



# MEMBERS' COUNCIL BALLOT

**2023 MEMBERS' COUNCIL  
BALLOT BOOKLET**

# Ballot details

## Introduction

Thank you for taking the time to vote in the Performing Right Society Limited (PRS) Members' Council Ballot. The Ballot is your opportunity to elect who you would like to represent you and the wider membership.

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

The results of the Ballot and the names of the individuals eligible for appointment to the Members' Council will be announced at the AGM on Tuesday 6 June 2023.

## 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 three writer Council Member vacancies and no publisher Council Member vacancies.

## Candidates

There are five candidates standing for three writer 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 Members' Council.

In this year's Ballot:

- Only writer members and successors to writer members can vote for up to three writer 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](http://www.prsformusic.com/membershipcategories)

### Candidate information and the Ballot

In this booklet, you can find all writer 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](http://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, please visit **[www.prsformusic.com/vote](http://www.prsformusic.com/vote)** and follow the instructions.

The deadline for voting is **5pm on Wednesday 3 May 2023**.

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

### Contact us

You can find more information at

**[www.prsformusic.com/ballot](http://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.



## Anita Blay

Proposed for appointment by: Iyiola Babalola (Future Cut), Paul Berry, V V Brown, Maegan Cottone, Michelle Escoffery, Pete Woodroffe, Kassner Associated Publishers Limited, Lethal B, Hannah Robinson and Mark Tiekus.

Anita Blay is a singer songwriter, artist and producer who began her first foray into music under the moniker Cocknbulldid. She secured performances on Jools Holland and Glastonbury all before finally being signed to Island Records.

In 2011, she released her debut album *Adulthood* to much critical acclaim. Touring with the likes of Janelle Monae, Metronomy, Marina and the Diamonds and Duran Duran.

2013 saw her turn her hand at becoming a writer for other artists. Her CV boasts cuts for Little Mix, OneRepublic, Tiefs and High Contrast amongst others. Her most successful syncs have been featured on the hit Netflix series *13 Reasons Why*. She also wrote and performed the theme tune for cult comedy series BBC 3's *Some Girls*.

She has also enjoyed success as part of the dance duo Antony & Cleopatra whose single *The Future* has been certified platinum. Currently, she is working on music with the newly formed collective KOMMUNION.

In the background, Anita has always shown passion for outreach projects. She has been heavily involved with the music charity Restore The Music UK and speaks regularly at Westminster University advising prospective musicians on the inner workings of the industry.

Current and recent directorships: None

Anita Blay

# Manifesto

Having had the unique experience of being both an artist and top line writer, I feel extremely passionate about songwriting and its craft. Most importantly, I am passionate about its sustainability for the creators.

I firmly believe songwriters are the architects of songs – but are often remunerated unfairly. The shifting digital landscape is a great win for technology and progress but it also helps compound the issue of inequitable streaming revenues, lack of transparency from labels/streaming services and market share monopolisation. As a jobbing songwriter, you can spend every day of the week, going from studio to studio, fronting your own travel and food, not being paid for the days' work. All this in hope that 'this one' becomes the song that changes your life. I think for most of us, we don't want mansions and sporty cars, we just want to be able to live off our work sustainably. We just want to do what we love.

I believe there are some small but integral tweaks that can be made to make life more liveable for the 'middle class' of songwriters (of which most of us make up).

I would love the chance to effect change by interrogating the current licensing, publishing, streaming and copyright policies.

As a working-class black woman, I am passionate about also lending my expertise to up and coming writers, to help mentor and advocate for them in any way my experience makes possible.

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## Writers



## V V Brown

Proposed for appointment by: Natasha Bedingfield, Fiona Bevan, Jessica Cornish, Michelle Escoffery, Tom Gray, Wayne Hector, Felix Howard, Crispin Hunt, Dru Masters and Hannah Peel.

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 to performing with Grace Jones.

V V Brown has seen and experienced a lifetime of moments as an entertainer. The 37-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.

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. We ask her "what is your goal?" She answers, "A simple life with extraordinary experiences."

Current and recent directorships: Ivors Academy, Performing Right Society Limited, Renaissance Productions Limited, Say Something Collective Limited, Say Something Collective, V V Brown Limited.

Members' Council attendance since date of last appointment: 1 out of 1 meeting.

# 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 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.

I was appointed to the PRS Members' Council in January 2023 with a 6 month position in the seat until the 2023 PRS AGM but I would love to be considered for a permanent position. I truly believe I can make a difference.

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## Dominic Bugatti

Proposed for appointment by: Mike Batt, Justin Hayward, Kassner Associated Publishers Limited, Richard Kerr, Mitch Murray, Gary Osborne, Philip Pickett, Tim Rice, Phil Thornalley and Pete Woodroffe.

The journey started when a 14-year-old boy in school uniform called Dominic Roy King knocked on the Knightsbridge door of US producer Shel Talmy (Kinks, David Bowie, The Who). The young musician was holding ten demos he'd recorded with his harmonium and acoustic guitar at a little studio in Harrow. Shel and his protégé Hugh Murphy (who would go on to produce Gerry Rafferty's *Baker Street*) liked what they heard, and Dominic soon had songs being recorded by groups like Paper Dragon, Amen Corner and Cupid's Inspiration.

By the time he'd graduated in law from Cambridge, he was known by the writing name Dominic Bugatti and had found a writing partner in Frank Musker. The songwriting duo first caught the attention of Who frontman Roger Daltrey, who chose their song *Milk Train* for his platinum debut album. UK hit singles like *Dancing With The Captain*, *My Simple Heart* and *Modern Girl* soon led to Dominic being in demand on both sides of the Atlantic.

Dom's hit credits include: the BMI two million play awarded *Every Woman In The World*, *Music Sounds Better With You*, *Heaven On The Seventh Floor*, *Modern Girl*, *Fate*, *My Simple Heart*, *A Woman In Love*, *When He Shines*, *Mystery Girl*, *Thank You For The Party*, *Fighting On The Side Of Love*, *Back On My Feet Again*, *Married Men*.

Artist covers, collaborators and samples include: Black Eyed Peas, KC & The Sunshine Band, Chaka Khan, Daft Punk, Sister Sledge, Cher, Air Supply, The Three Degrees, Patti Austin, The Babys, Sheena Easton, Paul McCartney & Michael Jackson, Bruce Springsteen, Sir George Martin, Miguel Bosé, Belle Stars, Madonna, The Dukes, Paul Nicholas, Carly Simon, Quincy Jones, Bonnie Tyler, Statik Selektah, Action Bronson, Joey Bada\$\$, Mint Juleps, Nancy Sinatra & Lee Hazlewood, Mary Hopkin, Billy Ocean, Arif Mardin, etc.

<https://dominic-bugatti.com>

Recent directorships: Luxdon Pictures Limited.



# Dominic Bugatti

## Manifesto

Music. I love it. From the perfect precision of Burt Bacharach's Alfie, to the stirring emotions of Gerald Finzi, the dazzling jazz psychedelia of Domi and JD Beck and.... hang on, this is supposed to be a 'Manifesto'!

Just writing those names has given me a real rush of emotion. But oh dear, why has the word Napster shot into my mind? Not only did we lose our copyrights, but we had to swallow articles with clever headlines like The Day The Music Was Set Free! If ever insult was added to injury. And that was just the start. I was at a Midem event, listening to a YouTube rep trying to explain how royalties worked on the platform. My strident public debating points in reply got me noticed and landed me, alongside Taylor Swift, in a major article in Die Zeit, entitled *Everyone Against YouTube*.

We've come a little further now, but the fight goes on. Based on information received during my recent chat with MC President Michelle Escoffery and PRS Chief Exec Andrea Martin, the fight to defend our rights is literally constant, and I'd like to be in on that.

My previous committee contributions to PRS include the Monopolies & Mergers enquiry and the Specialist Music Group, including a thesis on streaming for a joint meeting of PRS and BASCA (now Ivors), which was described as 'Magnificent'.

Another area I'm particularly passionate about is encouraging new talent in my mentoring and lecturing work as song expert for the BBC, PRS, BASCA/Ivors, TSA, Bath Spa University, Goldsmiths etc, I won't quote those who have thanked me for my guidance, but I intend to feed that feel-good response right back into my work for the PRS Members Council, if you give me the chance.

All the best, Dom.

<https://dominic-bugatti.com>

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## Laura Mvula

Proposed for appointment by: Guy Chambers, Fleur East, Michelle Escoffery, Kojey Radical, Chris Martin, Alloysious Massaquoi (Young Fathers), Troy Miller, Steven Price, Jessie Ware and Wretch 32.

Laura Mvula is a critically acclaimed songwriter, composer and recording artist. Her debut album *Sing To The Moon* released 10 years ago, 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 two Ivor Novello Best Album awards, two MOBOs and BRITs nods with all three of her albums being nominated for the Mercury Prize - a rare feat in the awards' history.

Touring extensively with headline shows across the UK, Europe, the US and Australia, and festival appearances globally, 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 composed and arranged for orchestral and choral groups notably creating works for the BBC Proms and the RSC's *Anthony and Cleopatra*. Laura is currently working on compositions for both film and TV as well as new music.

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: Performing Right Society Limited.

Members' Council attendance since date of last appointment: 1 out of 3 meetings.

Laura Mvula

# Manifesto

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

The last 10+ years have taken me from writing in my bedroom to navigating the industry as a recording artist signed to a major label and a composer working across mediums.

The learnings from these spaces have been immense and they continue daily.

I am standing for re-election as my time on the council thus far, has motivated me to ensure that all the spaces that affect artists, contain a representation of them that allows for diversity of experience and opinion to be heard and considered. Supporting artists is paramount to the success of the music industry and I continue to be focused on making sure we, the artists benefit from the structures and processes of which we are the foundation.

Protecting music rights and artists' earnings and affecting policy change are key starting points for the work at hand and continuing the incredible legacy of PRS is close to my heart as one of my first work experiences was through a PRS funded project.

My hope is that we can work towards the PRS Members' Council that reflects the incredibly rich make-up of music makers so that the voices we hear through song are reflected at the tables and in the conversations that hold great importance.

Especially now, after the impact of the last 3 years and with the ever-changing landscapes, advocating for artists as beneficiaries and having open honest dialogue around the structures and systems in place is vital.

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## John Truelove

Proposed for appointment by: Norman Cook, Goldie, Calvin Harris, Becky Hill, Tom Howe, Crispin Hunt, Dru Masters, Julian Nott, Chas Smash and Pete Woodroffe.

JOHN TRUELOVE

(co-writer and producer on a little song called "You Got The Love")

Punk Rocker, New Romantic, Parent, Acid House Raver, Producer, Composer, DJ, Record Company Owner, World Traveller, Live Performer, Tree Hugger, Publisher, Copyright Activist, Music Rights Champion, Board Member.

### Activities/Interests:

Music to Picture  
Synthesisers  
Software Design  
Contemporary Dance  
Sustainable Landscaping  
Organic Horticulture  
Vegan Cooking  
Herding Cats  
Motorbikes  
Sustainable Architecture  
Mental Health  
Homelessness  
Human Rights

### Boards/Committees/Organisations:

[All in (roughly) chronological order.  
All still current unless otherwise indicated.  
\*Only current working groups included]  
Musicians Union (member)  
PRS (full member)  
MCPS (member)  
Music Publishers Association (member)  
Pop Publishers Committee (MPA) [attende] [-2017]  
PRS Dance Music Group (founder & chair)  
Music Publishers Association Board (director)  
IMPEL Board (elected member)  
MCPS/PRS CAG (attende] (until 2022)  
Association For Electronic Music (advisory board] (until 2021)  
BBC Working Group (PRS] (2016-2017)  
Ivors Academy (member)  
IMPEL Collective Management Ltd Board  
PRS Members' Council (elected director)  
PRS Distribution Committee  
PRS GEOL Sub Group (distribution)  
PRS Candidates Support Group  
PRS Licensing Committee  
PRS for Music Ltd Board (elected director)

### Supports:

Shelter  
Advisory Service for Squatters  
Hope Not Hate  
Liberty  
Centrepont  
Amnesty  
Water Aid  
Solar Aid  
Planned Parenthood  
Led By Donkeys  
Good Law Project  
Help Musicians (UK)  
Bridges For Music

### Music:

Led Zeppelin  
Sex Pistols  
Suicide  
Joy Division  
OMD  
Sun Ra  
Talking Heads  
Madonna  
Cocteau Twins  
Laurie Anderson  
Fingers Inc  
The Prodigy  
Orbital  
Chemical Brothers  
Fatboy Slim  
Faithless  
Skunk Anansie  
Steve Reich  
Philip Glass  
Johannes Brahms  
Giuseppe Verdi  
and our old friend, Ludwig Van...

Current and recent directorships: IMPEL Collective Management Limited, Music Publishers Association Limited, Performing Right Society Limited, PRS for Music Limited, Tortured Artists Limited.

Members' Council attendance since date of last appointment: 12 out of 13 meetings.

John Truelove

# Manifesto

Fellow PRS writer, I'm here to ask for your vote in the PRS election. When I joined 20+ years ago, PRS was a stodgy opaque lump. We registered our songs and (sometimes!) we got paid for them...

In recent years it's transformed into the most progressive, dynamic and responsive collection society in the world, serving and moderating between a dizzying range of different needs and interests.

Whether you're a writer of evergreens, a movie soundtrack composer, a media writer, a DJ/producer, or a classical composer — from torch-songs to techno, grunge to grime, jingles to jazz, choral to country, alt-rock to amapiano, PRS is tasked with managing your rights on an equal, fair and transparent basis.

But that all requires careful and forensic oversight from us: the members. And there's still plenty that needs fixing. We need to reduce analogies and improve identification.

The job of the 18 elected member directors is to help PRS synthesise the needs of these divergent interests and fractured rights into coherent licensing and distribution policies. It's wildly complex and requires incredible patience, knowledge and insight to arbitrate between often conflicting parties and to reach agreement. By consensus. Writers, publishers, and PRS management. Together.

My six years on the Members' Council, has involved vast time spent listening to members' concerns, consulting industry bodies, talking to broadcasters, DSPs and licensees, deliberating on committees, and arguing on your behalf to help arrive at the best, fairest and most lucrative outcome for your music.

Now, as we hurtle into the uncharted skies of Web3 and the existential threat of AI, we need to navigate carefully and with prudence to ensure all our rights are protected for generations to come, always keeping the value of the music as our primary goal.

Please support me with your vote so I can continue to vigorously represent your rights and your future income streams.

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