
DIRECTORS' BALLOT BOOKLET

Performing Right Society Limited
Annual General Meeting

Tuesday 21 May 2019, 3pm



Ballot details

Introduction

Every year vacancies arise for positions of writer and/or publisher Director on the PRS Board for which Principal Voting (formerly known as Full) PRS members (including retiring Directors) are eligible to stand. This booklet explains the vacancies that have arisen this year and provides biographies of the 19 candidates who are standing. The Ballot determines the eligibility of candidates for appointment as a Director at the Annual General Meeting (AGM) in accordance with Article 59(b)(iii) of the PRS Ltd Articles of Association. The results of the Ballot will be announced at the PRS AGM on Tuesday 21 May 2019, to which all Voting (formerly known as Associate) and Principal Voting members will be invited.

Vacancies

Six vacancies have arisen this year for the position of writer Director on the PRS Board and five vacancies have arisen for the position of publisher Director.

Candidates

Eleven candidates have submitted valid nominations to stand for the six writer Director vacancies and eight candidates have submitted valid nominations to stand for the five publisher Director vacancies.

Voting process

As there are this year more candidates than vacancies, the Society must conduct a ballot to determine the eligibility of each candidate for appointment as a Director of the Society.

Votes

Voting members of the Society have one vote. Principal Voting members of the Society have 10 votes and, if qualified in accordance with the Articles, an additional 10 votes.

Candidate information and the Ballot

Biographies of the candidates are contained within this booklet together with lists of their proposers, current and recent directorships, and short manifesto statements.

The secure Ballot website (hosted by our independent scrutineers, Electoral Reform Services (ERS)) contains a copy of this booklet and a number of candidate canvassing videos. You may also receive canvassing materials sent direct by post by individual candidates.

The Ballot website also links to the platform which, following the approval by members at the 2017 AGM of changes to the PRS Regulations governing a ballot, should be used by all eligible members for the purposes of voting. The website will be accessible until 5pm on Tuesday 7 May 2019, which is the deadline by which all votes must be cast.

How to vote

If you were in receipt of an email

confirming that the Ballot was open, please:

1. Follow the unique (to you) link therein - this will take you into the Ballot portal where you will be able to view this booklet and more information about the candidates before clicking through to the ERS voting website; then
2. Select no more than six writer candidates and no more than five publisher candidates (you may vote in both categories); and
3. Cast your votes accordingly.

If you were in receipt of a letter

confirming that the Ballot was open, please:

1. Go to:
www.ersvotes.com/prsdirectors2019
2. Enter both parts of the unique (to you) security code printed in that letter - this will take you into the Ballot portal where you will be able to view this booklet and more information about the candidates before clicking through to the ERS voting website; then
3. Select not more than six writer candidates and not more than five publisher candidates (you may vote in both categories); and
4. Cast your votes accordingly.

The unique links and personal security codes ensure that no member may vote more than once.

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 no later than 14 clear days before the date of the AGM.

Useful information

Q. What is the composition of the PRS Board?

A. The Board consists of 25 Directors. There are 22 non-executive Directors elected from the membership: 11 writers and 11 publishers who represent between them many musical genres. In addition, there are two external Directors who are appointed from outside the PRS membership and employees, and one executive Director, the Chief Executive Officer.

Q. How many times a year does the Board meet?

A. The PRS Board meets five to six times a year.

Q. Are Directors required to attend any other meetings?

A. Yes. Directors are expected to serve on at least one committee and many Directors sit on more than one. The role of each of the main committees is as follows:

- The Audit Committee's responsibilities include overseeing the company's finances and financial controls, the integrity of financial statements, internal and external audit processes and findings, accounting policies and judgements, and management's processes for identifying and controlling risks.

- The Nomination & Remuneration Committee oversees all aspects of Chief Executive Officer and senior management appointments.
- The Licensing Committee reviews and directs overall licensing strategy and policy.
- The Distribution Committee approves changes to agreed or existing distribution policy principles and the introduction of any new distribution policy precedents.

Opportunities arise from time to time for PRS Directors to stand for appointment to the Executive Board. The Executive Board oversees the operations and performance of PRS' wholly-owned subsidiary, PRS for Music Limited, in accordance with agreed mandates from the PRS Board.

Q. Are PRS writer and publisher Board Members remunerated?

A. Currently, non-executive writer and publisher Directors receive a basic remuneration package covering attendance at board and committee meetings and work outside of meetings. Details of Directors' emoluments are contained in the Annual Report and Financial Statements.

Q. How would I put myself forward as a candidate for the PRS Board in the future?

A. Directors of PRS retire automatically at the third AGM following that at which they were last appointed. This gives rise each year to a number of writer and publisher Director vacancies on the PRS Board. If you wish to put yourself forward for such a vacancy, you must be a Principal Voting writer or publisher member (successor members are not eligible to stand) and be nominated by ten other Principal Voting members of PRS.

Details of the vacancies and nomination procedures are provided on the PRS for Music website (prsformusic.com/prs-agm).

If you would like more information about the Directors' Ballot, please contact the Secretariat on +44 (0)20 7580 5544, or companysecretary@prsformusic.com.

Publishers



Jackie Alway Universal Music Publishing

Proposed for appointment by: Bucks Music Group, Concord Music, Simon Darlow, Edward Gregson, Crispin Hunt, Steve Levine, Julian Nott, peermusic [UK] Ltd, Sony/ATV Music Publishing [UK] Ltd, and Warner Chappell Music Ltd.

As a keen musician at school (playing violin and guitar), I knew from a young age that I wanted to work in the music industry.

After graduating in Law from Christ's College, Cambridge University, I trained as a Solicitor with The Simkins Partnership, one of the leading music law firms in London. I worked for Simkins in their Music Department for 18 months following qualification, before moving in-house working in a combined Business Affairs role for BMG Records and BMG Music Publishing. After a year I made the move full time into BMG Music Publishing, loving the culture and opportunity to work in an industry where creativity and long-term working relationships based on trust are so valued. I worked for the BMG Group in legal and business affairs roles across all genres until 2007, ultimately as Commercial Director working for the UK company and supporting Group publishing companies around the world ex North America.

When BMG was acquired by Universal in 2007, UMP kindly kept me in post then expanded my role. I am now EVP, International Legal and Industry Affairs for Universal Music Publishing International. My responsibilities include multi-territorial digital licensing, society and governmental relations (fighting for copyright and the rights of creators and right holders) and providing support to UMP companies in developing markets and elsewhere, trying to generate new sources of revenues for songwriters.

I have been privileged to serve on the PRS Board for six years. I am Chair of the Music Publishers Association and am a Board Director of UK Music. I also serve on the Board of the MCPS and have been recently appointed to the Board of MCPS Ireland.

Current and recent directorships: Complete Music Ltd, Fiction Songs Ltd, G. Ricordi & Co (London) Ltd, MCPS Ltd, MCPS (Ireland) Ltd, Mucho Loco Music Ltd, Music Publishers Association Ltd, Performing Right Society, PRS for Music Ltd, UK Music 2009 Ltd, Universal Music Publishing Europe Ltd, Universal Music Publishing International Ltd, Universal Music Publishing International MGB Ltd, Universal Music Publishing Ltd, Universal Music Publishing MGB Holding UK Ltd, Universal Music Publishing MGB Ltd, Universal Publishing Production Music Ltd, Universal Muzik Taksim Edisyon Anonim Sirketi.

PRS Board attendance since date of last appointment: 12 out of 15 meetings.

Jackie Alway

Manifesto

I have been privileged to work in the music publishing industry for 26 years, and to have served on the PRS Board for the last six years.

During my time on the Board I have seen the importance of working together as a community. I have always tried to contribute to our collective community, participating in many committees and working groups over the years, and it would be an honour to continue to serve on the PRS Board. I am lucky enough to have a job which affords me a global perspective on our industry, particularly in the related areas of copyright legislation and digital licensing. I believe this experience helps me to add value at the PRS.

To maintain its position as a world-leading collecting society, the PRS needs to continually adapt and improve to anticipate innovations in our industry. At this moment of transition, most notably involving changes to senior management, I hope to be able to contribute business and Board level experience to support the PRS as it adjusts and steadies itself.

If re-elected, my priorities for the next three years will be to support the consolidation of processes to ensure PRS can be best in class in terms of its essential functions of collection and distribution. I will fully support an international strategy which will see UK music properly compensated on a non-discriminatory basis via the network of collecting societies globally, informed by knowledge of the work already being done in challenging markets. A bedrock of this work will be support for data management strategies which can provide authoritative solutions for data challenges.

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

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Simon Anderson Audio Network

Proposed for appointment by: Simon Darlow, Downtown Music UK Ltd, Edward Gregson, Hornall Bros Music Ltd, Nik Kershaw, Terry Devine King, Dru Masters, peermusic [UK] Ltd, Andrew Sunnucks, and West One Music.

I grew up surrounded by music. I joined Durham Cathedral Choir and sang daily from the age of eight, absorbing centuries of church music from around the globe. I went on to read music at university, studying performance and composition, and my first job after graduating was at MCPS, followed by three years at PRS gaining a solid grounding in music copyright and licensing.

After three years at a print music publisher learning life on the 'other side of the fence' as a member of PRS, I moved to the then-fledgling Audio Network and discovered the world of production music, sync licensing and royalties from media music. I joined PRS as a writer member in 2006, enabling me to understand the work of the society from the composer's perspective too.

Over the past 14 years I have helped Audio Network grow from a small UK start-up into a global music company, relying all the way on the work done by PRS and its global partner societies to license our repertoire, identify music royalties and deliver revenue to our composers. As our international offices joined their own local collection societies, we came to appreciate how PRS leads the field in many aspects of transparency, data management, royalty statement detail and accountability.

Music still fills my life. I love the way that it delivers pleasure equally to those who create and those who consume. It is a real privilege to work in an industry that I feel passionate about. I feel a responsibility to help ensure that music's value is recognised and protected in order to reward those who compose it, and in turn to encourage more creativity. This is the reason that PRS exists.

Current and recent directorships: Audio Network Music Rights Ltd, Audio Network Publishing [EU] Ltd, Music Publishers Association Ltd, Performing Right Society Ltd, Trax 54 Ltd.

PRS Board attendance since date of last appointment: 15 out of 15 meetings.

Simon Anderson

Manifesto

My first impression on being elected to the PRS Board was that the society was operating well: a diverse, knowledgeable board of directors supporting a dedicated and experienced senior management team. I saw the different ways that PRS is regulated and witnessed the care expended in ensuring its operations are evaluated, agreed, checked and recalibrated.

PRS exists to license its members' repertoire collectively on the best terms possible. Royalty distributions have grown by an impressive 33% over the past three years to £628m in 2017, and last year PRS posted the biggest revenue growth of any major PRO at over 15%. These strong numbers illustrate the value that PRS is able to ascribe to music in its licence negotiations with broadcasters, digital platforms and key licensees.

The PRS Board is far from complacent and there is much to do in 2019 and beyond – not least in selecting a worthy successor to build on the strong strategic foundations laid by Robert Ashcroft over the past decade of growth. More cost-saving initiatives will further increase efficiencies, delivering yet more licence revenue directly to members.

Significant improvements have been made to the complex royalty accounting process following the distribution errors in 2018, but there is still work to do here for member confidence to be restored fully. Communication is key and I have worked closely with the PRS comms team to ensure that vital information about royalty distributions is shared clearly, including the introduction of the direct link from the member homepage to the latest royalty distribution information.

PRS is a great society. It is democratic, honest, open, efficient and progressive. With your vote I can help ensure that it remains at the forefront of global royalty collection, delivering the best possible return for the wonderful music that we all create and represent.

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Naomi Asher Wallace Wixen Music

Proposed for appointment by: Accorder Music Publishing Ltd, John Beck, Bucks Music Group Ltd, Andy Caine, Conall Fitzpatrick, Timothy Kellett, Richard O'Brien, peermusic (UK) Ltd, Sir Tim Rice, and SGO Music Publishing Ltd.

Originally from Los Angeles, CA, Naomi moved to the UK in 1999 after completing her BA in Art History and Theatre. After receiving an MFA in Staging Shakespeare from Exeter University in 2000, Naomi worked in the West End before joining forces with her cousins and owners of Wixen Music Publishing, Inc, Randall and Sharon Wixen, to open Wixen Music UK Ltd. Naomi also has a postgraduate diploma with Merit from Kings College in UK, EU and US copyright law. The UK company started trading in 2010 and has continued to go from strength to strength.

Wixen Music UK now holds its own with an amazing client base, active in-house sync team, and a neighbouring rights division. Wixen also has a non-MCPS division which licenses synchronisations and mechanicals directly for certain writers bypassing blanket licence schemes. Naomi is on the Commercial Advisory Group and PRS Operational Group and is a co-author on the recently released UK edition of Randall Wixen's book, *The Plain and Simple Guide to Music Publishing*. In addition, she has recently co-founded the Independent Alliance for Artist Rights (IAFAR) which is an MPA equivalent for neighbouring rights.

Current and recent directorships: Independent Alliance for Artist Rights (IAFAR), Wixen Music UK Ltd.

Naomi Asher Wallace

Manifesto

Setting up Wixen UK during the height of the PRS/ICE ingestion was not without its challenges and overcoming those challenges has been my primary focus in moving the company forward. It also has given me a unique insight into nearly every aspect of the PRS system. As a small family run business, I am extremely hands on and have worked with PRS continuously on nearly every level in order to ensure the best for both ourselves and our writers.

There are unprecedented demands in every aspect of this industry. More data is coming through at a faster pace than ever before and the need to process this data quickly and accurately is nearly overcome by the challenge of ensuring that the evolving technology can keep up with the demand. We have all seen first-hand what can happen when keeping up when that challenge fails. There are still many challenges with the ICE system that need to be overcome. This industry is moving fast and with Article 13 coming into play, as well as all the unknowns surrounding Brexit, it will be more important than ever to ensure that PRS is working at its best for all of its members.

I am exceptionally concerned about writers' and publishers' rights and if elected I would be a strong voice and an advocate for the independents.

One of my biggest strengths has always been my ability to problem solve. It is that strength that has enabled Wixen UK to grow and thrive. There are several challenges that PRS is currently facing and the future of music is hazier than ever. As a small independent, the success of PRS is vital to the success of my own company. I feel I have the qualities necessary to work towards ensuring that success.

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Antony Bebawi Sony/ATV Music Publishing (UK)

Proposed for appointment by: Bucks Music Group, Concord Music, Simon Darlow, Downtown Music UK Ltd, Faber Music Ltd, Julian Nott, Novello & Co Ltd, peermusic (UK) Ltd, Universal Music Publishing Ltd, and Warner Chappell Music Ltd.

Antony Bebawi is Executive Vice President Digital and Society Relations International and UK at Sony/ATV having joined the company in September 2013 after the acquisition of EMI Music Publishing by a consortium led by Sony. He heads up a team that manages the company's licensing arrangements with digital services primarily in Europe and works closely with the company's senior management team in all areas relating to digital licensing and the company's relationships with collective rights management organisations as well as regulatory and public policy matters.

Antony was previously European General Counsel at EMI Music Publishing having joined the company in September 2005 as Director of Business Affairs for the UK. In his role at EMI he played a leading part in the company's ground-breaking "option 3" pan European digital licensing initiative, led the company's European licensing negotiations with the main digital services and managed the company's UK and then European business affairs teams. He also served as a director on the PRS Board during his time at EMI.

Antony was previously a partner at leading London media and entertainment law firm Harbottle and Lewis LLP having joined the firm in September 1997. Whilst at Harbottle and Lewis he specialised in all aspects of the music industry advising a wide range of clients including artists, songwriters and managers and developed a particular expertise in the then nascent digital licensing space.

Current and recent directorships: None

Antony Bebawi

Manifesto

I have had the privilege of working in the music publishing business for nearly 14 years. During that time I have advocated for the rights of songwriters and music publishers. My work has brought me into regular and close contact with many collection societies, many of the major digital services (as well as more traditional licensees that writers, publishers and societies routinely interact with) and the legislative process in the UK and Brussels.

PRS remains one of the most open, transparent and forward looking of the societies. The present management team under the leadership of Robert Ashcroft and with the support of the Board has instigated or been at the heart of major initiatives intended to secure the best possible future for PRS. These include the PPL and ICE JVs, the partnership with MCPS and the commitment to lobby for positive copyright reform.

Driving this is a desire to increase the efficiency and transparency of collective rights management and to defend the value of copyright. These are objectives that I firmly believe in and have strived towards for most of my professional life.

Whilst a great deal has been achieved by PRS there is little room for complacency in a world where so much is in flux. More than ever PRS needs to remain focussed on:

- Ensuring the continued success of its JVs and strategic partnerships.
- Delivering best in class cost effective licensing, administration and distribution services.
- Being the place where its broad church of rights holders can come together and, where possible, being a unifying voice when one is needed.
- Offering a working environment that attracts, retains, nurtures and rewards dedicated and capable staff.

If elected I commit to supporting PRS in the pursuit of these important goals as a director.

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Publishers



Chris Butler Novello & Co

Proposed for appointment by: Bucks Music Group, Concord, Simon Darlow, Edward Gregson, Faber Music Ltd, Hornall Bros Music Ltd, Julian Nott, peermusic (UK) Ltd, Sony/ATV Music Publishing (UK) Ltd, and Universal Music Publishing Ltd.

Chris Butler read music at Durham University in the 1980s and has spent his entire career in music publishing. His first job was at Chappell Music, later Warner Chappell, before joining Novello & Co, a classical and printed music specialist. Novello was acquired by The Music Sales Group in 1993 where Chris has held a succession of senior management roles with global responsibilities. In addition to his Music Sales duties Chris holds directorships at major music publishing institutions including the Performing Right Society (PRS), the chairmanship of the Mechanical Copyright Protection Society (MCPS), the UK Music Publishers Association (MPA) and the International Confederation of Music Publishers (ICMP) where he is the current chairman. He is also the owner of The Early Music Shop.

Current and recent directorships: Ampleform Ltd, Arrgee Music Ltd, Banks & Son (Music) Ltd, Bobcat Books Ltd, Book Sales Ltd, Bosworth and Company Ltd, British Copyright Protection Association (Britico) Ltd, Campbell Connelly Investments Ltd, Campbell Connelly & Co Ltd, Charanga Ltd, Chas J Fox (Organs) Ltd, Chester Music Ltd, Cinephonic Music Company Ltd, Concord Records Ltd, Copyright Control Ltd, Cross Music Ltd, Dash Music Company Ltd, Dorsey Brothers Music Ltd, Early Music Holdings Ltd, Early Music Shop Ltd, Eaton Music Ltd, Edwin Ashdown Ltd, Elkin and Company Ltd, Evergreen Music Ltd, Garber Music Ltd, Glendale Music Ltd, Goodwin & Tabb Ltd, Harrison Music Co Ltd, High-Fye Music Ltd, Hournew Music Ltd, Ivy Music Ltd, J & W Chester/Edition Wilhelm, Hansen (London) Ltd, J Curwen & Sons Ltd, Montclare Music Company Ltd, Music Games Ltd, Music Publishers Association Ltd, Music Sales Digital Ltd, Music Sales International Ltd, Music Sales Ltd, Music Sales Properties Ltd, Music Sales Properties No.2 Ltd, Music Sales Properties No.3 Ltd, Musicroom.com Ltd, Nellie Ltd, Noel Gay Music Company Ltd, Novello and Company Ltd, Novello Publishing Ltd, Novello Records Ltd, Orange Sky Music Ltd, Panther Productions Ltd, Patersons Publications Ltd, Paxton Music Ltd, Percy Prior's Music Ltd, Performing Right Society Ltd, Powertabs Ltd, Printed Music Licensing Ltd, PRS for Music Ltd, Record & Tape Sales Ltd, Richard Armitage Ltd, Robert Kingston (Music) Ltd, Sheet Music Direct Ltd, PRS Foundation, The Sparta Florida Music Group Ltd, Veronica Music Ltd, Yellow Sky Music Ltd, Zinfonia Shareholders Ltd.

PRS Board attendance since date of last appointment: 37 out of 43 meetings (appointed on 26.5.11 and subsequently elected and re-elected twice as Deputy Chairman (Publisher), so immune from retirement as a director until the end of his final term [31.12.18] in that role).

Chris Butler

Manifesto

I was first elected to the PRS Board as a publisher director in 1999 and have spent the past six years as publisher deputy chair. During my time as a director the Society has changed immeasurably in size, scope and complexity. It has been a privilege to have had a boardroom view of that change and the opportunity to influence and drive the development of an organisation which can justifiably claim to be in the front rank of the world's collecting societies. The experience garnered during my time on the main PRS Board (and its Executive Board), in tandem with parallel experience on other music industry boards in the UK and internationally, make me very keen to continue as a PRS director working on behalf of the entire membership.

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David Kassner Kassner Associated Publishers

Proposed for appointment by: Beggars Music Ltd, Bucks Music Group, Simon Darlow, Crispin Hunt, Mute Song Ltd, Novello & Co Ltd, peermusic (UK) Ltd, Reservoir/Reverb Music Ltd, John Truelove, and Universal Music Publishing Ltd.

David Kassner is the owner and CEO of Kassner Associated Publishers Limited, one of the UK's longest established independent music companies. Representing over a century's worth of classic songs, the Kassner music catalogue is home to the early creations of Sir Ray Davies and hit songs recorded by a host of universally celebrated artists from Dame Vera Lynn to Dua Lipa.

David has spent his life in the music business, formally starting his career in 1972 as a plugger and producer for the Kassner group's, President Records. He played a key role as the label enjoyed a string of chart-topping singles in the years following his arrival, and built on this success by continuing to develop the record catalogue throughout the 80s and 90s, enjoying in particular a long and rewarding business relationship with Rick Wakeman.

From the mid-90s onwards, David focused increasingly on the publishing side of the business and progressed Kassner Music into a contemporary, full-service publishing operation, at the same time substantially expanding its catalogue through licensing and acquisition and by working with a growing number of new and established songwriters.

A determined champion of the value of copyright and an active voice for the independent music community, David has been a long-standing MPA Board member and is a founder of IMPEL Collective Management Ltd, the licensing body owned by and established to represent the online rights of independent music publishers. Keeping a global perspective, he currently serves as the UK representative on the ICMP Pop Bureau and on the MPA's newly formed International Trade Working Group. He is also a strong believer in the power of music to inspire and enhance people's lives and has devoted his time as a Trustee of the BRIT Trust since 2005.

Current and recent directorships: Beautiful Music Ltd, Bonney Music Ltd, British Record Industry Trust, Cecil Lennox Ltd, Denker Music Ltd, Evengral Investments Ltd, Gemini Records Ltd, Holland Hill Media Ltd, IMPEL Collective Management Ltd, Kassner Associated Publishers Ltd, Mediant Music Ltd, Music Publishers Association Ltd, Performance Music Ltd, President Records Ltd, The Edward Kassner Music Company Ltd, Wyfold Studios Management Ltd.

David Kassner

Manifesto

Dear PRS Member,

PRS has experienced a tumultuous decade, having been under enormous pressure to adapt to the online market. The building blocks are in place for it to provide a pre-eminent digital service but the incoming CEO still has work to do. Successful data matching in particular remains a tough challenge, requiring industry-wide cooperation to achieve but holding the key to accurate reporting.

While delivering innovative technological solutions, PRS must provide a service which is cost-effective. The current internal re-structuring process which is intended to deliver a more streamlined organisation should be handled carefully to maintain staff morale and PRS' knowledge base. Furthermore, adequate controls are vital as accounting errors and delays have serious effects for members.

External factors may also prove a test. Whatever the outcome of Brexit, its impact will need managing. It is important to preserve strong links with our counterparts abroad and not to appear isolationist. We want our musicians to continue to travel and work freely in Europe.

At a domestic level, I would reiterate my feelings about the significance of music's role in society. Through repeated budget cuts, music in schools has been relegated almost to obscurity in the curriculum. Although PRS' primary function is to collect and distribute money to its members, there are various ways it can influence public policy at reasonable cost. A strong case can be made by a few well-publicised events and music programmes. With PRS leading the way, we can maintain the pressure for music to take its rightful place in the life of every young person.

I believe that common sense combined with good commercial judgment is what is needed now and my years of experience in the music business would benefit the continued progress of PRS.

Please consider voting for me.

Sincerely yours,

David Kassner

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Richard King Faber Music

Proposed for appointment by: Thomas Adès, George Benjamin, Concord, Howard Goodall, Jonny Greenwood, Novello & Co Ltd, Sony/ATV Music Publishing [UK] Ltd, Marc Sylvan, Universal Music Publishing Ltd, and Warner Chappell Music Ltd.

I joined Faber Music as Commissioning Editor (print) in 1989 and have been its CEO since 2000. The company is a thriving, independent, international music publisher spanning virtually all music genres: classical (serious and popular), pop, TV, film, music theatre, library and print.

Under my leadership, the company has become one of the world's most renowned publishers of contemporary classical and media music, with a roster including Tom Adès, George Benjamin, Anders Hillborg, Carl Davis, Stephen Warbeck, Dan Jones, Jonny Greenwood, Anna Meredith, and many more. I set up the company's international Distribution Centre in 1999 since when it has earned a reputation as one of the UK's leading printed music distribution services, utilising voice pick technology and servicing all territories in the world. I led the company's acquisition of IMP Ltd in 2005, along with a long-term, exclusive print and digital print licence for Europe with Warner Chappell. My company's latest initiative is FaberAlt, which has rapidly become a sought-after home for high-quality, indie pop artists and writers. Latest signings include British electronica band Phoria and the award-winning Boy Azooga.

Serving on the boards of numerous industry bodies, including PRS, MPA, PMLL and PRS Foundation, I dedicate substantial time and energy to the wider industry as we navigate a continuously shifting political, commercial and cultural landscape. I believe passionately that greater understanding of and respect for copyright is both vital and achievable, starting with grass roots in the educational sector, an area of special interest for me. I am a voracious consumer of music, both live and recorded. My musical taste is 'good of its kind', which leads me into the widest possible range of genres.

Current and recent directorships: Castle Trust, Epartners Ltd, Faber Music Distribution Ltd, Faber Music Holdings Ltd, Faber Music Ltd, Music Publishers Association Ltd, PRS Foundation, Performing Right Society Ltd, Print Music Licensing Ltd, Rights Worldwide Ltd, Sing Up Ltd.

PRS Board attendance since date of last appointment: 12 out of 15 meetings.

Richard King

Manifesto

As a hands-on CEO of a thriving, independent music publishing company (classical, media, pop and print) for over 20 years, I am able to bring a wealth of practical publishing experience to the PRS Board.

Relentless strategic issues face the society:

- Increasing our relevance in the global online licensing environment.
- Growing Performing Right value especially from our biggest UK licensees.
- Securing and increasing our rights mandates in the “Option 3” world.

Immediately, we must:

- Appoint a new CEO: the recruitment will require both corporate wisdom and industry experience. We need talent and stability in the top team, both commercially and operationally.
- Get the PPL/PRS JV to its full potential: leadership and resources in the new JV are essential.
- Sort out Distribution: tireless effort is needed, with world-leading data and technology the aim.
- Ensure we continue to take a lead on overseas society ‘cultural’ deductions against PRS repertoire income where unjustly made.
- Improve Tariff LC: still one of the lowest in Europe, a new Tariff LC must be both fair for creators and sustainable for the live classical sector.

Backed by rights mandates of a disproportionate number of the world’s leading creators and publishers, PRS’s ability to lobby and influence is powerful. Article 13 and the US’s Music Modernization Act are just the start. We now need to build on both in order to derive fair value for our creators’ online rights. And we have to do more to embed an understanding of copyright at school level if we are not to lose the next generation of British song-writers.

My board track record is evidence of my complete commitment to PRS. If re-elected, I will work hard for the society in all of the above areas, and will continue to use my energy and experience in furthering its members’ interests.

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Publishers



Paul Lambden Domino Publishing Company

Proposed for appointment by: Beggars Music Ltd, Bucks Music Ltd, Faber Music Ltd, Tom Gray, Just Isn't Music Ltd, Novello & Co Ltd, Sony/ATV Music Publishing [UK] Ltd, Strictly Confidential [UK] Ltd, Universal Music Publishing Ltd, and Warp Music Ltd.

Starting at MCPS straight from North London Polytechnic in 1990, I spent the next three years researching ownership of new copyright works and releasing suspended royalties. From there I joined the copyright team at Polygram Music Publishing before becoming the company's first Royalty Tracker in the UK. In 1998 I became the Copyright & Royalties Manager at Rykomusic (including Blue Mountain Music) eventually becoming General Manager and ran the company outside of North America from 2001. Then in 2005 I left to set up and run Domino Publishing Company worldwide, building it into a company with four offices in London, New York, Los Angeles and Paris and looking after a catalogue of 60,000 songs ranging from 1970s folk and new wave to modern day grime and electronica.

During this time I co-founded the re-issue labels Trunk and Spinney and promoted and DJ-ed at many weird folk and easy listening nights as well as at DJ support slots to bands in London.

Current and recent directorships: Branch Music Ltd, Domino Publishing Company Ltd, Domino Songs Ltd, Oval Music Ltd, Oval Sounds LLP, Branch Music Ltd.

Paul Lambden

Manifesto

With close to 30 years' experience of music publishing, in a senior management capacity for 5 years at a major and 21 at an independent publisher, I would bring to the Board wide experience of copyright registration, royalty collection, sub-publishing, synchronisation and A&R, contributing a well-rounded overview of the global issues facing publishers, especially those in the independent sector.

My particular objective for developing PRS as a society would be the improved management of data and systems to reflect the needs of the digital age. I feel strongly that accurate data is key to serving the interests of writers and publishers and, if elected to the Board, I would strive for better administration of the song data held. I believe that the operation of PRS would benefit from faster merging of multiple song entries, so that licences and invoices are issued correctly, with writers and publishers paid more swiftly.

My ideas for greater efficiency and improved systems would result in a reduction of the number of queries raised by members to resolve non-payment and would free up resources for both members and PRS staff. Allied to that I would also promote the better use of ISWC and ISRC numbers so that effective links between the metadata of a recording and the metadata of a musical work can be made, again to enable payments to be made more quickly and, most importantly, correctly.

In addition to having the best software to process the quantity of data incoming, I would argue that the PRO with the most accurate song data will be best placed to service the ever growing digital community globally. I would like to help PRS to be that society.

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Erran Baron Cohen

Proposed for appointment by: Accorder Music Publishing Ltd, Nikolas Ammar, David Buckley, Paul Farrer, Nick Harvey, Tom Howe, David Lowe, Dru Masters, peermusic (UK) Ltd, and Matthew Slater.

I am a working composer for TV and film, a songwriter and producer, a trumpet player and I have been known to tinkle on the piano.

I'm best known for composing for film and TV both in the UK and in Hollywood where I have won three ASCAP composer awards for my scores to *Borat*, *Bruno* and *The Dictator*. My career has been wide ranging, including releasing several albums as the electronic artist Zohar signed to Miles Copeland's Ark 21 label, songwriting and producing, writing the musical *The Infidel* with David Baddiel which was performed in The Theatre Royal Stratford East, and composing several symphonic works

I live in London and am married with four boys –some of whom are now getting taller than me, and take no notice of what I say.

Current and recent directorships: Calders (Cardiff) Outfitters Ltd, 137 Music Ltd.

Erran Baron Cohen

Manifesto

I love composing music and working in the music industry in this country. Being a composer whether in film, television or writing songs has many rewards - and has many ups and downs. That is why the income we all get from PRS needs to be protected and cherished.

As a working composer I would like to put myself forward to represent the real concerns of members. Income from PRS is coming under many threats from Amazon, Youtube, Netflix and others, and PRS needs to adapt to a fast changing climate to ensure we all still get fairly rewarded going forward.

I believe both publishers and writer/composers need to come together to work out the best strategy for all of us, to ensure we do not lose the vital income that enables us to do what we do.

My practical experience of working in many different aspects of the music industry and my understanding of how vital it is to protect the rights of composers puts me in a good position to take on the many upcoming challenges ahead

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Barry Blue

Proposed for appointment by: Bucks Music Group Ltd, Simon Darlow, Jim Duguid, Nicky Graham, Edward Gregson, Hornall Brothers Music Ltd, Dru Masters, Sony/ATV Music Publishing (UK) Ltd, John Truelove, and Warner Chappell Music Ltd.

Barry Blue has history... a history of over five decades of music as an artist, composer and producer with over a billion streams combined and counting...

In all that time he has sold in excess of 40 million records and achieved over 50 worldwide hits with artists way across the musical spectrum.

He has written songs for Celine Dion, Andrea Bocelli, Diana Ross, The Saturdays, Phil Collins / Phil Bailey and Missy Elliot amongst many others...

He has produced classic records such as *Boogie Nights* and *Always & Forever* with Anglo-American band Heatwave, *Deep Sea Skiving* with Bananarama and *All Fall Down* with Five Star...

He has scored and composed incidental music for film & TV including *Sex and The City*, *Breaking Bad*, *The Long Good Friday* and *Eyes of Laura Mars*...

At 14 he signed to legendary producer Norrie Paramor whose erstwhile assistant was one Tim Rice – the producer of Barry's first song *Rainmaker Girl* which became a hit for Gene Pitney in the US.

A spell as bass player in the original line-up of heavy rock band Uriah Heep was followed in 1966 by a two-year period in A & R at the Bee Gees publishing company Abigail Music.

In 1970 he signed as a writer to ATV-Kirshner Music. His first major hit was *Sugar Me* which became a million-seller for Lynsey De Paul.

A successful, multi-faceted career followed as either writer, producer or artist which continues to this day.

Barry Blue also founded the successful Production Music library Connect 2 Music Ltd now owned by Universal.

He is a committed supporter of the creators' rights in music of all genres and styles and is dedicating his time to become more pro-active in this pursuit as a Writer Director of PRS.

Current and recent directorships: Karma Songs Ltd; Favored Nations Music Ltd, Frontline Music Publishing Ltd, Performing Right Society Ltd, Shanna Music Ltd, Plan 8 Music Ltd.

PRS Board attendance since date of last appointment: 15 out of 15 meetings.

Barry Blue

Manifesto

Dear Colleague

You will soon have the chance to use your vote in the forthcoming PRS elections and I am respectfully asking for your on-going support so that I may once again serve you as a Writer Director.

Whilst I believe it is vitally important to have new blood and diversity on the PRS Board, I would temper that ideal with a note of caution, as I feel we must retain knowledgeable Board members who over many years have gained a good understanding of the immense and complex issues that face us as a community on a daily basis.

To use a 'nautical' analogy, we should steer a measured course with both new talent and 'older heads' as together we can best support management in navigating the stormy waters that always seem to lie over the horizon... be it in Live Performance negotiations, EU Copyright Reforms, DSP's / Tech company expropriation or the onward proliferation of data which as we know is imposing huge demands on our society.

PRS does a vital job and a good board is at the forefront in the constant battle to foster and re-iterate the true creative worth of our industry.

Music plays an immensely important part in people's lives... it is constant and far-reaching, and I believe that those providing it should be fairly compensated and valued.

As a society we cannot allow continued attempts to erode our worth or degrade our creative rights and to this end I genuinely believe I have much to offer.

Please allow me the opportunity to continue my work for the betterment of all members.

With all best wishes

Barry Blue

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Michelle Escoffery

Proposed for appointment by: Bucks Music Ltd, Simon Darlow, Jim Duguid, Nicky Graham, peermusic [UK] Ltd, Sony/ATV Music Publishing [UK] Ltd, Steve Levine, John Truelove, Universal Music Publishing Ltd, and Warner Chappell Music Ltd.

Michelle Escoffery is an award-winning British singer, songwriter and vocal producer.

Coached by her father early on, Michelle has been heavily involved in every element of songwriting, singing, directing, producing, vocal coaching and music education ever since.

A member of family singing group, The Escoffery's, signed to Atlantic Records USA in 1991, Michelle cut her teeth in the studio with sister Sandra Escoffery, learning to write and arrange, leading to independent success with chart-topping UK girl band Truce. Michelle went on to become one of only two female stock writers at EMI Music Publishing at the time, alongside Cathy Dennis.

An Ivor Novello Award winner for her song *Just A Little* (2002 PRS Most Performed work, also featured in PRS' *Songs Of A Century*, a selection of the top 100 British songs from the last century), she has penned songs for Tina Turner, All Saints, Beverley Knight, Artful Dodger, worked on vocal arrangement and production for the Rod Stewart song *Human*, and performed with Stevie Wonder, George Michael and more. Recent global hits include songs for Nabiha (single topped the airplay charts in Denmark for 40+ weeks) and SHINee (number 1 in six countries in 2015).

Her drive to showcase and champion emerging songwriters and performers shone in 2002 when she founded and ran Kindred Spirit for almost a decade – London's launchpad for live bands and spoken word performances and one of the cities most revered live shows. Michelle continues to advocate and develop new talent through creative platforms such as her event Front Room Sessions, being a UK judge for Eurovision Song Contest 2018 and vocal coaching for various TV shows. Most recently, Michelle has joined the academic team at Tileyard, Europe's biggest writing and creative community, as Module Leader for their commercial songwriting MA programme.

Current and recent directorships: Performing Right Society Ltd.

PRS Board attendance since date of last appointment: 3 out of 3 meetings (appointed to fill casual vacancy on 10.10.18).

Michelle Escoffery

Manifesto

Music, the making and experiencing of it is important.

Its creators, composers and authors are vastly diverse, from all different walks of life.

As a songwriter, producer and educator I believe difference is what makes music vibrant. The accessibility to music must be protected.

I've spent over a decade lecturing in higher educational facilities such as Westminster University, University Of West London, LCCM and BIMM on Commercial Songwriting and the continued relevance, value and place music has in today's society.

My aim and commitment are to expand the diverse reach of PRS.

As well as being about equality, diversity is about our cultural, biological, geographical, environmental, academic and life experience.

PRS is a microcosm of the music industry, supporting writers all over the world.

Our industry is changing rapidly and dramatically. As a rights society, PRS should be at the helm of these transformative times, responding to the needs of writers intelligently, effectively and expeditiously. We as a Board must assimilate and reflect the experiences, rights and creative expressions of our members across the full spectrum.

I am invested in the incubation, positive development and protection of existing and future writers' ability to express art through whatever medium or genre we choose, or create. Engaging in and successfully navigating a forward facing mindset, entering the next phase of music creation, innovation and preservation of our writers' earning potential effectively and confidently.

I am advocating for diversity and inclusion for all, across all platforms within the music industry and hope to demystify beliefs around difference and instead embrace, inspire and celebrate what informs our creative expression.

I aim to help make PRS widely accessible to writers and composers and for our Board of directors to be a true, considered reflection and voice of its members.

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Nicky Graham

Proposed for appointment by: Barry Blue, Bucks Music Ltd, Simon Darlow, Jim Duguid, Edward Gregson, Julian Nott, peermusic (UK) Ltd, Sony/ATV Music Publishing (UK) Ltd, John Truelove, and Warner Chappell Music Ltd.

Nicky's career started in the 1965 when his band The End was discovered by Bill Wyman and subsequently toured with the Rolling Stones. Before giving up life on the road, Nicky played keyboards with David Bowie's Spiders from Mars during the Ziggy Stardust UK tour.

Nicky then began a successful career as Staff Producer/A&R Manager. After a 10-year run at CBS Records where he produced, among others, The Nolans, David Essex, Barbara Dickson, Bonnie Tyler and Andy Williams.

In 1986 he discovered Bros for whom he wrote *When Will I Be Famous*, the No 1 single *I Owe You Nothing* and two albums which sold over five million copies. All of their singles were multi-platinum worldwide. Bros have recently embarked on a Reunion Tour and featured on the acclaimed Documentary *After The Screaming Stops*.

Nicky also put Ant & Dec on the map by taking them from Byker Grove on to the pop stage writing and producing their double platinum album *Psyche* which featured the hit singles *Let's Get Ready to Rhumble*, *Why Me* and *Eternal Love*.

Recently Nicky has been producing Justin Fletcher (Mr Tumble) star of CBeebies.

In 2014 *Let's Get Ready to Rhumble* became a surprise number 1 single for Ant & Dec 19 years after its original release.

In a shift from his normal activities Nicky produced a stage musical about the life of '70s legend Marc Bolan. *20th Century Boy* toured the UK in 2014 and 2018 to rave reviews.

Nicky remains committed to his position as an elected Writer Director of PRS where he has been on the Board for 24 years. He is also Chairman and Trustee of the PRS Members Fund.

Current and recent directorships: 20th Century Boy Productions Ltd, Bolanic Productions Ltd, Performing Right Society Ltd, True Brit Productions Ltd, Song In Law Ltd.

PRS Board attendance since date of last appointment: 13 out of 15 meetings.

Nicky Graham

Manifesto

Having served on the Board for the past 24 years, I feel I am uniquely positioned to understand the complex working of the Board.

I also serve on the Licensing Committee, the Distribution Committee, the Commercial Advisory Group, and the Dance Music Group. I am also Chairman of the Members Fund, where I also sit on the Finance Committee, the Housing Committee, the Strategy Committee, the Staff Committee and the Concert Committee.

Despite these commitments, in the last year I have managed to produce a musical about the life of Marc Bolan which toured the UK and an album with Justin Fletcher (Mr Tumble).

As you can see I am a workaholic and it would give me great pleasure to serve you for another term on the PRS Board.

Please Vote for Me 2019

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Tom Gray

Proposed for appointment by: Iain Archer, Beggars Music Ltd, Fiona Bevan, Andrew Britton, Domino Publishing Ltd, Alison Donald, Paul Englishby, Kobalt Publishing (UK), Dru Masters, Michael Price, and Jonny Quinn.

Tom Gray fell off a piano at the age of three. He's still got the scar above his left eye. Undaunted by this disastrous start, he's spent his subsequent life committed to music-making: experiments with tape machines in his teens; recording with orchestras in his 20s; thousands of performances around the globe, garnering close to a couple of million album sales. With nearly 20 years of professional composition behind him, a devotion to making music with character remains. As does the scar.

Best known as a founding member and leading writer of the band Gomez - a band who made a trademark out of their eclecticism. His love of writing melody underpinned much of their musical shapeshifting. They enjoyed enormous success in the UK early in their career, winning the Mercury Prize and multiple awards. When the band wanted a new test they devoted themselves to becoming a major live act in the USA and continued to tour there consistently until the band rested in 2012.

His writing has been heard on many TV shows, films and adverts over the years, and, while away from his band duties, Tom took to scoring for film, TV and advertising. He has composed for a major BBC children's television series, several short films, documentaries and recently completed his first feature score. He continues to write songs and also works extensively in theatre: in musical development with The Almeida; and he has written several musicals for children in partnership with the Arts Council England.

A committed advocate for creators, he sits on the Songwriter Committee and Policy Working Group of BASCA and is a Writer/Artist Advocate for the FAC. Never happier than when faced by a new challenge. He admits, "I'm still looking for pianos to fall off."

Current and recent directorships: Gris Gris Ltd, Mez Music Ltd, Mez Touring Ltd, 7 First Avenue Hove Ltd.

Tom Gray

Manifesto

Playing in Gomez I learnt quite a bit. Significantly, how to face change and somehow stay in the game. Outside of the band I've scored and written songs for every medium. No agent covers all areas, so I've faced dozens of clients, lawyers, and A&R executives. Out of necessity I became a negotiator. Above all, I came to 'know my rights'.

When you spend your days taking meetings, hustling for whatever the next gig might be, knowing there is a small but steady income from your accrued works is often the only financial comfort you may have. However, incremental attempts to lessen the value of - and dividend to - the Performance Royalty are slowly being sanctioned by the industry at large. At this point, unquestionably, the purpose of those representing us at the Performing Right Society can only be the protection and cultivation of this specific right. The clue is in the name. The clarity of 'you only have one job' comes to mind.

Publishers have been great champions of mine throughout my career. Without them, I doubt I could have achieved half of what I've done. However, if or when we see infringement of creators' moral rights and damage to the writer position, we must emphatically say "no". Commercial decisions are, of course, typically without malice, but short-term profiteering or deal-making that is detrimental to value-creators is perilous. Bad actors must be faced. An industry with functioning relationships is in everybody's interests.

PRS desperately needs its systems upgrading, we must all learn why improvements have not been undertaken. We've never needed to engage more: clear thinking and the ability to comprehend the technical ramifications of decisions is paramount. We must have committed and considerate allies sitting around that table.

Please recognise me as one of yours.

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Simon Harris

Proposed for appointment by: Chelsea Music Publishing Ltd, Fairwood Music [UK] Ltd, Junior Giscombe, Paul Hardcastle, Andre Jacquemin, Ian Levine, peermusic [UK] Ltd, RZO Music Ltd, Supreme Songs Ltd and Mike Wilkie.

Simon Harris is an influential electronic music producer and writer with over 30 years of experience in the industry and a history of groundbreaking achievements as a record label founder, producer, remixer and DJ involved in hit records and remixes for major international artists.

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, he played at The Camden Palace with 'Blitz' DJ Rusty Egan (Visage) and many London and Essex pirate radio DJs. 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 including Polydor, Chrysalis, A&M, EMI, BMG, Sony and London.

He has worked with a diverse range of new artists as founder of the seminal British hip hop independent Music of Life, with hundreds of releases involving new artists in over 70 countries. Music of Life is one of the UK's longest running independent dance labels. Via Germany's Edel, Simon remixed *The Most Beautiful Girl in the World* Prince's only UK No 1 hit.

Pete Tong MBE signed Harris as an artist to London/FFRR and released the Top 10 hit *Bass [How Low Can You Go?]* resulting in a US Billboard Dance top 10 hit and UK No11 and Top of the Pops appearance. He also mixed the first house record to reach No1 in the UK charts, Steve 'Silk' Hurley's *Jack your Body* and the first Acid House top 10 hit *D-Mob* (Feat. Gary Haisman's *We call it Acieeed*). Harris continues to DJ live and in 2018 formed a new label WORKROOM releasing and publishing electronic dance music aimed at club DJs.

Current and recent directorships: Soniczero Ltd.

Simon Harris

Manifesto

As a writer I've benefitted from being a member of the PRS for many years and if with your support I have the opportunity to serve on the Board, in addition to the important commitments and responsibilities to our existing writers and publishers, I would like to bring new suggestions and ideas to the table, such as ways to attract and encourage new writers to join and register their songs. Millennials, young composers and musicians, graduate music students who want to be part of the future of this industry and would benefit from becoming a music professional, being part of this organisation and registering their works. I would also like to focus on ways that members access their accounts online. The PRS mobile app and website could provide members with more account and song information and ways to discuss account and works issues with the PRS as they arise. These suggestions and others are positive changes that I would like to work towards with your support and vote if I am elected to the Board. In addition I would be accessible and open to discussion with members whenever they have suggestions on improvements and could raise those issues with the Board. If you vote for me I'd like to assure you that I am always contactable and available and you have a friend on the Board. I'm an active DJ, producer and owner of an Independent label with a diverse range of artists, understand licensing, design and distribution, been signed to a major label as an artist and always taken great pride in being a member of the PRS, given your support and vote, I would consider it an honor to play an active part in shaping the future of this great organisation and its vital role in British Music.

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Rupert Hine

Proposed for appointment by: Bucks Music Group, Paul Carrack, Simon Darlow, Jim Duguid, Bob Geldof, Amanda Ghost, Tom Gray, Imogen Heap, Hornall Bros Music Ltd and Universal Music Publishing Ltd.

Rupert Hine serves on the Board of BASCA and is Chair of BASCA's Gold Badge Awards Committee and an active member on BASCA's Songwriters Executive Committee (SEC) and that of the Ivor Novello Awards.

For over 40 years Rupert has been writing and producing music for a variety of bestselling artists. He has wide-ranging musical accomplishments, both commercial and domestic, and has written the forward for Billboard's *Encyclopaedia of Record Producers* – the definitive reference work on music producers.

The book itself states that 'few producers have worked with as wide a stylistic range of gold and platinum-selling artists as Hine', and goes on to discuss his significant work under the commercial radar, as well as the work he's produced under his own name, as Thinkman and with the 70s band Quantum Jump.

He has scored many films and contributed songs to movie soundtracks as a composer, artist and musician.

A champion of technology and of the incorporation of the digital into art and creativity, during his career he has pioneered electronic music interfaces with the fledgling MIDI. As a result, in the 1990s he was invited by Apple to help demonstrate the power of their ground-breaking software engines to the most creative thinkers in the music industry.

Hine's musical and artistic diversity has made him a leading authority on creative communication, and as a result, he is a founder of the Music Producers' Guild and the International MIDI Association, and is a member of the National Academy of Recording Arts and Sciences in the US.

2008's third most downloaded album worldwide, *The Art of Peace – Songs for Tibet*, was produced by Hine for the Dalai Lama, and featured a host of some of the leading musicians of the time.

Current and recent directorships: BASCA Ltd, OCL.

Rupert Hine

Manifesto

“Following a career as a record producer, songwriter & artist that spans more than 40 years and 130+ albums, Rupert Hine has evolved into a champion of the Arts”.
Billboard Encyclopedia of Record Producers

Following a life of writing songs and producing major artists from Tina Turner and Stevie Nicks to Rush and Underworld - such a broad ‘taste’ in music is covered, for me, by one perspective...

Communication through music is built on a discussion between the abstract art of musical expression and the absolute science of sound.

Just as my participation with the IMA back in the early 80s helped ensure the birthing of the then new universal language-code MIDI...

So my new company with Technologist Alan Graham is currently birthing the world’s first micro-licensing engine for User-Generated Content: OCL.

OCL being a universal language-code between Rights-Owners and Rights-Users. An idea formed whilst attending the Creators Rights Forum in Washington for CISAC and BASCA in 2013.

My ongoing political involvement in Europe / UK and America is aimed squarely at equalising the imbalance between digital artist / songwriter communities - and the technological monopsonies (who largely remain resolutely unaccountable).

I am also keen to ensure that PRS / BASCA is recognised as the foremost global voice for all music writers regardless of genre.

Rising to that challenge and maintaining that position will require dedication to the task and wisdom and clarity in the face of huge investment from companies that would rather see our role as merely ‘advisory’.

It is essential to make sense of a world where the excitement of technological disruption meets the responsibilities of human rights.

Thus there is much need for active and visible representation at the highest level for songwriters, composers and authors and I am dedicated to that goal.

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Crispin Hunt

Proposed for appointment by: Bucks Music Group Ltd, Simon Darlow, Imogen Heap, David Kassner, Dru Masters, Julian Nott, Novello & Co Ltd, Kevin Sargent, Sony/ATV Music Publishing [UK] Ltd and Universal Music Publishing Ltd.

I am currently hugely honoured to chair The Ivors Academy of Music Creators (formerly known as BASCA) representing over 2,000 UK music creators.

I am lucky enough to have worked on some very successful records and as a multi-platinum selling songwriter and record producer it has been my honour to have written or worked with or for Jake Bugg, Rihanna, Florence and The Machine, Lana Del Ray, Ellie Goulding, Maverick Sabre, Newton Faulkner, Natalie Imbruglia, Bat For Lashes, JP Cooper, Rod Stewart and many others.

I work with emerging and emerged artists. My passion is music's value and I campaign internationally representing and advocating for composers' and songwriters' rights. I have been elected to both the PRS and PPL boards. I sit on the UK Intellectual Property Office Advisory Panel and am a former CEO of the Featured Artist Coalition.

I was lead singer of the 90s Brit-pop band Longpigs and also previously worked in the House of Commons as a Parliamentary Researcher and Campaign Coordinator. I live between Somerset and London with a wonderful, patient wife and four amazing children. I grew up in the Staffordshire moorlands and went to Sheffield University to study Politics, Philosophy and Theology.

Crispin Hunt

Manifesto

Dear Writers & Publishers

I'm grateful to be considered as your elected representative. Welcome to newly enfranchised members, beginning essential modernisation of PRS. Progress I fought for as a director.

Our community's underpaid in the digital world. Streaming's driving unprecedented growth in the Recorded Sector and that's before fixing copyright online or harnessing emerging markets. Our community should benefit from this boom otherwise our growth'll be slower thanks to smaller revenue from streaming, reduced broadcast income and declining public performance.

This is the defining issue of our age - more so than critical issues like buy-outs, reduced commissions, BBC etc, though all are interlinked. Old world splits should evolve for the new world market.

The fact is we currently create far more value than we extract. PRS is uniquely placed to correct this imbalance by leveraging our collective power to drive beneficial progress across rights, accuracy, transparency and licensing; by using technology, not letting it use us.

I'm lucky to have had success as an artist/ songwriter/ producer and advocate for Music: championing every genre. I'm privileged to chair The Ivor's Academy of Music Creators (ivorsacademy.com, formerly BASCA): we champion, celebrate, cultivate and connect thousands of composers. Feedback from our members and accountability to our industry, tech and political networks should help steer and inform PRS towards the flourishing future our sector deserves.

PRS must challenge the status quo when necessary, but defend it robustly where it works. Fresh management will build on its great work so far but - to be future-proof - PRS also needs fresh direction.

Improved board governance, diversity (WASPish apologies) and efficiency are critical to ensuring royalties reach members. I'm an ardent believer in Collective Rights Management, in collegiate dialogue between rights creators and rights holders, I'd always work hard with you to justify your vote.

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Steve Levine

Proposed for appointment by: Kim Appleby, Paul Farrer, Jamie Francis A Goodwin (pka Jimi Francis), Kevin Godley, David Grant, Tony James, Mark King, Paul McCartney, George Alan O'Dowd (pka Boy George) and Universal Music Publishing Ltd.

Starting as a tape-op at CBS studios in 1975, Steve progressed to in-house engineer and worked with many new wave, punk and pop acts including The Clash, The Jags, The Vibrators, XTC and Sailor.

Beach Boy, Bruce Johnson was to play an important part in Steve's early career, culminating with Steve producing an album for the Beach Boys several years later.

Steve produced all of Culture Club's classic hits and the band's three multi-platinum albums.

Artist collaborations include Honeyz, China Crisis, Gary Moore, Ziggy Marley, Louise, The Creatures, The Angelic Upstarts, Lemmy & Motorhead, David Grant, Jimmy The Hoover, Westworld, Sigue Sigue Sputnik, Mis-teeq, 911.

Steve has collected a number of prestigious industry awards including a Brit Award, Musicweek Award and a Grammy for his work with Deniece Williams.

He has appeared on many radio and TV programmes, is a regular guest presenter of the newspaper review on BBC Weekend Breakfast and on BBC's 6 Music with his own show.

His radio production company produces original high-quality radio content, in particular, The Record Producers, a series for BBC Radio 2 and BBC 6 Music.

Steve has won a SONY Radio Award and most recently two Gold Awards at the New York Radio Festival.

He has also presented The Record Producers Live with special guests.

Busy producing new acts, recently XamVolo, Space, and a remix project for the legendary Millie Jackson entitled *Exposed* for ACE records.

He is currently in the studio working with games producer Milky Tea on the soundtrack to a new exciting TOP SECRET game and more tracks for Pretty Robotic.

Steve is a Director of PRS for Music, a member of the MU, PPL, and a LIPA Companion, and was recently elected to the new Liverpool Region Music Council.

Current and recent directorships: Digital Domain Ltd, Hubris Music Publishing Ltd, Hubris Records Ltd, Magnum Opus Broadcasting Ltd, Manmade Soul Ltd, Performing Right Society Ltd, PRS for Music Ltd, Steve Levine Recording Ltd

PRS Board attendance since date of last appointment: 15 out of 15 meetings.

Steve Levine

Manifesto

My term as PRS Writer Director ends this year and I wish to stand for re-election.

During this current period I have also been elected as a member of the PRS for Music Executive Board.

It's important that all songwriters have a strong voice on the PRS Board, especially in this current climate. By the nature of their work, most professional songwriters tend to operate as "small businesses". We must respect their copyrights and ensure they are compensated for their work, safeguarding their copyrights and indeed their legacy.

As an experienced record producer who is working with the next generation of songwriters, I understand their needs and aspirations. I am therefore well placed to bring that understanding and knowledge to both the PRS Board and the Executive Board.

I regularly hear from a wide range of songwriters, via personal contact or my social media channels, who are experiencing new and occasionally multiple difficulties and challenges. Many of these are the writers and creators who, with the right help and guidance, will become our next generation of great songwriters. Having good songwriter representation at the negotiating table can only be beneficial to all of us.

Your vote for me in the 2019 election can allow me to continue to act as a bridge between the whole songwriting community and the PRS Board as well as our many industry counterparts.

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Julian Nott

Proposed for appointment by: Bucks Music Ltd, Simon Darlow, Edward Gregson, Crispin Hunt, Steve Levine, Dru Masters, peermusic [UK] Ltd, Sony/ATV Music Publishing [UK] Ltd, John Truelove and Universal Music Publishing Ltd.

Julian Nott is a media composer best known for writing the music for the Wallace and Gromit films and Peppa Pig.

Julian has been a writer director of PRS since 2010, additionally serving on the PRS for Music Executive Board since 2014. He is also currently the writer representative on the MCPS Board.

Julian came to music fairly late. After university (a music scholar), he worked for the company now known as Accenture for three years (as a management consultant in their financial services division) and as a writer on financial and city matters for The Economist Publications. After several years at the National Film and Television School, he made documentary films for Channel Four TV, Arte Channel in France and WGBH in Boston. Along the way he also picked up a qualification as a (non-practising) barrister.

Julian's composing credits include many films, dramas for BBC and ITV, and a significant collection of children's animation. He won an Ivor Novello Award in 2009 for his score for *Wallace and Gromit – A Matter of Loaf and Death* and the Annie Award in 2006 for *The Curse of the Were-Rabbit*. Drama credits include *Lark Rise to Candleford* (BBC), *The Cazalets* (BBC) and *The Vice* (ITV).

Julian hopes this combination of business experience, sitting on the other side of the fence as a film and TV producer, and now working as a media composer, will all prove useful to the PRS Board.

Current and recent directorships: 1b Silver Place Ltd, ICE Services, MCPS Ltd, Peninsula Films Ltd, Pulped Broadcast Ltd, Pulped Media Inc (Californian Company), Performing Right Society Ltd, Portobello Properties LLC (Californian Company), PRS For Music Ltd.

PRS Board attendance since date of last appointment: 13 out of 15 meetings.

Julian Nott

Manifesto

I have been very active as a Board director at PRS over the last eight years, joining the Executive Board, participating in many committees such as the Distribution and Audit committees, and I have also represented writers on the MCPS Board.

I feel my unusual background (for a writer) working in business and the City after I left university has helped me get to grips with the many very complicated issues that come before the PRS Board.

PRS operates in a very different environment than it did only a few years ago. PRS now has to fight to retain writers and publishers in the face of aggressive competition from outsiders. We can no longer take for granted that writers and publishers will keep their rights in the organisation – PRS has to offer the best possible service at an efficient price. As a director, one of my most important responsibilities is to encourage PRS to get ahead of the curve in responding rapidly to the ever-changing needs of our membership.

A fundamental expectation of our members is the timely and accurate distribution of royalties. The recent distribution errors upset everybody. With all the complicated strategic challenges facing PRS, perhaps we let our eyes off the ball over this most basic of PRS functions. I will do all I can to make sure that distribution controls never slip again.

We still haven't negotiated the online world adequately. Maybe the Copyright Directive will help remedy low rates – we shall see. Internally, I'm very committed to working with publishers to improve transparency over the online licensing they undertake on behalf of PRS. Transparency will benefit both writers and publishers by improving everybody's confidence in a system that has actually worked pretty well so far.

If elected, those will be my main themes.

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Philip Pope

Proposed for appointment by: Air Edel Associates Ltd, David Arnold, Simon Darlow, Patrick Doyle, Paul Farrer, Mick Leeson, David Lowe, Sony/ATV Music Publishing [UK] Ltd, Matthew Strachan and Debbie Wiseman.

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

He started his career in radio as a member of the *Radio Active* team on BBC Radio 4. With Angus Deayton he formed the now iconic parody band The HeeBee GeeBees. He went on to compose and appear on *Not The Nine O'Clock News* with producer John Lloyd. Their working relationship continued on ITV's *Spitting Image*, culminating in the No 1 hit *The Chicken Song*.

Philip has also written for Fry & Laurie, Lenny Henry, Ben Elton and Dame Edna Everage. He worked with the Fast Show team and was responsible for the classic *Jazz Club - Nice!* Philip developed a long working partnership with Harry Enfield and Paul Whitehouse composing music for *Ruddy Hell! It's Harry & Paul* and specials *A History of the 2s* and the former's film *Kevin & Perry Go Large*.

Other film credits include *Crazy For A Kiss*, *Midnight Flight*, *The Infidel*. TV credits: *Outnumbered* (BBC), *Benidorm* (ITV) and *Yonderland Sky*, *Horrid Henry* (ITV).

Documentaries: *Horizon: Antarctica* (BBC), *Deluge* (C4). For radio: *Jam Yesterday* by Peter Nicholls, *Dirk Gently* and *The Hitchhiker's Guide to the Galaxy*, all for BBC Radio 4.

In addition, Philip composes for the theatre: he is currently writing the music for *Ace Cannon* a 1980s sci-fi musical.

After his son suffered from heart disease, eventually receiving a successful heart transplant at Harefield Hospital, Philip produced ITV's *From The Heart* entertainment special raising awareness about organ donation. He has produced three fundraisers in aid of Royal Brompton & Harefield Hospitals Charity entitled 100 Hearts, raising over half a million pounds for the charity.

Current and recent directorships: Telling Stories Ltd.

Philip Pope

Manifesto

I compose music and songs for film, TV, radio and stage and have done so as a career all my working life. Like most of my fellow writers I have taken for granted that the rights in my work are protected and sacrosanct. We are all aware of the growing challenges which are eroding these rights and changing people's perceptions. Global corporations are steadily undermining our rights. Composers' livelihoods are threatened. I feel passionately that we, as composers and songwriters, need to work with our publishers to stand our ground to defend these rights.

The PRS is at the forefront of organisations doing great work in this field. This is why I am putting myself forward as a writer director to serve on the PRS Board so that I can contribute to this fight and help influence not only policy but real change.

The PRS has modernised its systems to ensure that our royalties continue to be collected, more efficiently and in greater volumes year on year. I would work to help support these improvements globally and strive for even greater efficiencies.

Streaming services have become the most common means for users to access music. As we know these services do not fairly recompense the creators of that music. PRS is playing a central role in arresting the normalisation of virtually free music (the Taylor Swift resolution with Spotify whereby major artists are now paid for streaming of their music glosses over the reality facing songwriters and composers who receive minuscule amounts for theirs).

People need to know that if they want to listen to new and original music in years to come, composers, songwriters and publishers have to be fairly compensated for their work.

I believe in a fair society for all members and pledge to achieve that goal.

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