



MEMBERS' COUNCIL BALLOT

**2022 MEMBERS' COUNCIL
BALLOT BOOKLET**

Ballot details

Introduction

Thank you for taking the time to vote in the Members' Council Ballot. The Ballot is your opportunity to elect who you would like to represent you and the wider membership on the PRS Members' Council.

This booklet details this year's vacancies and includes biographies of the 12 writer and 7 publisher candidates who are standing for election.

The results of the Ballot and the names of the individuals eligible for appointment to the Council will be announced at the AGM on Wednesday 25 May 2022.

Vacancies

As part of the governance changes approved in 2020, the size of the Members' Council will decrease each year from 11 writers and 11 publishers in 2021 to 8 writers and 8 publishers by 2024.

As a result, this year there are four writer Council Member vacancies and four publisher Council Member vacancies on the Members' Council.

Candidates

There are twelve candidates standing for four writer Council Member vacancies and seven candidates standing for four publisher Council Member vacancies.

Voting process

As there are more candidates than vacancies this year, we will hold a Ballot where you can vote for the candidate(s) you wish to represent the membership on the PRS Members' Council.

In the Ballot:

- Writer members and successors to writer members can vote for writer candidates only
- Publisher members and successors to publisher members can vote for publisher candidates only

Votes

Writer members and successors to writer members can vote for four writer candidates.

Publisher members can vote for four publisher candidates.

Weighting of your vote

- Voting members – each candidate selected will receive one vote
- Principal Voting members – each candidate selected will receive 10 votes
- Principal Voting members with additional voting rights – each candidate selected will receive 20 votes.

To read more about voting categories visit our website www.prsformusic.com/membershipcategories

Candidate information and the Ballot

In this booklet, you can find all writer and publisher candidates':

- Biographies
- Lists of the Principal Voting members nominating them for election
- Current and recent directorships
- Short manifesto statements

A copy of this booklet and candidates' canvassing videos are available on our website www.prsformusic.com/ballot

How to vote

You should have received an email or letter confirming the Ballot is open. Follow the steps in the email or letter to vote. If you haven't received your email or letter by 28 March 2022, please visit www.prsformusic.com/vote and follow the instructions.

The deadline for voting is 5pm on Friday 22 April 2022.

If you are still having difficulty, please contact the Governance team on +44 (0)20 3741 4000, or email companysecretary@prsformusic.com

Contact us

You can find more information at www.prsformusic.com/ballot

If you would like to know more about the Members' Council Ballot, please contact the Governance Team on **+44 (0)20 3741 4000**, or email [**companysecretary@prsformusic.com**](mailto:companysecretary@prsformusic.com)

The results of the Ballot will be announced at the AGM. The statutory Notice of the AGM, proxy form and other papers relating to the meeting will be sent out at least 14 days before the AGM.

Writers



V V Brown

Proposed for appointment by: George Astasio, Fiona Bevan, Jessica Cornish, Michelle Escoffery, Pascal Gabriel, Crispin Hunt, Bruno Major, Dru Masters, Hannah Peel and Jonathan Shave.

A Grammy-nominated writer, a million records sold worldwide, a number one album in France, a career that spans over 15 years and a roller coaster ride career with stories ranging from Cheeseburgers with Stevie Wonder, performing with Grace Jones and modeling for huge brands such as fashion chain Marks and Spencer. V V Brown has seen and experienced a lifetime of moments as an entertainer.

The 36-year-old from rural Northamptonshire is lots of other things, too. A survivor. A striver. A role model to other young black women. A musician who's been dealing with record labels and been *embroiled* in the music industry for almost half her life.

She's a songwriter-for-hire (as Pussycat Dolls and SugaBabes will attest). A fearless, do-or-die creative. A conceptual artist (as her biblical narrative album, *Samson & Delilah*, and her conceptual music video where she became a white woman through the use of prosthetics, will attest.)

A filmmaker. An arresting live performer. A one-woman hive of industry. An innovator who, rather than be derailed by glitches, is inspired by them.

Alongside her musical achievements, V V has been writing articles for The Guardian and various national newspapers and has become more involved in journalistic endeavours. In 2021, she launched her own mini podcast series called *Songs Of Triumph* and was one of the first channels to interview the first Jamaican Olympian to ski for Jamaica.

In a world where many of her contemporaries have stopped in their tracks, V V keeps going obsessively headed to her goal.

We ask her "what is your goal?"

She answers,

"A simple life with extraordinary experiences."

Current and recent directorships: None.

V V Brown

Manifesto

I have been in the music industry for over 20 years and I know nothing else but the cogs and wheels that keep this ever changing industry moving.

I knew I wanted to be a professional musician from the age of five when I first played my family's piano. I immediately felt a powerful energy in creating something from nothing. The obsession grew into singing in gospel choirs and punk bands spending most of my time performing in music rehearsal rooms.

I have been involved with a few labels over my career. I signed to Polydor Records at 17, where I was left "in limbo". I managed to negotiate myself out of a deal whilst stationed in an L.A. FedEx office, freeing me to continue my passion.

When I was 24, I signed to Island Records which led to a stable, fruitful career that later inspired me to start my own label with a mindset of the artist owning both their creativity and rights.

My extensive experience in the industry has taught me much more than just how to be a creative performer – I've learnt how the industry affects artists' lives as a whole.

My lessons have set me up with a mindset that as artists, we must remain resilient and resourceful, making sure we understand contracts, policy and how they change lives.

I want to make a difference at PRS and be a voice for its members. I want to champion diversity, encourage artists' equal share within streaming rights and be on the frontline to listen to the members' needs. I want to champion modern infrastructures and create innovative solutions that create even more transparency to its members making sure PRS gives artists the best service.

"Tomorrow belongs to those who can hear it coming." - David Bowie.

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Simon Darlow

Proposed for appointment by: Bucks Music Group Ltd, Robert Fripp, Edward Gregson, David Lowe, Dru Masters, Mitch Murray, peermusic (UK) Ltd, Paul Plant, Sony/ATV Music Publishing (UK) Limited and Toyah Willcox.

Simon is an internationally successful composer and songwriter with extensive experience on music industry boards and lobbying on behalf of the music industry in relation to performing rights.

Following a classical music upbringing, Simon was 'discovered' by Trevor Horn and co-wrote songs and performed with the Buggles. He is known for writing hit singles including *Slave to the Rhythm* for Grace Jones, *Give me back my heart* for Dollar, *Rebel Run* for Toyah, plus songs on hit albums for Shirley Bassey, Cliff Richard, Elkie Brooks, Martine McCutcheon, Rupert Everett, Electrovamp, Chris Thompson and Carol Decker.

He has composed over 150 TV theme tunes and music for media, including Sports Day (BBC News), Chris Tarrant Extreme Railways, BBC Global TV idents, Shanghai TV News, Family Fortunes, The X Factor, Hole in the Wall, Going for Gold, Supermarket Sweep, Disney's World at their Feet, BookaBoo, Premier League Anthem, Volvo Ocean Race theme and Gillette World Cup theme.

Simon is an artist and performer, recording two albums with Magnet Records (solo artist), performing with Don Henley on TOTP, playing/arranging for artists including Musical Youth, Wham, Divinals, Bucks Fizz, Olly Murs, Right Said Fred, T'Pau.

Simon co-wrote, produced and performed on Toyah's album *Posh Pop* featuring Robert Fripp (#1 UK official independent chart, #22 UK official chart, 2021). Recent collaborations include a jazz fusion album with Bendik Hofseth and a rock album with Douglas Carr (producer, Ace of Base).

He has served as a Writer Deputy Chair of PRS (2012-2020), director of PRS for Music Ltd (2010-2021), member of every PRS for Music committee (Audit, Licensing, Distribution, Nominations & Remuneration) and a founder of the Creator Voice programme. He was Chairman of BASCA (now Ivors Academy) (2013-2015), director of ICE Services (2019-2021), director of UK Music (2013-2015), trustee of PRS Foundation (2012-2014), Exco member then Vice President, CIAM (2010-2017).

Current and recent directorships: Squashed Frog Music Ltd, Performing Right Society Ltd, PRS for Music Ltd and ICE Services Ltd.

Simon Darlow

Manifesto

As a working composer and songwriter, I am acutely aware of the concerns that affect us in the digital age, not least the erosion of the value of copyright that threatens both writers and publishers. Great work has been done to draw attention to these difficulties since streaming became the primary means of music consumption but there is much to be done. Continued improvement in efficiency and transparency is also essential. We need to operate collaboratively, to affect positive concrete change to ensure a viable and rewarding future for all.

Serving as Deputy Chair of PRS and on all the board committees for extensive periods allowed me to develop expertise, to fully understand the workings of PRS and the complexity of its business. It gave me the platform to enable the recent governance review to help PRS modernise, plus be a founder of the Creator Voice programme to lobby governments, domestically and internationally.

Having acted as an advocate for the value of copyright (presenting in the House of Commons, House of Lords, EU Parliament, Costa Rican Parliament and at music industry events worldwide), I have strong relationships with politicians from all major UK political parties and with international music bodies, businesses and digital disruptors.

To be an effective Council Member requires detailed knowledge of the business and a clear understanding of the responsibilities that being a director involves. I feel the eleven years I've served PRS, together with my experience as a songwriter and music industry advocate, have given me the toolkit to constructively fight for the interests of all the membership and to make change happen.

I would work to ensure PRS secures the best deal for both writers and publishers in the digital world. It's vital we work together.

Please vote for me so I can support you.

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Writers



Tom Gray

Proposed for appointment by: David Arnold, Fiona Bevan, Billy Bragg, Rebecca Ferguson, Guy Garvey, Howard Goodall, Jake Gosling, Gary Kemp, Annie Lennox and Laura Mvula.

Like many modern music-makers, Tom Gray's work is broad and varied: commercial songwriter, theatre composer, ensemble performer, librettist, singer-songwriter and scorer of television and film. Today, though, he is probably best known as one of the most high-profile creator advocates in the UK. His campaigning has led a global conversation around music rights and licensing and now, significantly, Tom has recently been elected Chair of the Ivors Academy.

Tom founded the #BrokenRecord campaign in 2020, which has been successful in bringing about a UK parliamentary inquiry and report into the economics of the music industry. Garnering the support of over 200 of the country's most high-profile songwriters, composers, and artists, he wrote to the Prime Minister asking for urgent intervention on behalf of British creators. He also established, through (YouGov) polling, that British consumers believe songwriters and performers are underpaid. As a result, there is now a formal process with the UK government to investigate industry interventions.

As a founding member of Gomez, he won the Mercury Prize in 1998, and now has over 25 years of experience on all sides of the music industry. Around a decade ago, he began to develop a career as a media composer. Most recently he scored the first series of *In My Skin* for the BBC, before then moving onto a commission to write a stage adaptation for the Roald Dahl Story Company. He has been a Council Member of PRS for the past three years and also works closely with the Musicians Union.

Outside of music, Tom's interest in social justice and policy extends into other areas. He has recently been appointed by the HBF charity to help guide strategy and policy around the revictimisation of trafficking victims in the UK.

Current and recent directorships: Gris Gris Limited, Performing Right Society Limited, Ivors Academy (BASCA), Mez Music Limited, Mez Touring Limited and 7 First Avenue Hove Limited.

Members' Council attendance since date of last appointment: 11 out of 12 meetings.

Tom Gray

Manifesto

I am the son of an immigrant, went to a comprehensive school, enjoyed no formal music education and do not hold a degree, but I am a successful songwriter and composer. Music can be summoned from thin air and that Intellectual Property can make an income and a future for anyone with talent from any background. This precious gift needs vigilant defence.

I am a critical friend of the Society. In consideration of any detail, in every meeting, I do everything I can to put the priorities of working songwriters and composers at the centre of the Society's decision-making. I try to address and confront any failings, but also support the society's many excellent staff in their work for you. I am always frank, but positive we can improve.

Right now, when songwriters are struggling and media composers are seemingly forever watching their position weaken, a questioning voice is often needed. We should be considerate of the complexities of the modern licensing landscape, but we must also confront mistaken priorities and imbalances. It is right to be reasonable, but unreasonable to watch our rights devalue or diminish.

I believe I have played a vital role in getting our profession to a pivotal moment: an opportunity for us to remedy our remuneration and rights. Thanks to our efforts, the Government is locked into a twelve-month process. They have stated that, without compromise, they will not back away from taking steps. Collective rights will play a huge part in that conversation. We need those rights to flourish.

To challenge how we are remunerated, I have brought together writers, artists, performers, and their organisations. On the Council I can help the Society play a more effective role in the wider music community.

Please let me be your advocate and vote for me. Thanks.

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Daryl Griffith

Proposed for appointment by: Jonathan Buchanan, Neil Cartwright, James Copperthwaite, Bradley Farmer, Matthew Foundling, Philip Panton, Joshua Powell, Paul Reeves, Stuart Roslyn and Guy Rowland.

Daryl joined PRS in 1998, initially writing library music for Fireworks Music and West One Music, before moving to EMI/SonyATV. He eventually became EMI's flagship orchestral composer, with music recorded at Abbey Road and Air Lyndhurst studios, amongst others, attaining high profile synchronisations on such programmes as *Sex and the City* (HBO), *Chuck* (NBC), *Desperate Housewives* (ABC) and *Love Island* (ITV).

At EMI, Daryl also helped support other composers by orchestrating and conducting recording sessions for composers such as Nicholas Hooper, Richard Harvey, and Henry Jackman.

In 2010 he started his own production company, Maestro Music UK, to have more control over his composing output, eventually setting up his own label, 2nd Foundation Music, in 2015. Since then, his music has regularly achieved worldwide synchronisations, such as in *The Apprentice* (BBC), *Saturday Night Live* (NBC), and a trailer for *Star Wars: The Force Awakens*. Via 2nd Foundation Music, he has also helped other composers get a foothold in the industry.

Daryl's orchestration career has seen him work on *Harry Potter and the Half-Blood Prince* (Warner Brothers) and *Bedtime Stories* (Disney), as well as providing arrangements for global companies such as Sky News and Mastercard. His orchestration of Prokofieff's *Cinderella* for Matthew Bourne, in London's West End and Los Angeles' Ahmenson Theater, also had Daryl as Music Director and Principal Conductor.

With extensive full-time and guest conducting ballet and concert orchestras worldwide, he is now a regular performer at Vienna's Synchron Stage, working most recently on *Diary of a Wimpy Kid* (Disney+), *Back to the Outback* (Netflix) and *Hawkeye* (Disney+).

As director of Maestro Music UK, Daryl offers a range of bespoke production services, specialising in music for television, theatre and film, working on projects such as *Last Night in Soho* (various), *Jingle Jangle* (Netflix), and *Over the Moon* (Netflix).

Current and recent directorships: Arrow Production Music, D & B Media Ltd t/a 2nd Foundation Music and Encore Media Ltd t/a Maestro Music UK,

Daryl Griffith

Manifesto

Incomes for library/production music composers are in serious decline, putting livelihoods at risk, and it's no wonder, given there is no dedicated voice fighting our corner in PRS.

Additionally, since the income from library/production music regularly subsidises other commercial music, this decline jeopardises the wider industry.

Traditionally library/production music composers received a share of mechanicals/sync and 50% of Broadcast Royalties using an easy-to-calculate, per-minute fee, factoring in different rates for different times. Our share of the former has diminished, or even disappeared, while formulas for streaming are not comparable with those of Broadcast Royalties in terms of value and transparency – a problem for everyone, not just library/production music composers.

Furthermore, some publishers, with streaming services like Spotify, even deduct money for non-existent “breakages” – hangover from the CD era.

Streaming companies often avoid paying any Royalty for film and TV composers commissioned for their productions, but have, so far, been unable to do the same to other songwriters, lyricists and library/production music composers. Strong advocacy is needed to ensure we avoid their fate.

Streaming companies have for too long relied on PRS not to challenge their business model. They know the exact number, length and location of streams so they could more fairly reward us, if PRS were to apply the right pressure.

There's been traction in Parliament recently, but we need to keep lobbying, if we are to achieve a lasting settlement that allows writers of all kinds to maintain reasonable living standards.

Big publishers and streamers exert significant power. Many writers feel shut out, both from publishers who won't give them a chance, and from declining incomes when they do get representation.

Please vote for me if you want someone who is passionate and approachable, and who will fight for every writer's interests, including those of library/production music composers.

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Simon Harris

Proposed for appointment by: Chelsea-Music Publishing Co Ltd, Fairwood Music Ltd, Andre Jacquamin, Ian Levine, peermusic (UK) Ltd, Rzo Music Ltd, Supreme Songs Ltd, Barry Upton, Michael Wilkie and Pete Woodroffe.

Simon Harris is an electronic music producer and writer with over thirty years of experience in the industry, starting as a mobile DJ, then remixer, producer, label owner and as a PRS writer member. Harris started by selling professional audio equipment in London, then became a club promoter. In the early 80s he was resident DJ at *Legends* in Old Burlington St. and other London clubs. Harris was one of the original producers for Tony Prince's DMC then joined forces with BBC Radio 1 DJ Froggy and the pair produced remixes for major labels, Capital and Radio One. He has worked with a diverse range of new artists as founder of the seminal British hip hop Independent 'Music of Life', one of the UK's longest running independent dance labels with hundreds of releases in over 70 countries. Via Germany's Edel, Simon remixed *The Most Beautiful Girl in the World*, Prince's only UK No. 1 hit. In 1987 Pete Tong MBE signed Harris as an artist to London/FFRR and released the Top 10 hit *Bass (How Low Can You Go?)*. He also mixed the first house record to reach No. 1 in the UK charts, Steve 'Silk' Hurley's *Jack your Body* and 'the first Acid House top 10 hit' *D-Mob We call it Acieeed*. Harris continues to DJ live and has a new label WORKROOM releasing and publishing electronic dance music aimed at club DJs.

Current and recent directorships: Soniczero Limited.

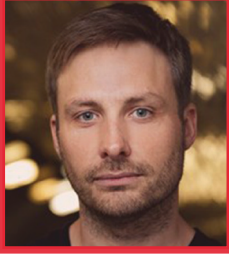
Simon Harris

Manifesto

I started as a DJ in the 70s, then a remixer, producer and independent label owner. I've seen the industry change over the last 30+ years, now more writers than ever are empowered by new digital and virtual studio recording technology. In 1987 I was signed to FFRR and had a hit with *Bass (How Low Can You Go?)*, it was a no brainer for me to ask Pete Tong if I could use the album budget to upgrade my 16-track studio to 24. I've been a fan of home recording ever since I bought *Tubular Bells* when I was at school, and since those the days, particularly now with the pandemic, home and self-production studio use has exploded. Composers working from home using technology that we could only dream about back in the day, music produced using computers with Digital Audio Workstations like Logic, Ableton Live, Studio One, Pro-Tools and many more. If I am elected to the PRS Members' Council I would focus on the opportunities available to members by the latest studio recording tech, to look at new ways that PRS could be working directly with companies like Apple, Avid, Steinberg, Akai, Native Instruments and the software library providers like Spitfire and Vienna, to ensure that DAW metadata is compatible with PRS, find ways that writers could collaborate with plugin developers and explore new areas in which PRS could help writers access that huge market, stay competitive and create opportunities for members without missing a beat. One of my aims as a Council Member would be that PRS should also focus on this area because a better collaboration between PRS and the companies that provide us with the tools we use every day could herald a new era for writers.

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Gavin Harrison

Proposed for appointment by: Simon Anderson, Jeffrey Dale, Paul Farrer, Nicholas Harvey, Crispin Hunt, Richard Jacques, Richard Lacy, Kester Loy, Dru Masters and Thomas Peters.

I am a composer and sound designer for games, both phone and desktop, as well as a production music writer. I welcome variety and have also composed for interactive children's books and have worked with the National Theatre of Scotland.

My games credit list is numerous, including the chart-topping *Score! Hero*, award-nominated *Pathway*, and the ground-breaking *PC Building Simulator*, which reached a staggering 4 million downloads in just a few days after free release. I enjoy composing for games because the creative input is high and you work 'close to the action' of development. Games are incredibly accessible to the masses, regardless of age, and I'm able to quickly see how my input complements the gameplay.

In terms of music commissions, my personal highlights include seeing full orchestras perform my compositions at top recording studios, hearing my writing played on numerous TV and radio programmes, and being chosen for major advertising campaigns for companies such as EE, Mercedes, Sky and BT.

Alongside this, I enjoy speaking at conferences and festivals, connecting with and being inspired by like-minded people, and have been invited to be on panels at both Buma Music In Motion and ADE (Amsterdam Dance Event).

My studio, filled with vintage synthesizers, overlooks the Suffolk countryside. Sitting there, coffee in hand, I've often pondered on my career progression. I feel compelled to contribute more to the industry alongside composing, to help those just starting out, and I believe now is the right time.

Current and recent directorships: None.

Gavin Harrison

Manifesto

The way music is consumed is constantly evolving, providing ever new royalty avenues for us as writers. However, we continue to face unfair IP buyouts and streaming payouts that do not fall on the side of writers. This needs to change.

I wish to bring to the Members' Council my experience as a games composer, working with publishers to understand the infrastructure. Gaming continues to see rapid growth and the systems to collect performance royalties are still being established. The potential for greater licensing opportunities and royalties is high – and with your vote, I will represent your interests in this area.

It's critical that PRS remains strong, protecting our rights in the best way possible. At conferences, on forums and social media, I am exposed to the needs and difficulties facing media writers, including games composers. Music is integral to the gaming industry, and my unique position enables me to give these writers a voice.

Furthermore, emerging writers are more vulnerable to unfair buyouts – I've been there. I started out with work-for-hire gigs before becoming a PRS member, so I know the mistakes that can be made. Motivated by my experience in working groups, I wish to be a flag-bearer for PRS, making its values visible to up-and-coming musicians, as well as educating new members about their rights.

I wish to stand for a place on the PRS Members' Council to guide us through these challenges, to make rights clear to all, to ensure performances are licensed, and to guarantee royalties are correctly distributed and paid in a timely fashion.

Please support me with your vote; I stand to represent the interests of us all as we are much stronger standing together as one.

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Crispin Hunt

Proposed for appointment by: Joan Armatrading, David Arnold, BMG Rights Management (UK) Limited, Nainita Desai, Paul Epworth, Tom Gray, Wayne Hector, Hannah Peel, Michael Price and Fraser T (Thorneycroft) Smith.

Crispin Hunt is a leading Creator advocate and chart-topping songwriter, producer and artist.

As Chair of [The Ivors Academy](#) [BASCA, 2017-2022] he led its modernisation, mobilisation and reform into the profitable, prominent, diverse, representative, productive, organisation of today.

Duties included:

- Vitalising [The Ivor Novello Awards & Ivors Composer Awards](#)
- Global partnerships and alliances
- Membership and events
- Working alongside PRS to achieve the EU Copyright Directive;
- Campaigning:
 - [Fix Streaming](#) – Improved streaming revenue for Songwriters and Publishers
 - [Composers Against Buyouts](#) – Protection against coercive rights acquisition
 - [Credits Due](#) – Correcting metadata in the Studio
- Relaunching The Ivors Academy Trust
- Relations: CISAC, ECSA, CIAM, MU (member), MPG, IMPF, IMRO, ICMP, MCPS, MPA, NMPA, ASCAP, BMI, GESAC, UMAW, SONA, NSAI, IFPI, BPI and other acronyms.
- Liaison: Apple Music, Deezer, YouTube, Spotify, Amazon, Netflix, Audoo, Session, BBC, etc.

Crispin's a full time Songwriter/Producer who's worked with or for Florence & The Machine, Tom Grennan, Rebecca Fergusson, Lana Del Rey, Ellie Goulding, Jake Bugg, JP Cooper, Rod Stewart, Bat for Lashes, Natalie Imbruglia, Newton Faulkner and more.

Crispin's privileged to have served on Boards of PRS & BASCA for 6 years.

With 'Longpigs', he toured globally, enjoyed hits and misses, and Snakes & Ladders of musical life.

Crispin represented Creators on Boards of PRS, PPL, UK Music, IPO Copyright Advisory Panel, FAC [CEO].

Founded 'Council of Music Makers' aligning UK Writers, Artists, Producers, Managers, Musicians.

Worked in Parliament as Labour Political Researcher. Stood for ChangeUK Party opposing Brexit and enjoys cross-party respect to advance Copyright and its Creators.

He's joyously married with four kids and lives and works among Glastonbury and London.

Current and recent directorships: Performing Right Society Limited, The Ivors Academy , Crispin Hunt Ltd, PRS for Music Limited, PPL, UK Music and FAC (Featured Artist Coalition)

Members' Council attendance since date of last appointment: 11 out of 12 meetings.

Crispin Hunt

Manifesto

Our songs and scores are now Music's most valuable asset, with city investors paying millions for our Rights while media buys them out: There's never been a more vital time for PRS to protect us through leveraging this new market to confidently raise our price.

Why accept deals which no longer make economic sense? Our works power digital growth. Streaming's a song economy. Films, halls, clouds and airwaves - empty without us. The digital paradigm, reinforced by transparency and return city investors demand, opens gateways for PRS to double our money.

As a songwriter, an artist, and like all nowadays, an entrepreneur, I've worked all corners of Music. Under my lead as Ivors Chair, BASCA grew and diversified membership, returned to profitability, forged global partners, became lean and efficiently run with a strong voice and reputation.

I'm allied with every genre's concerns. I fully understand how the Music Business works....and where it doesn't.

We all share a vision of a balanced, diverse, safe, reformed Musical future — sustaining the rare and excellent as well as the popular. PRS should lead it via a plurality of voices, facilitating members, accuracy and efficiency, innovative partnerships, eliminating black boxes and leaky pipes.... As driver, not passenger.

The post-Spotify economy's coming. We'll #FixStreaming, but streaming's already a decreasing share of an increasing pie. What's growing is TikTok, Twitch, Peloton, Gaming... what isn't is our slice.

How to license this future is a blank canvas and PRS's opportunity to command higher premiums.

Through teamwork, looking wider for better strategic and regulatory solutions, we'll deal with buy-outs, AI, Radio's demise, NFT's, payola, global licensing etc.

Music's story isn't its fate.

My thanks to all who wrote to Boris endorsing this vision and all who progress it.

I'd work tirelessly to deliver and deserve your vote. Thanks for your consideration.

crispinhuntwork@gmail.com / @crispinhunt.

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Writers



Laura Mvula

Proposed for appointment by: Lianne Barnes, Fiona Bevan, V V Brown, Michelle Escoffery, Tom Gray, Crispin Hunt, Alloysious Massaquoi, Dru Masters, Universal Music Publishing Limited and Jessica Ware.

Laura Mvula is a critically acclaimed songwriter, composer and recording artist.

Her 2013 debut album *Sing To The Moon* introduced and firmly positioned her as one of Britain's most innovative talents whose distinctive sound continues to develop. Known for her ability to draw from multiple genres to create her own, Laura's writing style and dexterity are underpinned by her Birmingham Conservatoire degree in composition.

The expansion of Laura's sound is evident in her catalogue of work. On 2016's *The Dreaming Room*, she built on her signature vocal layering and unexpected melodies with the addition of analogue synths and electric guitar lines. In 2021, her ode to the 80s - *Pink Noise* - on which she revisits the pop, soul sounds she grew up listening to, elevated synths and intense funk grooves served the purpose of designing a flavoursome, timeless soundworld.

Along the way, Laura's albums have picked up an Ivor Novello, two MOBOs and BRITs nods with all three of her albums being nominated for the Mercury Prize - a rare feat in the award's history.

Touring extensively with headline shows across the UK, Europe, the US and Australia and festival appearances globally including at Glastonbury, Coachella, North Sea and New Orleans Festival, Laura's music has found fans worldwide and drawn the attention of idols such as Prince.

With both lyrical and musical composition at her disposal, Laura has performed with orchestras around the world and has composed and arranged for orchestral and choral groups notably creating works for the BBC Proms and the RSC's 2017 production of *Anthony and Cleopatra*.

Drawing from her lived experiences and observations of life, Laura continues to offer an aural landscape that transports listeners to a world of her creation. A magnificent talent, there is no telling where she will take us next.

Current and recent directorships: None.

Laura Mvula

Manifesto

Since I was 10, my focus and commitment has been on immersing myself in the inimitable world of music in as many ways as I can.

From the string trio with my siblings, through Birmingham projects, to touring with my Auntie Carol's Black Voices - writing has thankfully always been part of my everyday life. Teaching, conducting, arranging, performing - I've lived many sides of the multifaceted world of music. Each has taught me something about what it means to be an artist.

From this knowledge-rich standpoint I entered the mainstream industry in 2012 as a songwriter and recording artist signed to a major label.

The learnings have been immense. My passion for standing as a PRS Writer Council Member is rooted in my desire to ensure artists are given the support they need to navigate the ever-changing landscape and benefit from the structures and processes of which they are the foundation. I'm standing for this position specifically as several of the impactful Birmingham projects I wrote music for were PRS funded.

The importance of promoting rights as an artist and shedding light on the profound responsibility to push forward in the creative process without limitation is made more possible by protecting music rights and artists' earnings and affecting policy change where there is stagnancy.

Representation truly matters. It can turn the tide in conversations and decision making. As a writer, composer and recording artist but also, a black British woman with over 10 years in the industry, there are countless experiences to which I can uniquely speak.

I want to ensure that the principles intrinsic to making music, honesty, expression of experience and reflection of the times, are replicated throughout the industry and implemented in such a way that artists are the true beneficiaries of their efforts.

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Hannah Peel

Proposed for appointment by: Fiona Bevan, Ian Dench, Nainita Desai, Michelle Escoffery, Tom Gray, Crispin Hunt, Steve Levine, Dru Masters, Mute Song Limited and Philip Selway.

Hannah Peel is an award-winning Northern Irish artist, composer, producer and broadcaster.

Her soundtrack for *Game of Thrones: The Last Watch* earned her a 2019 Emmy nomination for 'Outstanding Music Composition For A Documentary Series' and in 2021, she was awarded a *Music Producers Guild* award for her soundtrack to the 4-part Netflix thriller *The Deceived*.

With a grounding in electronic and acoustic composition, as an independent artist Hannah's solo record career includes the shortlisted 2021 *Mercury Music Prize* album, *Fir Wave*; *Electronic Sound's No.1* album of the year *Awake But Always Dreaming* and the space-themed *Mary Casio: Journey to Cassiopeia*, scored for synthesisers and a 30-piece colliery brass band.

Progressively exploring the idea of what an orchestra should be, in spring 2022 Real World Records will release Hannah's new record *The Unfolding* written for and featuring the British ensemble, *Paraorchestra* led by Charles Hazlewood. Their debut album mixes analogue, digital and assistive instruments with world-class professional disabled and non-disabled musicians.

Hannah has collaborated, arranged, and conducted for artists such as Paul Weller, Dot Allison, Declan O'Rourke and for clients such as *Greenpeace* and the *Ulster Orchestra*. In 2019, she conducted and scored the orchestral arrangements for Weller's shows at London's *Royal Festival Hall* and BBC 2's *Live in Concert* series and contributed to his most recent No.1 albums '*On Sunset*' and '*Fat Pop*'.

A passionate advocate for emerging artists, in 2021 Hannah set up the first NI Electronic Workshop, offering equipment grants and mentorship to those from minority backgrounds. She was a judge for the 2021 Ivor Novello Awards and is a regular presenter on the BBC Radio 3 show, *Night Tracks*.

In 2021, Hannah became a *Belfast Music Patron* alongside Gary Lightbody, following its *City of Music 2021* status by UNESCO.

Current and recent directorships: The Ivors Academy.

Hannah Peel

Manifesto

As an independent and self-releasing artist I know the most valuable commodity in music, is in the work created. There is no room for complacency in a world which is constantly fluctuating. More than ever, we need to protect the composition and those publishers who writers have chosen to represent their copyrights.

When I joined the Ivors Academy's Media Committee and then the Board of Directors, I was publicly vocal in backing the 2021 Composers Against Buyouts campaign. It was not only about raising awareness, but about educating writers to question where their work could be going.

I believe in empowering and supporting others to understand their rights, and I feel strongly about being part of a relatable, visible and unifying organisation that defends the value of the copyright, protecting longevity in the music industry.

Music can create such a strong emotional connection like nothing else, it may not always be visible, but it takes time and energy to create and then connect to an audience. I understand that the role of writers is shifting dramatically, no longer can creators occupy one type of genre, or return avenue. Because of depleting royalty incomes, more time is now dedicated to activities outside just music creation and so efficiency, modernisation, agility and increasing value for composers are key to the success of PRS.

With my grit, panoptic role and reach across all genres and experience, plus ability to be a key team member, I want to be part of conversations that ensure PRS delivers the best member services possible and makes the right strategic choices to allow for better remunerations for our community.

I will endeavour to work for the best interests of all songwriters and publishers in supporting the work of PRS and ask for your vote!

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Anu Pillai

Proposed for appointment by: Darren Emerson, Victoria Hesketh, Nigel Hoyle, Kobalt Music Publishing Ltd, Shelly McLaine, Hannah Robinson, Anthony Sadler, Gaynor Sadler, David Sneddon and Hannah Wilson.

Anu Pillai is a multi-platinum songwriter and producer.

His broad background as a DJ and multi-instrumentalist, who also writes melody and lyrics and composes for picture, is reflected in the diversity of his accomplishments. From co-writing/producing *Lost on You* and *Something Borrowed* for Lewis Capaldi, to composing Sony Radio Award-winning ident for the BBC Asian Network, as well as DJing at underground institutions like Fabric, Cocoon, D-Edge and Space.

Starting out with his own project, Freeform Five, Anu released his debut album on Atlantic Records, a DJ mix album on Four Music as well as several acclaimed singles and official remixes for artists such as N.E.R.D., Brian Wilson, X-Press 2 & David Byrne, Jamie Lidell, Elton John, and The Killers.

Recent collaborations have included singles with Roisin Murphy (*Leviathan*), Ali Love (*Throwing Stones*) and Carolyn Harding (*Strength* on Glitterbox) and remixes with A-Trak.

Anu has also always been involved in the music to picture world since working as a composer at Logorhythm Music in the late 90s. He's soundtracked adverts in every imaginable style for some of the world's largest brands, including Apple, Nike, Nokia, Seat, Eurostar, PlayStation, Mercedes, Verizon, Vodafone and Xbox.

Anu continues to write with both established and developing artists from his studio in West London and has recently worked with Gabrielle Aplin, Jasmine Thompson, Tayo Sounds, Abraham Alexander, Sophie & The Giants, Rose Gray and Dylan Cartlidge to name a few.

Current and recent directorships: Perspex Recordings Ltd.

Anu Pillai

Manifesto

We all know that this is a crucial period of flux for music creators.

More than ever, we need to ensure full and transparent engagement with the entire breadth of our membership.

This will strengthen our voice with traditional broadcasters as they shift their business models, and with the myriad of established or new tech platforms. We must also lobby for greater support within parliament and with regulators.

We need to be especially aware of any new, emerging performance opportunities. These industries build their success on the back of our creativity, often crediting us with PR fluff rather than equitable remuneration.

We need to ensure that every new platform that comes along can be seen as an opportunity, rather than a new battle to be fought after a poor precedent has already been set.

As someone who has worked within so many areas of the music industry (as a touring artist, songwriter, DJ/remixer and as a media composer), I can bring some knowledge of the unique challenges that each of those areas face whilst encouraging dialogue between sometimes competing camps.

PRS has made some great changes to its structure, website, and access to data. However, I understand exactly how hard it can still be to navigate the systems in place. More can still be done to help members with an emphasis on greater transparency, particularly when it comes to foreign income, royalty rates, unclaimed performances etc.

As new opportunities across new media types grow, some less mainstream genres will naturally find far wider exposure than they may have done in the past. PRS has a responsibility to reach out more actively to underrepresented writers and encourage their involvement in the organisation.

If I am elected, I would be honoured to advocate for the views and voices of all members.

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Daniel Poku

Proposed for appointment by: Fiona Bevan, Emma Davidson-Dillon, Michelle Escoffery, Iain Farquharson, Wayne Hector, Crispin Hunt, Patrick Okogwu, Trevor Romeo, Sony/ATV Music Publishing (UK) Limited and Warner Chappell Music Ltd.

Danny D is a music industry professional with close to four decades of experience. It's a career that has seen him working across all areas of the business – starting as a DJ, then club promotions, A&R, an artist, remixer, producer and currently one half of a publishing company that has transformed the music business.

A keen DJ, Danny worked in one of London's premier venues, Gulliver's, and in 1984 he got his first break into the world of the major record company at Chrysalis Records, working alongside Peter Edge and Simon Fuller, starting in club promotions. He quickly made the move into A&R enjoying considerable success.

After that, DSM was born, his first artist name, DSM then became D-Mob and Danny scored a hit with *We Call It Acieeed*. The single reached No.3 in the UK charts and was a No.1 Billboard Dance record. D-Mob then transformed to include songwriter Cathy Dennis, enjoying major success with *Put Your Hands Together* and *Come On and Get My Love*.

His next move was as label owner of Delirious Records, where he connected with Tim Blacksmith for the next chapter of his career.

The two joined forces to manage Stargate, the writer-producer team from Norway, and then founded Stellar Songs Publishing. What followed next has been over two decades of sustained success starting in the UK, before leaving for the US and becoming the go-to for producers/writers for that hit song.

Stargate, under Tim and Danny's guidance, became world class songwriters and producers, being a part of million-selling acts, major award winners and a relationship that survives and thrives to this day and Stellar Songs, founded on their collective talents has seen enormous successes with their stable of songwriters that shows no signs of slowing down.

Current and recent directorships: Delirious Blacksmith MGNT, Stellar Songs and Tim & Danny Music.

Daniel Poku

Manifesto

Having spent my life as a music professional and worked with some of the greatest creators of our time, I am passionately committed to protecting its value. There is a belief that streaming is the latest saviour of our business, but our creative talent is once again being squeezed commercially while the industry-defining deals are cut behind closed doors. I will continue to dedicate my voice to the cause of demanding that writers are justly rewarded for their art, endeavour and contribution to the creative economy and would like to work with PRS to rectify what the Chair of the DCMS identified, that;

"...streaming has brought significant profits to the recorded music industry, the talent behind it - performers, songwriters and composers - are losing out."

It's time to work toward meaningful long-time change to ensure fair remuneration for all writers.

And in an industry where labels are disproportionately rewarded in comparison to the artists signed, that:

"Only a complete reset of streaming that enshrines..... their rights to a fair share of the earnings will do."

At this critical moment, my lifelong guiding principles of equality and inclusion seem more relevant than ever. Creators have always been diverse, but that difference has never been adequately represented where decisions are made. I believe that my experiences of operating as a black Brit for the last two decades in the USA, is both timely and important - especially that as a black group of companies, we represent creators of global repute in a racially complex environment. We should all want to see inclusivity: different voices, faces, fresh ideas and new perspectives combining to ensure creativity flourishes alongside fair access and excellence. I would like our community of writers and publishers to be seen as champions of change and demanding of equality for all.

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Philip Pope

Proposed for appointment by: Kim Appleby, David Arnold, BMG Rights Management (UK) Limited, Nainita Desai, Howard Goodall, Tom Gray, Dru Masters, Philip Selway, Sony/ATV Music Publishing (UK) Limited and Debra Wiseman.

Philip Pope is a composer and songwriter currently working in the UK with a diverse list of credits. During his long and varied career, he has written music for film, television, radio and theatre.

He started as a member of Radio Active on BBC Radio 4 with Angus Deayton and together they formed the now iconic parody band The HeeBee GeeBees. He worked with producer John Lloyd on *Not The Nine O'Clock News* & ITV's *Spitting Image*, and cowrote the No. 1 hit *The Chicken Song*.

Philip has also written for Fry and Laurie, Lenny Henry, Ben Elton and Dame Edna Everage.

As MD for the Fast Show, he was responsible for the classic Jazz Club - Nice!

During his long working partnership with Harry Enfield and Paul Whitehouse, Philip composed music for BBC's *Harry and Paul*, and the film *Kevin and Perry Go Large*.

Other film credits include *Crazy For A Kiss*, *Midnight Flight*, *The Infidel*;

TV credits: *Outnumbered* (BBC), *Yonderland* (Sky), *Horrid Henry* and *Benidorm* (ITV); Documentaries: *Horizon* (BBC), *Deluge* (C4). Radio: *Jam Yesterday* by Peter Nicholls, *Dirk Gently*, *The Hitchhiker's Guide to the Galaxy* and *Starship Titanic* - for Radio 4.

Philip also composes for the theatre: he has written *Ace Cannon*, an 80s Comedy Sci-Fi musical and is currently writing the music for *A Town Called Rebellion*, a Guy Jenkin play with Country songs. Recent compositions include choral settings of Derek Mahon poems.

After his son's successful heart treatment at Harefield Hospital, Philip produced ITV's *From The Heart* entertainment special raising awareness about organ donation. He has produced three fundraisers raising over half a million pounds in aid of Royal Brompton and Harefield Hospitals Charity.

In 2019 he was elected as director of the PRS Board (now Members' Council) and in 2021 onto the PRS for Music Board.

Current and recent directorships: Performing Right Society Limited, PRS for Music Limited, PRS Members' Fund and Telling Stories Limited.

Members' Council attendance since date of last appointment: 12 out of 12 meetings.

Philip Pope

Manifesto

I'm standing for reelection to the Members' Council where for three years I've been privileged to serve as a writer director, been elected by the MC to the PRS for Music Board, and worked for you on various committees:

- Licensing, in our struggle for increased value for the song
- Audit, to uphold the strongest financial governance
- ICE Core, to maximise online royalties
- PRS Members' Fund board, to help members suffering hardship.

Over the last two years COVID, Brexit and minimal returns from streaming have made life extraordinarily hard for writers. It's clear the current financial model for streaming is unsustainable.

I'm part of the fight to get members a fairer slice of the cake in ongoing discussions with DSPs and broadcasters. I believe PRS must continue to educate, lobby and support efforts to promote the value of our rights, push for the strongest copyright regime following Government's withdrawal from the EU Copyright Directive and continue its drive for even greater efficiency, accuracy and transparency especially in the public performance and live sectors.

As an active working composer, I understand the challenges in the evolving music landscape. PRS must keep modernising, embracing technology, to be the leading organisation existing members and the next generation of creators want to be part of. Two-way communication is key. By listening to an informed membership, PRS can prepare the way for the future you demand. We must stand together, support diversity of all forms and enable members to connect with each other.

If reelected I'd use the knowledge and experience I've gained, coupled with my diligent attention to detail, focusing not just on the headlines but what's between the lines, to support management, build on successes but hold them to account for the good of all members. With your vote I can continue that work.

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Publishers



Simon Anderson Audio Network

Proposed for appointment by: Faber Music Ltd, Kassner Associated Publishers Limited, Novello And Co Ltd, peermusic [UK] Ltd, Reservoir Reverb Music Ltd, Sentric Music Limited, Sounds Like Publishing Limited, Warner Chappell Music Ltd, West One Music Limited and Westbury Music Ltd.

I have lived and worked in music all my life since singing as a chorister in Durham Cathedral Choir. Exactly 25 years ago I started my industry career working at MCPS in audio licensing, moving on to PRS classical copyright after a couple of years.

I crossed to publishing, working in printed music, before coming to the start-up production music library Audio Network in 2005. Since then, I have overseen the publishing activities of the group, managing its international growth and global royalty collections, and delivering revenue to our 1,000+ writers, most of whom are PRS members themselves. This has enabled me to appreciate the vital work done by the network of rights societies, and the importance of good management and governance for their optimal performance. Having experienced PRS as an employee, and now as a writer member and publisher director, I have a 360-degree view of the Society that helps balance my input to the Members' Council.

I sit on several boards and working groups related to PRS and the MPA, collaborating with fellow publishers and writers to share information and solve problems. I'm involved in education too, working as a mentor and an Associate Fellow at Westminster University Law School, nurturing the next generation of music industry professionals. I've been a writer member of PRS for 15 years, giving me a valuable appreciation of the experience across all membership. I'm also active as a performing musician, singing in professional choirs and playing keyboards in covers bands.

Music still fills my life. Its value to our mental health has been proven more in the last two years than ever before. The key responsibility of PRS is to ensure that the value of music is recognised, protected and commercialised to reward those who write it and to nurture new creativity.

Current and recent directorships: Audio Network Limited, Audio Network Publishing (EU) Limited, Performing Right Society Limited, PPL PRS Limited, Audio Network Music Rights Limited, Music Publishers Association Limited and Trax 54 Limited.

Members' Council attendance since date of last appointment: 12 out of 12 meetings.

Simon Anderson

Manifesto

Since joining the PRS Members' Council in 2016 I have worked to contribute to the successful running of our Society. On the Audit Committee we verify that internal processes are robust and check that threats and risks are recognised and mitigated. I've contributed to key initiatives, such as increased member communications around our distributions. More recently I joined the board of the PPL-PRS joint venture responsible for licensing shops, pubs, offices and live music venues. Happily, it's already recovering with vigour after bearing the sustained impact of Covid on music consumption.

PRS does an incredibly complex job very well. The level of transparency in its dealings and accountings is rarely matched and nowhere bettered by overseas societies. The PRS leadership team is experienced and strong, led by a dynamic CEO. The entire staff have done an amazing job in keeping revenues flowing through the unprecedented challenges that Covid has thrown at our industry. Yet PRS is not complacent, and always recognises room for improvement. It's the job of the Members' Council to ensure that energies and resources are focused in the right areas.

As well as supporting the continued recovery of public performance revenues, I want to focus on the further reduction of administration cost deductions, ensuring that as much licence revenue as possible flows back directly to members. It's critical that the improvements to ICE are implemented quickly, and we need to apply more pressure to DSPs over music usage data relating to advertising and trailers.

We have recently lost two publisher directors from the Members' Council. Three more retire at the AGM. I am therefore standing for re-election to offer an important level of continuity alongside the great opportunity we have to elect new directors and address the gender and ethnicity imbalance within our governing teams.

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Publishers



Nigel Gilroy Novello and Company

Proposed for appointment by: BMG Rights Management (UK) Limited, Bucks Music Group Ltd, Concord Copyrights Limited, Kassner Associated Publishers Limited, Manfred Mann, Reservoir Reverb Music Ltd, Sony/ATV Music Publishing (UK) Limited, Joby Talbot, Truelove Music and Universal Music Publishing Limited.

Nigel is currently Global Head of Legal and Business Affairs at the Wise Music Group but has worked in the music business for all his adult life. He started his career as an engineer/record producer working mainly out of the Workhouse and Eelpie Studios with artists including Pete Townsend, Kirsty MacColl, Manfred Mann, Aswad, Sinéad O'Connor, Trevor Horn/ZTT, the Waterboys and Stock, Aitken and the PWL team. He went on to produce a number of charting indie/Britpop artists notably including two number 1s for Flowered Up.

Throughout this period and beyond, Nigel also set up and ran his own 24-track analogue studio in South London, was a live sound engineer and DJ (at venues including The Marquee, Fridge, Mean Fiddler venues as well as major festivals/tours). He was also a partner/promoter at the Dogstar and Mass, both in Brixton.

Nigel retrained as a lawyer in the 1990s and practised at Davenport Lyons for 14 years where his clients included the Estates of Nick Drake, Deep Purple and Adele. He acted on several reported High Court and Court of Appeal cases notably including Bobby Valentino in his successful claim for a share of the Bluebells song *Young at Heart*, now the leading case on contributory copyright and reconfirmed by the Court of Appeal in the *Whiter Shade of Pale* case, in which Nigel also acted for lyricist Keith Reid.

Nigel joined Wise Music in 2011 as General Counsel since when he has actively participated in the wider industry advising PRS, MPA/MCPS, IMPEL and ICMP through his membership of various committees, groups and panels. He currently sits on: Commercial Advisory Group and Audit Services Advisory Group (PRS), PAGC and Legal Advisory Group (MPA/MCPS) which he chairs and the ICMP Legal Group for whom he has also been a pro-active lobbyist in Brussels.

Current and recent directorships: Chester Music Limited, Marquis Music Co Limited, Missetoe Melodies Limited, Music Sales Limited, Verulam Music Co Limited and Wise Music Group Limited.

Nigel Gilroy

Manifesto

Novello and its sister companies Schirmer and Chester Music are classical houses within the Wise Music Group. Classical composers should be represented on the Council because they particularly rely on live performance of their works and the resultant PRS revenue.

My manifesto is drawn from my experience as a producer, lawyer and publisher over the past 40 years. The entire industry (and its value chain) has changed beyond recognition during that time and digital has underpinned most of that change through from recording studio technology, through distribution, to consumer experience. Although digital revenue growth has been one of the good news stories in recent years, there is much more to do and there are major new challenges for creators on the near horizon (e.g. Artificial Intelligence and NFTs).

If I were elected and could drive change in only 3 areas, then they would be:

- **Unlicensed and undervalued use of streamed music**

The so-called "Value Gap" is not exactly news but nor is it fixed. However, many other uses are not currently licensed at all (e.g. the widespread commercial use of personal streaming subscriptions is unlicensed) and we need new licensing schemes to reflect these and other changes in market behaviour.

- **Monetise developing markets (China/India/Africa etc.)**

China has a population roughly equal to Europe and the USA combined and a highly developed streaming market dominated by TenCent (85% of market). Yet it generates very little revenue for UK composers through PRS.

- **Redress the disparity between the value of recordings and songs**

In the direct/market led licensing world, publishing and recordings are typically valued equally (i.e. 50/50). Conversely joint Mechanical/Performing licences only generate a fraction of what record companies receive from streaming services.

The rights that PRS controls and licenses underpin all these issues.

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Publishers



Daniel Lang Warner Chappell Music

Proposed for appointment by: Audio Network Limited, BMG Rights Management (UK) Limited, Bucks Music Group Ltd, Concord Music Group Inc, Faber Music Ltd, Metrophonic Music Ltd, Novello And Co Ltd, peermusic [UK] Ltd, Sony/ATV Music Publishing [UK] Limited and Wipe Out Music Limited.

Daniel Lang is Warner Chappell Music's VP of International Digital Licensing & Society Relations.

He reports into Guy Moot, Warner Chappell Music's CEO and Co-Chair, and works closely with the publisher's local Managing and Financial Directors outside the US. Having pitched the idea behind this new role himself, Daniel's focus is on striving for operational efficiencies, transparency, and the best commercial results from both digital service providers and international societies alike.

Daniel graduated with a Master's degree from the University of Warwick in 2013, before starting his career in the music industry at *PRS for Music* in 2015. Initially based in the Recorded Media licensing team, he moved into the Broadcast & Online department (specialising in the licensing on UK-only online services), before taking up the position of Digital Accounts Executive at Warner Chappell Music in 2017.

The following year, Daniel's role was expanded and he became Head of Digital Licensing, EMEIA. He was then promoted to VP, Digital Licensing, EMEIA, leading the publisher's multi-territory digital licensing operations, with an emphasis on strengthening relationships with key digital services and expanding its direct licensing activity in emerging markets.

Daniel also represents Warner Chappell Music on the boards of ICMP and IMPA.

Current and recent directorships: None.

Daniel Lang

Manifesto

As a former *PRS for Music* employee, I've always had a deep and personal respect for the work it carries out on behalf of songwriters. From the moment I joined Warner Chappell Music and began working closely with PRS, I also developed a renewed appreciation for how vital it is to the entire publishing ecosystem, and the traits that make it a clear market leader in the society network.

Yet we cannot take PRS's current position for granted. The landscape is constantly shifting, and developments in technology too often outpace the responses of societies and collective management organisations. In my role at WCM, I'm at the forefront of reacting to these changes, from the Metaverse and NFTs through to Artificial Intelligence. There are risks as well as opportunities with these developments, and I'm well-placed to ensure PRS strives for appropriate, innovative, and commercially sound approaches to them on behalf of all its members.

As songwriters across the UK continue to suffer the devastation wrought by the pandemic, operational efficiency, transparency, and accountability have never been more important. Timely and accurate distributions, low overheads and commission rates, and competitive licensing terms are fundamental to ensuring PRS remains both compelling and indispensable to its members.

In addition to years of hands-on experience working with digital service providers and tech companies, I've also overseen WCM's relationship with ICE and other leading international processing partners. As such, I believe I'm similarly well-placed to help drive ICE during this next crucial phase of its development. With a strong track record of engaging and driving for proactive changes with societies across the world, it would be an honour to be elected to the Members' Council and to put my commercially focused experience at its service. I'd be truly grateful for your support.

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Publishers



John Minch Concord

Proposed for appointment by: Beggars Music Limited, BMG Music Publ Ltd, Bucks Music Group Ltd, Chester Music, Faber Music Ltd, Kassner Associated Publishers Limited, peermusic [UK] Ltd, Sony/ATV Music Publishing [UK] Limited, Universal Music Mgb Limited and Warner Chappell Music Ltd.

John Minch joined Boosey & Hawkes Music Publishers (B&H) as Managing Director in 2001. The company was a listed PLC specialising in musical instrument making and classical music publishing. In 2003, John led a management buyout, simplified the business into a pure rights-owning music publisher and sold the business to Imagem in 2008.

John became CEO of Imagem UK and grew that business by acquiring Rodgers and Hammerstein and Phil Collins, acquiring administration rights in Pink Floyd, Genesis and Apple, signing or resigning Daft Punk and Mark Ronson and eventually was part of the management team that sold Imagem to Concord in 2017. Concord owned rights in Creedence Clearwater Revival (John Fogerty), Tammy Wynette and Glen Ballard. Since that time Concord has grown through the acquisition of, for example, Pulse and Downtown and is now a significant international music publisher. John is President of Concord Music Publishing International, remains CEO of B&H and led the acquisition of the German publisher Sikorski. B&H remains the leading publisher of contemporary classical music worldwide.

John is a board member of ICMP and MCPS and currently serves as a Consultant Director of PRS, including as a co-opted member of the Licensing and ICE Core committees.

Before joining B&H, John was a specialist database publisher, becoming MD of Reed Business Information, with 800 employees, aged 38.

John has a BA in Classics from UCL and an MBA from MBS with distinction.

Current and recent directorships: 3rd Audio Limited, Anglo Soviet Music Press Limited, Anton J Benjamin Limited, Big Picture Music Limited, Boosey & Co. Limited, Boosey & Hawkes Group Services Limited, Boosey & Hawkes Holdings Limited, Boosey & Hawkes KJM Limited, Boosey & Hawkes Limited, Boosey & Hawkes Multimedia Limited, Boosey & Hawkes Music Publishers Limited, Boosey & Hawkes Pension Trustee Limited, Boosey & Hawkes Z Ltd, Booseytones Limited, British Standard Music Company Limited, Classic Copyright (Holdings) Limited, Classic Copyright Limited, Concord CM UK Limited, Concord Copyrights London Limited, Concord Copyrights Ltd, Concord Copyrights Management Limited, Concord Copyrights Publishing Limited, Concord Creative Services Limited, Concord FTV Limited, Concord GSS Limited, Concord SIMP Limited, Concord SISL Limited, Concord Songs Limited, Concord Theatricals Limited, Concord UK Group Services Limited, Grantsville Publishing Limited, Hawkes & Son (London) Limited, Hendon Music Limited, Lafleur Music Limited, Lime Green Music Limited, M56 Publishing Limited, Melon Yellow Music Limited, Samuel French Limited, Schauer & May Limited, Street Music Limited, Strictly Confidential (UK) Limited, United Nations Music Publishing Limited and Winthrop Rogers Limited.

John Minch

Manifesto

I am keen to be elected to the PRS Members' Council because I bring a range of business experiences to PRS: business simplification, acquisition, management of people. All developed over the course of 20 years in music publishing. I also represent a broad range of music publishing experience: classical, theatrical and broad-based pop music, and film/TV music. I have always tried to be a constructive board director. Concord's rights are usually aligned with PRS in ICE licences and distributions. I am keen to maintain London's position in music as the licensing hub outside the US.

I believe in the long-term value of blanket licensing, and frequently need to defend the point with my US colleagues. I also defend the value of music as a premium element in broadcasting, film and streaming.

Concord, despite its increasing size and scope has always had an independent music publisher mind set going back to its roots as Bicycle, Concord and Imagem. We believe in a highly personal approach to publishing. I will continue to encourage that sort of personal approach as societies merge their services and become multinational in their own right.

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Publishers



Ray Pagden Motus Music

Proposed for appointment by: Christopher Bemand, Philip Binding, Boost Music Publishing Limited, Felt Licensing Limited, Owen Gurry, Inspired Production Music Ltd, Jw Media Music Ltd, David Marsden, Reliable Source Music Limited and Universal Music Publishing Limited.

How did a data geek end up working in music? I can't play an instrument, read music or sing! What I bring is a passion for protecting the rights of creators and rightsholders plus an understanding of the complex data issues our industry faces.

I worked in IT solving problems and supporting businesses and individuals. My interest in the music industry started while removing viruses that came from illegal music downloading (serves them right). I decided to change careers and use my skill set in the music industry.

My first music job was working in sync for a publisher with a catalogue of library (RSM) & commercial music (Odyssey Music). I also used my skills to make the company more efficient and grow, leading me onto the role of director of operations. I oversaw the day-to-day running of the business. I also spent a year working on the *PRS for Music* Production Music Advisory Group.

I launched Motus Music in 2017 with a catalogue of 80,000 tracks, after spending 6 months putting together a team of publishers, writers, salespeople, and building a custom copyright system. Revenues and the catalogue grew exponentially despite being a small team due to efficient processes and embracing technology. We now represent almost 200,000 tracks. In 2020 I re-joined the PMAG where I'm very passionate about finding solutions to licensing and distribution issues plus generally helping PRS and the publishing community.

I also work on CISAC's Society Publisher Forum. Last year I designed the first JSON format CWR file which is currently being reviewed. If accepted, this will allow PROs and publishers to develop real-time data connections, improving the flow of copyright information.

Having worked for small publishers, I've gained experience within sync, licensing, royalty processing, copyright, and overseas societies, so I have a well-rounded knowledge of the overall industry.

Current and recent directorships: Motus Music Limited, Motus Music International Limited, Pagden Holdings Limited and Rayzor Music Limited.

Ray Pagden

Manifesto

I've put myself forward because I want to contribute to protecting the rights and interests of the music publishing industry. While I run a production music publisher, a lot of the challenges we face are the same as the wider publishing industry.

I would like to support *PRS for Music* achieving...

Value for Music

Protecting the value of GEOL licences, which are coming under pressure from SVOD platforms, plus work towards a fair price for music from video sharing sites. YouTube and Netflix now make up 21% of UK video viewing hours, the future isn't digital – today is and we need to make digital pay fair.

Data Accuracy & Transparency

Looking at ways to validate data, especially with distributions. Also improving data transparency from licensees to be able to pay rightsholders more accurately and assess the value of licences to push for higher rates.

Proactive & Fair Licensing

Plugging gaps in music users' licences and upselling additional rights to increase usages and revenues. Also look at ways to make licensing and distribution fairer, so the system can no longer be used to recoup licence fees.

Service Efficiency

Improvements to writer/publisher self-service facilities, (e.g. Cue Sheet/Recording/Agreement searches) and increase training materials to reduce reliance on customer services.

Competition

Helping with PRS' continued evolution from a de facto monopoly to an agile, competitive and commercially aware organization. With competition for digital rights plus an onslaught of "royalty-free" music, we need to work to be the best option for music licensing.

Increased Partnerships

Working with partners, much like PRS has done with MCPS for many years and more recently with GEMA & STIM via ICE, I'm sure we can find many more ways to work with others to improve services to the music industry – albeit with lessons learned from ICE!

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Publishers



Richard Paine Faber Music

Proposed for appointment by: Accorder Music Publishing Ltd, Bucks Music Group Ltd, Concord Music Group Inc, Manners McDade Music Publishing Limited, Metrophonic Music Ltd, Oxford University Press, Peters Edition Ltd, Reservoir Media Management Inc, Round Hill Music LP and Warner Chappell Music Ltd.

I have worked in music publishing for over 36 years, starting at Peters Edition, then spending four years working for Music Sales in Sydney, Australia before joining Faber Music in 1993. I have been a board member of Faber Music since 1996, the same year that I initiated the company's Film & TV department. Of this I have become inordinately proud, both for the quality and reputation of our composers (I have personally signed over 25 to the company's roster) and for its contribution to the company's revenues. More recently I instigated the company's 'Faber Alt' initiative, whereby we have become involved in alternative and crossover music.

In addition to these creative and business development aspects of my role, I am responsible for rights management and legal/business affairs and contractual issues across all of the company's many strands, from our core classical business to digital and print publishing.

I obtained a music degree from Lancaster University in 1979 and subsequently a Ph.D. Later still, I obtained a law degree and Legal Practice Certificate from the University of Law. After spending my early years gigging as a jazz violinist (a genre and instrument for which I still have a passion) and composing, while doing sheet music arrangements and editorial work for various publishers, it eventually occurred to me that I could secure a more regular income if I entered the industry – and I've never looked back. I have been on the MPA Board since 2019.

Current and recent directorships: Faber Music Ltd, Music Publisher Association Ltd and Rights Worldwide Ltd

Richard Paine

Manifesto

I believe passionately in collective licensing. Yet the digital age in which we live is throwing up challenges to collectivism from every quarter, their purpose being to undermine and devalue our performing and related rights. As a community, whatever our differences, we share a desire to bolster and enhance the value of our rights, and we divide and fragment at our peril. It is vital that PRS management has a strong Council to guide and support it through the many challenges of our time whilst respecting diversity and listening to the voices of those representing minority genres. I believe my experience in working with a multiplicity of musical genres on both the 'creative' and 'business affairs' sides of our industry helps me to understand many of the complexities involved. PRS is in many ways a model society, but I wish to dedicate myself to making it ever better and more effective for all of its membership.

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Publishers



Laura Young
S2K Music

Proposed for appointment by: Audio Network Limited, Bucks Music Group Ltd, Chester Music, Kassner Associated Publishers Limited, Mute Song Limited, Notting Hill Music (UK) Ltd, Julius O Riordan, Reservoir Media Management Inc, Sentric Music Limited and Pete Woodroffe.

Bored in Norwich whilst studying for a degree in French and Comparative Literature, a love of Dance music led Laura to the EDM scene, frequenting underground clubs and illegal raves. Then came 1988, the 'summer of love' and Laura became involved in running the Hedonism events in a disused printing factory in Hanger Lane.

Her training ground in the Jungle scene and the business of buying and selling white label records was the 'London run': Blackmarket, Wired for Sound, Lucky Tunes, Tower Records, Virgin Megastore, representing The Stage One Company, van sales distributor and the first of its kind, which she co-founded in 1992. Having established in-house label imprints, music publishing was the next step. Stage 1000 (PRS member since 1995) grew into S2k Music Ltd, and today Laura is delighted that S2k has been promoted to a Principle Voting Member of PRS.

A boutique Drum and Bass publishing administration company, S2k works with a catalogue of over 30,000 works owned by over 400 publishers, based worldwide, hooked on the now global D&B sound, whose roots remain firmly in the UK. Laura has gained a wide overview of music business affairs from directorship duties to royalty accounting, legal affairs, copyright and neighbouring rights, offering her clients advice and support in all areas of the music business.

Delivering workshops in 'Music business skills' for adults and undergraduates (City Lit, Morley College, University of Hertfordshire, amongst others) enabled Laura to deepen her knowledge of the Music business as a whole and participating in committees: Dance Music Group (PRS), Popular Music Publishers Committee (MPA), has nurtured her desire to stand for 'all things indie'.

Laura (like the clients she represents) is fiercely independent, and excited by the prospect of offering her unique voice: female, indie, with a background in EDM, to the PRS Members' Council.

Current and recent directorships: S2k Music Limited.

Laura Young

Manifesto

I would bring a unique perspective to the PRS Members' Council. I understand what it means to DIY a career, have developed the resilience to navigate the twists and turns of the Music industry, and the nimbleness to respond to the new challenges of an ever-evolving market.

Having worked alongside DJ/producers who run in-house labels and, supported by S2k, in-house publishing companies, I have intimate knowledge of the unique needs of grass root creators and publishers.

As a female in the male dominated world of D&B in the nineties and beyond, I know how it feels to be underrepresented.

Shining a light on areas of PRS policy and service to members that may be overlooked by more mainstream publishers and writers, my interest could be directed towards:

- the development of bulk registration for those whose catalogues are ever increasing but do not have the resources for CWR
- aware of the data challenges facing indie publishers as they manage ever growing royalty statements, opening a discussion around data management for those who cannot manage millions of lines of royalty data and who do not have funds to hire royalty management software
- scrutinising distribution policies for imbalances where indies might be underrepresented, for example, are allowances made where indie Dance music may fail to be identified compared to, say, Pop music?
- opening the conversation around streaming policies and processes, currently cloaked by NDAs, protected by the various mechanical collection hubs, yet, PRS is uniquely placed to have that conversation on behalf of all its' members.

Just as S2k has forged a way by counting and collecting every penny, so I would bring an enthusiasm to unpick the detail, calling out for fairness for all.

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