.

HM Revenue and Customs VAT on pool and snooker tables update

It has been confirmed with HM Revenue and Customs that any amount paid by members of a Member's Club for use of either pool or snooker facilities (*whether this is paid directly into the machine or via a light meter*) is exempt from VAT. Any clubs who have been paying VAT on these amounts should contact HMRC in order to obtain a refund for the previous 6 years.

An officer of HMRC, Mrs Ann Price, confirmed that 'any additional amounts that members pay to use snooker/pool tables in addition to their standard rated yearly membership is exempt from VAT - VAT notice 701/45 Paragraph 3.5.7'.

The relevant extract from that notice is as follows: "You should exempt any additional amounts the members pay to use the sports facilities such as pool or snooker tables." - Public Notice 701/45, 3.5.7 Paragraph 2.

Therefore any such sporting facilities should be exempt from VAT, if you have paid VAT

on such items in the past four years then we advise you to contact HMRC and apply for a refund.

Alcohol Sales to Minors

Last year sixty-six licensed venues on the mainland had their licences suspended for serving alcohol to minors, in addition to fines imposed on the employees who served the alcohol.

It is worth reminding all bar staff to 'Think 21' and request identification of anyone who looks under that age. This is particularly important when the club might be hosting events which young people may be attending.

Foreign Satellite Television Equipment

After the biggest organised raids so far concerning foreign satellite television, three people have been arrested and over £70,000 of cash and equipment seized. This follows on the heels of a fine levied against a club and a personal fine levied against an officer of a Conservative Club which housed similar equipment.

Until the European Court of Justice (ECJ) has considered a verdict on the European Satellite case the N.I. Federation of Clubs continues to strongly advise clubs not have any equipment of this type on their premises.

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BOC and the N.I. Federation of Clubs

Your safety is our priority

Recent tragic events related to carbon monoxide poisoning highlight meetings between the Federation and BOC as long ago as 2008 which resulted in BOC carrying out risk assessments at all locations where gas was installed for dispensing drinks. Although the gas referred to in this recent case is carbon monoxide, it nevertheless presents the same danger

Thankfully the vast majority of our members took onboard the advice given by BOC and the Federation. At the time the need for action was highlighted by the media coverage of the deaths of three workers at various locations throughout the world who were overcome by exposure to carbon dioxide gas in beer cellars. It is therefore a timely reminder as to why the Federation and BOC underline the importance of taking action and by so doing reduce the risk of such an incident happening on your premises.

The effects of carbon dioxide (CO₂) are similar to carbon monoxide, being an asphyxiant gas that is both colourless and odourless and gives no warning

that it is present. I am therefore compelled to again feature the following, first published in Club Review in 2008, highlighting that in the event of a leak in any part of the gas system (either at the cylinder storage area or in the coldroom) there does exist a potential risk of asphyxiation if the area is a confined space.

A confined space is considered anywhere on your premises that gas has the potential to accumulate to dangerous levels. Even at low levels CO₂ gas can cause dizziness, headaches and cause discomfort for those working in that environment for any length of time.

Club management committees have a legal duty under health and safety legislation to assess all the risks relating to their cellar/coldroom, including those from dispense gases, by carrying out a risk assessment. Based on this assessment, you must put in place measures to eliminate or minimise those risks and ensure that a safe system of work is in place.

In order to determine whether your outlet is affected a risk assessment of the areas where

the gas is present must be carried out by a competent person. BOC Sureserve's ongoing programme of risk assessments will ensure a safe working environment can be achieved for you and your staff.

These recommendations include, where ventilation is not an option, the installation of a carbon dioxide monitoring system that will forewarn members of staff that a gas leak has occurred and it is hazardous to enter the area monitored.

BOC Sureserve currently provides an overall solution to dealing with this matter in line with Health and Safety legislation that includes:

- A comprehensive risk

- assessment to determine risk
- Installation of monitors by qualified electricians
- Annual inspection & service of equipment
- Staff training on the dangers associated with gas in confined spaces
- 24/7 backup through their customer service centre 08457 302302

Ensure that your premises are covered in all aspects of health and safety legislation in relation to asphyxiant gases and ensure a safe working environment for your staff.

For further information call BOC Sureserve on 9079 0307 or the N.I. Federation of Clubs on 07889 681714.

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Our expert helps you reduce risks

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Carling Premiership has a fan-tastic goal in mind

The Irish Football Association recently launched the new Carling Premiership season with the announcement of a new goal to boost attendances at matches by 10% annually.

The new season which kicked off on Saturday 7th August, follows a hugely successful first year of Carling's sponsorship of the Premiership, with match attendances increasing by 6% and almost 12,000 additional fans passing through the turnstiles.

Carling and the Irish FA have announced plans to increase attendance year on year which includes a new student project with University of Ulster working alongside local Carling Premiership clubs to grow attendance and new facilities within the clubs. They will also be building on the success of popular initiatives including the Carling Legends Nights and Carling Fan Days.

Hugh Wade, Chairman of the Premiership Management Committee said, "We are looking forward to working with Carling again and hope to build on the successes that we had last season. Carling continues to support the league both financially and with additional marketing promotions, which has raised the league's profile to new levels.

"Attendance rising in each of the past two seasons is a testimony to the quality of the players and teams in the league, which was further demonstrated by our European quartet's performances in Champions and Europa League this



Carling's Niall McMullan, Irish FA's Hugh Wade with Glentoran's Jenny Curran, Linfield's Catherine Milligan and Cliftonville's Katie Larmour at the Carling Premiership launch.

summer. I am sure we are in for another action-packed season and wish all competing clubs the best of luck for the new campaign."

Niall McMullan of Carling said he was looking forward to another very successful season ahead.

"Following a somewhat uneventful World Cup this summer, I'm excited to launch the second year of the Premiership sponsorship on the back of an extremely successful first season for both the Carling brand and the Irish League itself.

"When we first announced the sponsorship this time last year we said we would provide not only funding but support to

help boost attendances at games and I'm delighted to see this has become a reality with over 12,000 additional fans in the last season," said Niall.

"This year we will be taking this support to the next level with exciting new projects -which we will announce over the coming months," he added.

The new season promises to be an exciting one as reigning Carling Premiership champions Linfield go for their 50th League Championship. Last year's runners-up Cliftonville will be hoping to contend the title, boosted by their

recent success in Europe while Glentoran will hope to make a comeback. Donegal Celtic will also be one to watch, having made a return to the top flight.

The three year deal signed by Carling last year marked a significant investment for the beer brand in local football and worth close to a quarter of a million pounds, is the highest level of investment in the local league's history.

News updates, results, match reports, fixtures and statistics can be found at www.carlingpremier.com



Max La Rocca named Ireland's best bartender of the year 2010

Max La Rocca from Kerry was announced Ireland's Best Bartender, having participated in the hotly contested Irish Final of the Diageo World Class Bartender of the Year competition, which took place in Dublin on 21st June 2010.

Max La Rocca's winning cocktail, called 'A Mermaid in the Bush River', is made from 16 year old Bushmills Malt, Heering Cherry Liqueur, Aperol Italian Aperitif, Orgeat Syrup, Angostura Bitters and Orange essential oils.

As the winner of the Diageo World Class Ireland national final, Max advanced to the global final in Athens, Greece

in July where he battled it out with 30 of the best bartenders around the world for the accolade of "World's Best Bartender" losing out eventually to Erik Lorincz from London.

Max's Winning Cocktail A Mermaid in the Bush River

Ingredients:
35ml Bushmills Malt 16yr old
10ml Heering Cherry Liqueur
10ml Aperol Italian Aperitif
5ml Orgeat Syrup
Dash of Angostura Bitters
Garnish with Orange Essential Oils
Serve in a whiskey glass

Methodology:
Mix ingredients into a glass
Teapot using a very old technique

called *Throwing* (or Cuban roll or, in Spanish, COCTEL ESCANCIADO) made popular by Miguel Boadas in 1933, after working at the Floridita in Havana, when he opened the "Cocteleria Bodas" in Barcelona where his daughter Maria Dolores still performs it today.

Max La Rocca mixing his winning cocktail.





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Cool new look for N.Ireland's #1 lager

Harp looks set to build on its position as Northern Ireland's number one lager this summer with an impressive new look. The new look is part of the ongoing investment in Harp that has seen the brand strengthen its leading position in Northern Ireland with now 23% market share. A fact that bears testament to the great taste of Harp which remains constant.

The Harp brand has invested significantly locally to generate this position seeing two years of ongoing growth in bars and off-licenses.

The new look for Harp comes hot on the heels of the launch of Harp's most refreshing



Briege Clenaghan, Harp Brand Manager and Colin Green, Head of Take Home Trade, Diageo Northern Ireland.



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tasting pint to date - Harp Ice Cold. Harp Brand Manager Briege Clenaghan said, "Harp consistently tops blind taste tests with consumers - so we already knew it was a great lager, loved by people in Northern Ireland. Our number one position reflects that."

"In addition, the launch of Harp Ice Cold last year delivered the nation's most refreshing tasting ice-cold lager to date. Now refreshingly chilled below zero, it has contributed to 22 months of consecutive share growth for Harp, underlining just how popular it is in Northern Ireland. We already knew we had the most popular and most refreshing tasting beer, the next stage was to update our look to reflect that. The new

livery represents a major step forward for the Harp brand, bringing to life it's quality and heritage and delivering a look our consumers can feel as proud about as we do."

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ARTHUR'S DAY[®] IS BACK FOR 2010 THURS 23RD SEPTEMBER



Last year's Arthur's Day[®] celebrations captured the imagination of the entire country creating one of the on trade's largest footfall occasions of 2009 as the nation flocked to the pub to 'Raise a Guinness' to Arthur. Consumers loved Arthur's Day[®] with a staggering 92% wanting to see it again.*

This year the worldwide celebration will again begin at 17:59 (GMT) on **Thursday, 23rd September**, when consumers will have the opportunity to see some of the music industry's biggest names in studio venues as well as a variety of other artists in the intimate surroundings of traditional pubs throughout Dublin, Galway and Cork.

Arthur's Day[®] will again be supported with a heavyweight advertising campaign including TV, outdoor, press, radio and digital.

Don't miss out on this exciting opportunity to boost your sales, maximize profits and encourage customers into your pub to 'Raise a Guinness' to Arthur on 23rd September.

Start planning your night now!

*Source: Millward Brown Lansdowne, December 2009



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Magners Pear winner is set to embrace the party!

While politicians were campaigning for public votes in May, Magners Pear commenced its own campaign trail in outlets across Northern Ireland, encouraging consumers to “Embrace the Pear” and “Join the Party”. A larger than life Pear was the party’s mascot, on hand to embrace the public with a hug.

With a trip for two to the party island of Ibiza up for grabs it wasn’t hard to secure voters ready to enter the prize draw. Consumers were given the chance to sample Magners Pear and also received a free and embraceable stress pear as a reward with purchase.



Andrea Black, from Newtownards, is looking forward to enjoying a “pear-fect” holiday having just won a trip for two to Ibiza, thanks to the Magners Pear promotion. She is pictured (left) with Annemarie McDonagh, Tennent’s NI.

Tennent’s NI support West Belfast’s Féile an Phobail



Connor Magill, Commercial Manager for Tennent’s NI, pictured with Deirdre Donaghy (centre) Press Officer, Feile and Niki MacCorquodale, Tennent’s NI celebrating the launch of the 22nd Féile an Phobail.

At the launch of this year’s Féile an Phobail, Ireland’s largest community arts festival Connor Magill Commercial Manager for Tennent’s NI announced the company’s significant investment into West Belfast and the Féile over the next four years.

Connor Magill said, “For almost 120 years the Ulster Brewery staff and, indeed the wider community of West Belfast helped us to build a great business. In recognition and in thanks, our departure from that site has been marked by a significant investment into West

Belfast as our support of Féile an Phobail over the next four years will demonstrate.”

In conclusion, Connor congratulated all those whose hard work, enthusiasm and commitment over the years has shaped and managed the fantastic and diverse programme of events and attractions. Their passion has put West Belfast centre stage in the most positive light possible. He wished them continued success with the 2010 programme and thanked the organisers for inviting Tennent’s NI to be part of their 22nd Féile an Phobail.

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NI bands showcase talent

for chance to be part of Arthur's Day



The Logues, who are to perform against two other acts at the Guinness Our Thursdays final showcase in Omagh to be in with a chance of securing a place on the official Arthur's Day line up.

600 emerging Irish acts have been performing in venues around the country at the Guinness 'Our Thursdays' showcases, for the incredible opportunity to become part of the Arthur's Day line up on September 23rd.

Northern Irish music fans voted, via text, for their favourite bands that performed at the various showcases throughout July and August. The winning band in each venue will become the official Arthur's Day artist set to perform in that venue on 23rd September.

What's more, 24 of the winning acts from the showcase finals

will be chosen to go forward to the regional finals in Belfast, Cork, Galway and Dublin on 26th August, for the final chance to win a place in the national showcase, taking place in Belfast on 9th September.

Three acts will be chosen at this final by members of the prestigious judging panel to perform on 23rd September at the Arthur's Day celebrations in Galway, Cork and Dublin. The lucky band selected to play in Dublin will perform alongside Snow Patrol on September 23rd at Hopstore 13, at St James's Gate Brewery in Dublin.

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- 82% of customers say that good music encourages them to buy another drink and stay longer[†]

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quoting 'Club Review'

PRS for Music supports Northern Ireland's up and coming musical talent as well as more established artists such as Snow Patrol and Neil Hannon.

PRS for Music is proud of its long-standing relationship with the NIFC and would like to thank them for their continued support of music in Northern Ireland's clubs.

[†] Music Works survey of 2,000 people, conducted in March 2009. Visit www.musicworksforyou.com for more details.

^{*} The Copyright, Designs and Patents Act 1988 requires you gain the permission of the copyright owner if you play music in public. Our Music Licence provides you with this permission for the rights administered by *PRS for Music*, for musical works controlled by *PRS for Music* in the UK. A separate sound recording licence may also be needed. Visit www.ppluk.com for more details. A Music Licence gives you the right to play our copyright music. You also need a TV licence.

New Rates for PRS

Tariff 'JMC' (2010.08)

Effective from 1st August 2010 (Also showing previous year's details in brackets)

1. Scope of tariff

This tariff applies to performances of copyright music within PRS for Music's* repertoire* at clubs bona fide established and conducted in good faith as non profit-making members' clubs:

- capable of satisfying the conditions for determining a qualifying club for the purposes of Part 4 of the Licensing Act 2003 for England and Wales,
- or the mandatory conditions for the purposes of section 125 of the Licensing (Clubs) (Scotland) Regulations 2007 for Scotland,
- or registration under the Registration of Clubs (Northern Ireland) Order 1996 for N. Ireland.

It does not apply to establishments whose main object is bingo nor to youth or proprietary clubs.

2. General conditions

This tariff is subject to PRS for Music's General Conditions Applicable to Tariffs and Licences, available on request from PRS for Music.

3. Royalty rates

Where the music user *has* applied for and obtained PRS for Music's licence before musical performances commence, the **standard** royalty rate will be charged and payable for the first year of the licence.

Where the music user *has not* applied for and obtained PRS for Music's licence before musical performances commence, the **higher** (standard plus 50%) royalty rate will be charged and payable for the first year of the licence.

After the first year of the licence, in either case, the **standard** royalty rate will be charged and payable.

The following rates of charge apply to all royalties falling due from 1st August 2010.

3.1 Featured music*

3.1.1 Live music

3.1.1.1 Where the annual expenditure on the provision of music* by performers* is £8,422 (£7,945) or more the royalty in respect of performances of music by those performers is

| | Higher royalty | Standard royalty |
|---|-----------------------------------|---------------------------------|
| 3.1.1.1 Where the annual expenditure on the provision of music* by performers* is £8,422 (£7,945) or more the royalty in respect of performances of music by those performers is | 3.75% of such expenditure (3.75%) | 2.5% of such expenditure (2.5%) |
| 3.1.1.2 Where the annual expenditure on the provision of music is less than £8,422 (£7,945) the royalty per function for the first 100 persons capacity* in respect of performances of music by performers in person is at the rate of..... | £6.38 (£6.02) | £4.25 (£4.01) |
| and per 25 persons capacity (or part thereof) thereafter | £1.61 (£1.52) | £1.07 (£1.01) |
| provided that: The maximum annual royalty for performances in category 3.1.1.2 is | £315.83 (£297.95) | £210.55 (£198.63) |
| 3.1.2 Featured recorded music* For all featured performances by record, compact disc or tape player* primarily for entertainment by means of discotheque equipment or otherwise for dancing and for karaoke performances*, the royalty per function for the first 100 persons capacity is | £6.38 (£6.02) | £4.25 (£4.01) |
| and for each 25 persons capacity (or part thereof) thereafter | £1.61 (£1.52) | £1.07 (£1.01) |
| provided that: Where such featured performances are given at a function, and in the same room, where performances are also given in person and in respect of which royalties are paid under paragraph 3.1.1 above, the royalty in respect of performances by record, compact disc or tape player per function for the first 100 persons capacity is | £3.11 (£2.93) | £2.07 (£1.95) |
| and for each 25 persons capacity (or part thereof) thereafter | £0.78 (£0.74) | £0.52 (£0.49) |

3.1.1.2 Where the annual expenditure on the provision of music is less than £8,422 (£7,945) the royalty per function for the first 100 persons capacity* in respect of performances of music by performers in person is at the rate of.....

and per 25 persons capacity (or part thereof) thereafter

provided that:

The **maximum** annual royalty for performances in category 3.1.1.2 is

3.1.2 Featured recorded music*

For all featured performances by record, compact disc or tape player* primarily for entertainment by means of discotheque equipment or otherwise for dancing and for karaoke performances*, the royalty per function for the first 100 persons capacity is

and for each 25 persons capacity (or part thereof) thereafter

provided that:

Where such featured performances are given at a function, and in the same room, where performances are also given in person and in respect of which royalties are paid under paragraph 3.1.1 above, the royalty in respect of performances by record, compact disc or tape player per function for the first 100 persons capacity is

and for each 25 persons capacity (or part thereof) thereafter

All clubs will be aware that they are under a legal obligation to pay the correct dues to the Performing Rights Society (PRS) for music in their club. Printed here are the revised rates (Tariff JMC) to be paid to the Society.

For further information call the N.Ireland PRS representative or the Federation Helplines. Club Secretaries should place these pages into their Red Management Manual.

If you do not have a Manual please call Helpline number 07889 681714.

| | Higher royalty | Standard royalty |
|--|----------------------|----------------------|
| 3.1.3 Cinema & featured video For performances (whether by means of the sound track or otherwise) during film or video shows in a room or place being specially used for the primary purpose of video or cinema exhibition, and with seating arranged accordingly the royalty per function for the first 100 persons capacity is | £3.11 (£2.93) | £2.07 (£1.95) |
| and per 25 persons capacity (or part thereof) thereafter | £0.78 (£0.74) | £0.52 (£0.49) |
| 3.1.4 Minimum royalty for featured music The minimum royalty for an annual licence for featured music under this section of the tariff is | £157.88 (£148.94) | £105.25 (£99.29) |
| provided that: Where there are no more than three functions in a licence year this minimum charge will not apply. The charges for those functions - whether in terms of permits or an annual licence - will however be subject to a minimum of | £39.48 (£37.25) | £26.32 (£24.83) |
| | per function | per function |
| 3.2 Background or mechanical music* The annual royalty for performances by the following is: | | |
| 3.2.1 Television screen (without video) with a screen no greater than 26" (66cms) | £131.60 (£124.14) | £87.73 (£82.76) |
| | per screen | per screen |
| with a screen greater than 26" (66cms) | £197.34 (£186.17) | £131.56 (£124.11) |
| | per screen | per screen |
| 3.2.2 Radio | £131.60 (£124.14) | £87.73 (£82.76) |
| | per set | per set |
| 3.2.3 Video player (with or without television facilities through the same screen) except performances where there are special seating arrangements for viewing, or when the player is used for discotheque performances: with a screen no greater than 26" (66cms) | £197.34 (£186.17) | £131.56 (£124.11) |
| | per player | per player |
| with a screen greater than 26" (66cms) | £263.18 (£248.28) | £175.45 (£165.52) |
| | per player | per player |
| 3.2.4 Record and/or compact disc and/or tape player and/or music centre | £289.49 (£273.11) | £192.99 (£182.07) |
| | per player | per player |
| provided that: Where two or more such instruments (or screens in the case of televisions and video players) are used in the same premises, whether those instruments are of the same or of different kinds, the combined charges for those instruments will be reduced by 10%. | | |
| 3.3 Jukeboxes The annual royalty per machine for performances by the following is: | | |
| 3.3.1 Audio jukebox* | £326.58 (£308.10) | £217.72 (£205.40) |
| 3.3.2 Audio jukebox with background music facility* | £459.78 (£433.76) | £306.52 (£289.17) |
| 3.3.3 Video jukebox with a screen no greater than 26" (66cms) | £429.78 (£405.45) | £286.52 (£270.30) |
| with a screen greater than 26" (66cms) | £515.75 (£486.56) | £343.83 (£324.37) |

| | Higher royalty | Standard royalty |
|---|----------------------|----------------------|
| 3.3.4 Video jukebox with background music facility* with a screen no greater than 26" (66cms) | £532.91 (£502.74) | £355.27 (£335.16) |
| with a screen greater than 26" (66cms) | £597.39 (£563.58) | £398.26 (£375.72) |
| 3.3.5 Combined audio/video jukebox with background music facility* with a screen no greater than 26" (66cms) | £588.77 (£555.44) | £392.51 (£370.29) |
| with a screen greater than 26" (66cms) | £642.60 (£606.23) | £428.40 (£404.15) |
| 3.3.6 For each additional coin-entry point for 3.3.1, 3.3.2, 3.3.3, 3.3.4, or 3.3.5 above | £42.98 (£40.55) | £28.65 (£27.03) |

4. Value Added Tax

Every Licensee under *PRS for Music's* tariffs will pay to *PRS for Music* in addition to the royalty due, a sum in respect of Value Added Tax calculated at the relevant rate on the royalty payable.

5. Inflation adjustment

The royalties payable under this tariff will be adjusted on the 1st August 2011 and on each anniversary of the tariff by the mean (to the nearest whole percentage point) of the percentages by which the Retail Prices Index and the Index of Average Earnings (unadjusted) change for March 2011 (and subsequently for March of the following years), when compared with the respective figures for March in the previous year. March is the latest month prior to the anniversary date for which figures are likely to be published for both indices.

After application of the adjustment any expenditure threshold figure will be rounded to the nearest pound with all other royalty rates rounded to the nearest penny.

All royalties are charged at the royalty rate in force at the beginning of the licence year.

6. Definitions

- **annual expenditure on the provision of music** means the total of: gross salaries, gross wages; plus fees, expenses or other emoluments paid to performers (excluding any disc jockeys); and gross fees (net of any Value Added Tax) paid to third parties for the services of performers.
- **audio jukebox** means a machine (other than a video jukebox) for playing recorded music, capable of being operated by the insertion of a coin, token or card.
- **audio jukebox with background music facility** or **video jukebox with background music facility** or **combined audio/video jukebox with background music facility** or **music centre and/or radio cassette player** means a combination of units of equipment capable of reproducing sound from more than one source through a single sound system.
- **background or mechanical music** means music when performed by a record player, compact disc player, tape player, or video player otherwise than for featured purposes, or music performed by a radio or television set operated on the premises or diffused through a loudspeaker from another part of the premises or a source outside the premises.
- **capacity** shall be calculated as follows:
where the accommodation of a room is limited to the number of seats, the capacity will be calculated by reference to the total number of seats; but where, as in the case of discotheque performances, there is no formal means of calculating the accommodation of a room, that capacity will be assessed by reference to the maximum number of persons which can reasonably be accommodated in the room or which is permitted under any regulation by Fire Authorities or under the Club's Rules. Where the capacity exceeds 100 persons one quarter of the charge will be levied on each 25 persons.
- **featured music** or **featured recorded music** means music performed by: performers in person, or a record, compact disc or tape player primarily for entertainment such as by means of discotheque equipment or otherwise for dancing or in conjunction with cabaret or similar entertainment, or cinematograph equipment or video player.
- **karaoke performances** means those performances given by unpaid singers in conjunction with specially produced recorded music, with or without the provision of video-presented synchronised lyrics.
- **music centre** means instruments combining a radio and a tape player and/or record player.
- **performers** means singers and performers of musical instruments, including orchestra conductors or leaders, whether or not they combine in their performance other activities such as dancing or acting as comperes.
- **PRS for Music** is the trading name of the Performing Right Society Limited.
- **PRS for Music's repertoire** means all and any musical works (including any words associated therewith), the right of public performance in which is controlled by *PRS for Music* or by any of the societies in other countries with which *PRS for Music* is affiliated.
- **record, compact disc or tape player** means any gramophone, compact disc, tape or cassette player, or other mechanical/electronic contrivance for playing musical works, except: a video player, or a contrivance, such as a jukebox, capable of being operated by the insertion of a coin, token or card.
- **video jukebox** means a machine for playing recorded music synchronised with a video or similar visual display and capable of being operated by the insertion of a coin, token or card.



Sparkling performance from new golf champion!



The Magners North of Ireland Golf Championship, one of the Province's most prestigious golfing tournaments, took place recently at Royal Portrush Golf Club. After five days of intense competition Alan Dunbar from Rathmore GC emerged as the overall champion defeating Dermot McElroy from Ballymena GC in the final play-off.



(L-R) Seamus Donaghy, Tennent's NI, Ivor McCandless, Chairman of Ulster Branch GUI, James Simpson, Tennent's NI, John Bamber, Captain Royal Portrush GC, and Eugene Fayne, President Elect of GUI.

A sparkling performance from the new golf champion!

The 2010 Tullamore Dew Causeway Coast Amateur Golf Tournament tees off



Andrew Montgomery, Sales & Marketing Manager James E McCabes Ltd, along with some prize winners.

The 2010 Tullamore Dew Causeway Coast Amateur Golf Tournament took place amidst the glorious courses of Royal Portrush, Portstewart, Ballycastle

and Castlerock from 7th - 11th June. The annual tournament is one of the most popular in the world attracting over 750 keen golfers this year.

Brian Greer, Marketing Coordinator for James E. McCabes Ltd, distribution agents for Tullamore Dew in N.Ireland, commented, "It was great to see so many golfers from around the world in attendance, making this prestigious event the ideal partner for the brand. Once again it has been the perfect

platform to highlight Tullamore Dew's global appeal, with many of the golfers managing to enjoy a wee measure or two of the great whiskey along with a week of good golf."

Tournament information can be viewed on the official tournament website: www.causewaycoastgolf.com

www.acorninspections.com

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Quinn Insurance/ UGAAWA Merit Award



L-R: Jerry Quinn (UGAAWA Vice-chairman), Seamus Walsh (Down Chairman), Rory Rafferty (Quinn Insurance), J.P. Graham (UGAAWA Chairman), Paddy Tally (Down Team Coach) and Martin McAviney (Ulster GAA Vice-chairman) at the presentation of the UGAAWA July Merit Award.

Picture by Oliver McVeigh

With a number of unexpected results thrown up during July there was bound to be various contenders for our monthly Merit Award. Among the results was Down's superb win over All-Ireland Champions Kerry, at Croke Park – a true team effort with every Mourne man playing his part. Still, there had to be a driving force behind the team and there was none greater than roving Marty Clarke who was everywhere from defence to attack from where he clipped over useful scores.

This is the second time that the now 22-year-old An Ríocht clubman has won this award – the last occasion being in February 2005 after he starred with St Louis' Kilkeel in the MacRory Cup quarter-final and semi-final.

Unfortunately, Marty was not available to attend the presentation at Quinn's Corner on Thursday, August 12 but he was represented by team coach Paddy Tally who received the award on his behalf.

Tyrone retain title

Tyrone retained their Ulster GAA Football Senior Championship crown in impressive fashion, beating Monaghan by 1-14 to 0-7 on 18th July.

Monaghan, who were seeking their first provincial crown since 1987, were competitive in the first quarter and led by 0-4 to 0-3 after a Rory Woods score in the 19th minute. However, the Red Hands assumed total control of the game and kicked four unanswered points to lead by 0-7 to 0-4 at the break.

Mickey Harte's men restated their All-Ireland credentials with a superb display, but there was a tremendous sense of disappointment about Monaghan's performance after



Tyrone captain Brian Dooher lifts the Anglo Celt cup after the game.

Picture credit: Brendan Moran/SPORTSFILE

the Farney men had blazed a trail through to the final with two fine performances.

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Alex Higgins

The passing of a legend

Alex Higgins brought one thing to snooker that above all else cemented his place as one of the game's most important figures: the public.

He won the World Championship in 1972 at his first attempt when snooker barely registered with the British sporting public. By the time he captured the title again in 1982 it had been transformed into a frontline television attraction, largely due to the Northern Irishman's scintillating playing style.

Higgins's 1982 success at Sheffield's Crucible Theatre remains among snooker's most iconic moments. As the trophy was presented he tearfully beckoned his wife, Lynn, and baby daughter, Lauren, on to the stage to share in the glory.

There were to be many more emotional moments in a life lived without compromise. Higgins could have accumulated more silverware than he did, were it not for his volcanic temperament, but he retained a huge fascination and a sizeable following. His last playing engagement came in a Snooker Legends night at the Crucible in April where he received a rapturous ovation.

Higgins was born in Belfast in 1949 and learned his snooker trade at the Jampot Billiard Hall. He won the N.Ireland amateur title at the age of 18 and moved to

Blackburn to pursue a career on the green baize. Snooker at this time was in the doldrums with only a handful of professionals, little media coverage and television exposure, limited only to the weekly Pot Black series. At his first attempt, Higgins won the world professional title. At 22, he was the youngest ever winner until Stephen Hendry won the title in 1990 at 21.

Higgins's 37-31 defeat of John Spencer, the defending champion, in the final signified a changing of the guard. The polite, staid world of snooker had never seen anything like the player nicknamed 'The Hurricane.' He would go on to revel in his status as 'people's champion,' packing venues even after his game had declined to the point he could no longer compete at the top level.

Yet for all the controversy, Higgins deserves to be remembered as one of snooker's greatest ever players. He won the Masters, the game's premier invitation title, in 1978 and 1981 and recovered from 7-0 down to beat Steve Davis 16-15 in the final of the 1983 UK Championship.



Alex Higgins' finest hour, winning the 1982 World Championship. An emotional Higgins beckoned his wife, Lynn and baby daughter, Lauren on stage.



A pensive Alex Higgins.

In 1984, he won the World Doubles title with Jimmy White, his protégé who remained a close friend to the end, digging him out of many holes, particularly financial. The remarkable 69 break Higgins made when a frame from defeat to White in the 1982 Crucible semi-finals has been constantly replayed and is still regarded as the finest match saving contribution ever produced under pressure, consisting of a series of difficult pots each executed with the unique Higgins swagger.

Higgins finished runner-up to Ray Reardon in the 1976 World Championship and lost 18-16 to Cliff Thorburn in the 1980 final.

His death had been predicted many times over the last three decades but Higgins was renowned as a fighter. He survived throat cancer in 1998 and returned to smoking, despite having attempted to sue the tobacco companies who had bankrolled the sport during his heyday.

Higgins last played in the televised stage of the World Championship in 1994, when he became involved in an argument with the referee, John Williams, about where the official was standing.

In more recent times he cut a sad figure, bitterly deriding the players who now dominate the sport he helped to build. Last October, he played Cliff Thorburn in a Legends tournament in Glenrothes. His frail frame and inability to talk in anything but a whisper reduced his notoriously tough Canadian opponent to tears.

Alex Higgins should rightfully be remembered as the key figure who brought snooker from obscurity to the television big time.



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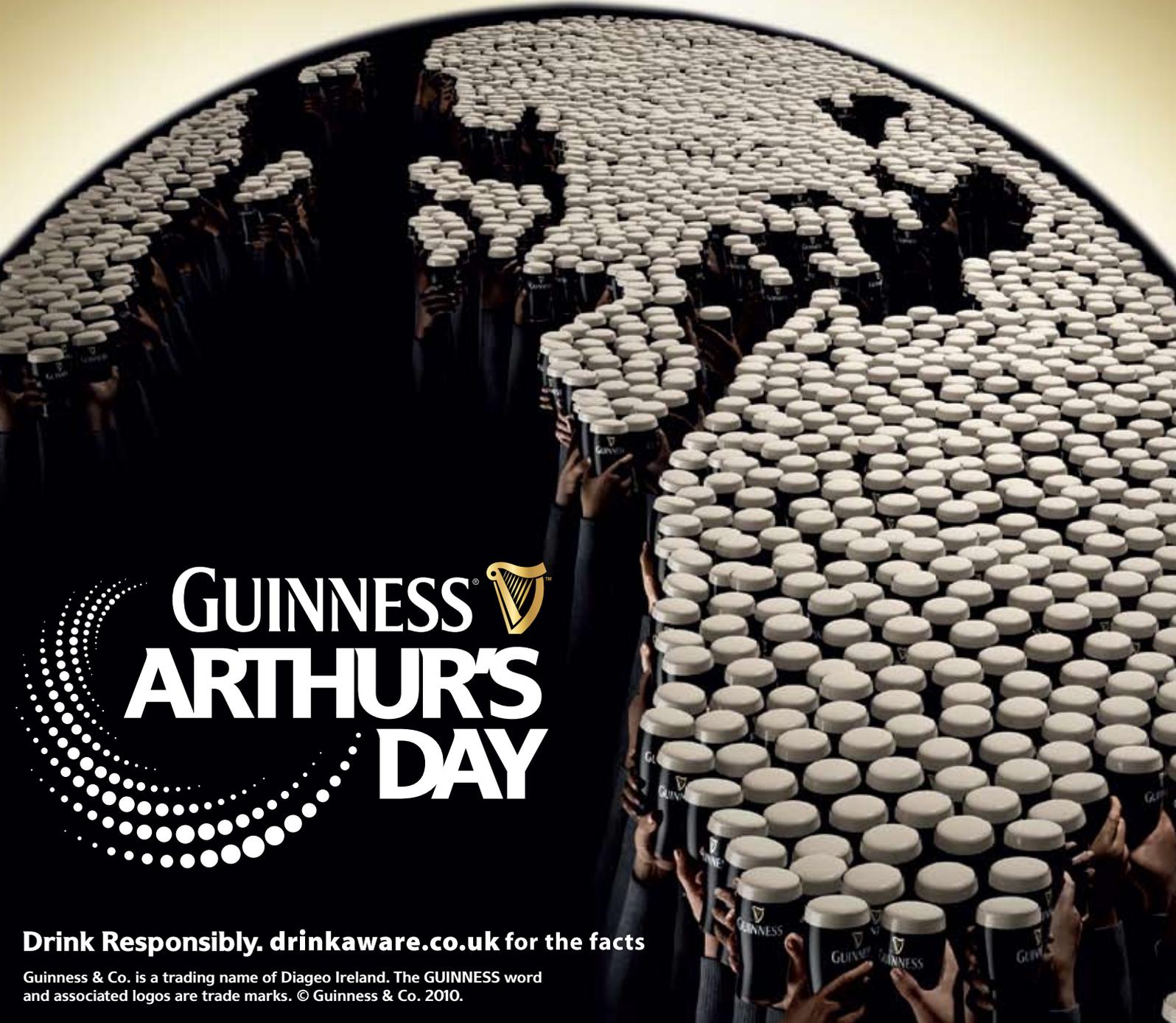
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