



DIRECTORS' BALLOT BOOKLET

Performing Right Society Limited
Annual General Meeting

Tuesday 18 August 2020



Ballot details

Introduction

Every year there are vacancies for writer and/or publisher director positions on the PRS Board. If you are a Principal Voting member (including retiring directors), you can put yourself forward. This booklet details this year's vacancies and includes biographies of the 10 candidates who are standing for election.

The Directors' Ballot determines if candidates are eligible to become a director at the Annual General Meeting (AGM) in accordance with PRS' Articles of Association. The results of the Ballot will be announced at the AGM on Tuesday 18 August 2020.

Vacancies

There is one writer director vacancy and three publisher director vacancies on the Board this year.

Candidates

There are six candidates standing for the one writer director vacancy and four candidates standing for the three publisher director vacancies.

Voting process

As there are more candidates than vacancies this year, we will hold a Ballot where members will vote to determine the eligibility of each candidate for appointment as a director on the Board.

Votes

If you are a Voting member, you have one vote. If you are a Principal Voting member, you have 10 votes and, if qualified in accordance with the Articles, an additional 10 votes.

Candidate information and the Ballot

You can find the candidates' biographies in this booklet, as well as lists of their proposers, current and recent directorships and short manifesto statements.

The secure Ballot website, hosted by our independent scrutineers, Civica Election Services (CES, formerly Electoral Reform Services), contains a copy of this booklet and candidate canvassing videos.

The Ballot website also links through to the platform where you will need to vote. The deadline for voting is **5pm on Tuesday 4 August 2020**.

How to vote

If you received an email confirming that the Ballot is open, please:

1. Follow the unique (to you) voting link included - this will take you to the Ballot portal where you will be able to view this booklet and more information about the candidates before clicking through to the CES voting website
2. Select no more than one writer candidate and no more than three publisher candidates (you may vote in both categories)
3. Cast your votes.

If you received a letter confirming that the Ballot is open, please:

1. Go to www.cesvotes.com/prsdirectors2020
2. Enter both parts of the unique (to you) security code printed in the letter - this will take you to the Ballot portal where you will be able to view this booklet and more information about the candidates before clicking through to the CES voting website
3. Select no more than one writer candidate and no more than three publisher candidates (you may vote in both categories)
4. Cast your votes.

The unique links and personal security codes make sure that no member can 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 at least 14 days before the AGM.

Useful information

Q. Who makes up the PRS Board?

A. There are 25 directors on the Board. Twenty-four of these are non-executive directors: 11 writers and 11 publishers who represent many musical genres and two external directors who are appointed from outside PRS. There is one executive director (our Chief Executive).

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

A. The Board currently 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, with many directors sitting on more than one. Here are the roles of each of the main committees:

- Audit Committee: looks after financial matters, internal controls and risk management, as well as external and internal audit processes and findings, accounting policies and judgements.
- Nomination & Remuneration Committee: looks after CEO and senior management appointments, terminations, succession planning and payments.

- Licensing Committee: responsible for overall licensing strategy and policy, broadcast, online and recorded media schemes and licences covering both performing right and joint PRS-MCPS licensing.
- Distribution Committee: approves changes to distribution policy, including any new policies covering individual and joint revenue streams.

From time to time there are opportunities 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 paid?

A. Non-executive writer and publisher directors receive a basic payment package covering attendance at Board and committee meetings and work outside of meetings. You can find details of directors' payments 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 have to retire automatically at the third AGM following their last appointment. This means there are writer and publisher director vacancies on the Board every year. If you want to put yourself forward, you need to be a Principal Voting writer or publisher member (successor members are not eligible to stand) and be nominated by ten other Principal Voting members.

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

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



Andy Godfrey BMG Rights Management (UK)

Proposed for appointment by: Audio Network Ltd, Barry Blue, Simon Darlow, Jim Duguid, Michelle Escoffery, Faber Music Ltd, Tom Gray, Steve Levine, Novello & Co Ltd, and Philip Pope.

Andy Godfrey joined Chappell International in 1980 and gained valuable experience in the copyright and royalty departments during the period when the company was purchased by Carlin Music Corp and subsequently merged with Warner Bros Music.

For five years Andy was Contracts Coordinator at Warner Chappell Music, then in 1993 he moved to Chrysalis Music Ltd, where, as Head of Administration, he played a significant role in setting up the administrative framework as the company expanded its operations into France, Germany and Benelux. Following BMG's acquisition of Chrysalis in 2010, Andy became VP Copyright and has subsequently overseen the UK end of the integrations of several major catalogue purchases.

Andy served on the PMLL Board of Directors from 2014 until summer 2019 and in October 2019 joined the MPA board. In December 2018, Andy was presented with the MPA's inaugural Tony Pool Award.

Current and recent directorships: Music Publishers Association Ltd and Printed Music Licensing Ltd.

Andy Godfrey

Manifesto

After dabbling with chemistry at university, I realised I was really a music person and spent the last two years of the 70s in a new-wave band. This led to a growing interest in the nuts and bolts of the business that keeps the whole marvellous universe of music up and running. It also led to my first job in publishing and almost 40 years later, I have gained valuable experience across most areas of our business, specialising in copyright and royalties. During the latter half of that time, I have served on the MPA PPC and PRS for Music Publisher Operational Group, thereby acquiring a good understanding of the challenges that must be overcome in the areas of effective and accurate data handling, automation of complex systems and preparation for the battles that we must surely fight to protect music copyright in the face of the interests of big tech and media companies.

I feel that my long experience of data handling and the fine tuning of administration systems would be a valuable addition to the knowledge base of the PRS Board. PRS is already a world-leading rights society and I look forward to the opportunity to work with the other members of the PRS Board to continue the process of renewal and improvement.

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Alexander Kassner Kassner Associated Publishers

Proposed for appointment by: Beggars Music Ltd, Bucks Music Group Ltd, Concord, Crispin Hunt, Downtown Music UK Ltd, Norman W Giscombe, peermusic UK Ltd, Reservoir/Reverb Music Ltd, Sony/ATV Music Publishing [UK] Ltd and Universal Music Publishing Ltd.

I have been responsible for legal and business affairs at the Kassner Music group since 2009. In the intervening decade, I have relished the excitement of working with songs that formed the soundtrack to my youth and the opportunity to be involved with the creative talent behind the hits of tomorrow.

My path to a career in music was slightly longer than some. I completed an English degree at Newcastle University and then a postgraduate diploma in law at BPP Law School before training as a solicitor with city firm CMS Cameron McKenna. I practised banking law there for three years post-qualification with clients that included Amazon.com, Deutsche Bank and JP Morgan, before realising my heart lay in music and joining the family publishing business.

My key achievements to date include leading deals to secure the representation of the music of highly acclaimed songwriters such as Junior Giscombe, the Jungle Brothers, Leon Haywood, Tommy Boyce, Gregg Sutton, Joe Smooth and Chicane. In addition to my daily UK-facing work, I have been responsible for setting up our relationships with collection societies, record labels and digital service providers in overseas territories where our company has chosen to employ a direct collection model.

I also devote significant time to the wider industry, having recently been elected Chair of the MPA Pop Publishers Committee and serving as part of the MPA Public Affairs and Governance Committee, MPA Legal Issues and Anti-Piracy Group and PRS for Music Publisher Operational Group.

Current and recent directorships: Arctic Rights Management AS, Edward Kassner Music Co Limited, Evengral Investments Limited, Holland Hill Media Limited, Kassner Associated Publishers Limited, President Records Limited, Wyfold Studios Management Limited and 38 Bramber Road Limited.

Alexander Kassner

Manifesto

As part of the management team of an independent music publisher with global presence, I have an international perspective on our industry, particularly concerning copyright law and licensing practices. In addition to my legal work, I contribute to our copyright, royalty, sync and A&R teams and I believe this broad experience, combined with the commercial acumen gained from my previous career in business finance, would add value to the PRS Board.

The impact of COVID-19 presents PRS with an unprecedented challenge which will require dynamic leadership to navigate. The society will have to balance the imperative to budget carefully in response to falling revenue with the drive to maintain a superior standard of royalty collection and distribution (including improving the management of its JVs with ICE and PPL). Simultaneously it will need to develop initiatives that will support struggling songwriters and stimulate the flow of royalties. Achieving these multiple objectives will not be easy but I commit to support PRS in this endeavour, if given the opportunity.

While financial stability will be the immediate concern for PRS, it should not be forgotten that it is also a body through which songwriters and publishers can speak with a united voice to lobby for positive change. As the revenue of the DSPs continues to expand, the value extracted for the use of our songs must increase. The way to achieve this should be through vigorous negotiation and publicity of the role of the songwriter, with PRS at the forefront. Furthermore, if the Black Out Tuesday campaign is to achieve lasting results, PRS must be a leader in promoting equal opportunity across our industry.

I would ask for your vote so that I can help PRS to overcome the difficulties of these uncertain times and deliver the very best returns for its members.

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Roberto Neri Downtown Music UK

Proposed for appointment by: BMG Rights Management (UK) Ltd, Bucks Music Group Ltd, Simon Darlow, Dru Masters, peermusic UK Ltd, Philip Pope, Sony/ATV Music Publishing (UK) Ltd, John Truelove, Universal Music Publishing Ltd and Warner Chappell Music Ltd.

Recently elected Chair of the Music Publishers Association, Roberto Neri is also Downtown Music's Executive Vice President and Head of Business Development for Europe. Based in London, Roberto oversees the UK's office and has broader international responsibilities.

Roberto joined Downtown in 2015 as part of the acquisition of Eagle-i Music, having founded Eagle-i Music in 2011, which represented over 40,000 compositions including clients such as John Lennon (Lenono), Sir George Martin and Deep Purple.

Prior to Eagle-i Music, Roberto worked for Bug Music, starting in 2003 as General Manager and was later promoted to Vice President of International in 2010. The succession in Roberto's career within the music industry began for him in 1999 when he started with PRS.

In addition to being Chairman of the Music Publishers Association, he is on the board of UK Music and is also elected board director at PPL PRS Ltd and MCPS.

Current and recent directorships: Downtown Music UK Ltd, Mechanical Copyright Protection Society Ltd, Music Publishers Association Ltd, Performing Right Society Ltd, PPL PRS Ltd, ST Music Europe Ltd and UK Music.

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

Roberto Neri

Manifesto

I am asking for your vote at the PRS 2020 election. It has been a real privilege to have served on the PRS Board over the past three years, working alongside the committed writer and publisher directors on behalf of our community. Helping our PRS business has never been more important, as we start to establish the impact from the COVID-19 pandemic. We are also finalising our governance review to ensure our PRS is fit for purpose and represents all members.

I am proud and have been fortunate enough to work with songwriters and composers for 20 years. As our music industry continues to change, PRS needs to be able to adapt, support and confront these changes in order to achieve the best results for every songwriter, composer and publisher.

If elected again I would like to ensure that all writers and publishers are afforded more royalties, more frequently with greater insight as to where their income comes from. I will support our new management team and contribute my international experience at the Board to help make PRS best in class with its collection and distribution.

We need to support PRS in order to:

- Manage and assist our joint venture PPL PRS Ltd as our public performance and live royalties will be heavily impacted due to COVID-19
- Secure the best commercial terms from the forthcoming BBC and Sky negotiations
- Monitor and ensure that ICE provides an unparalleled service to PRS

I would be honoured to continue to represent you should I be given the opportunity and will continue to be fully committed to the role. Thank you for taking the time to read this and I would be grateful for your vote.

Very best,

Roberto Neri

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Jo Smith Warner Chappell Music

Proposed for appointment by: Audio Network Ltd, Downtown Music UK Ltd, Jim Duguid, Edward Gregson, Tom Gray, Dru Masters, peermusic UK Ltd, Philip Pope, Sony/ATV Music Publishing (UK) Ltd and John Truelove.

October 2019 – date. Warner Chappell Music, International Director of Society and Industry Affairs

Monitoring collecting societies around the world ensuring they are behaving themselves and complying with the law. The aim is to ensure that writers receive full remuneration for their hard work and that any large sum of money held at societies is released and distributed properly.

June 2017 – date. PRS Board Member.

April 2014 – date. Board Member of the Music Publishers Association (MPA)

Seeking to safeguard and promote the interests of music publishers and the writers signed to them at government and EU level, making representations at the European Commission as to the value of copyright and the impact upon the songwriters, the industry and the UK in the event of detrimental copyright reform.

April 2014 – October 2019. Warner Chappell UK, Director of Legal and Business Affairs

Leading the legal team negotiating terms of publishing deals. Advising on terms of Pan-European digital licensing with DSPs. Overseeing negotiations with partners responsible for processing digital files and calculating payments due from digital services. Advising on new digital and offline commercial uses of music.

January 2012 – April 2014. Sony/ATV, Director of Legal & Business Affairs

Leading the legal team in all commercial transactions in Europe, including songwriter agreements, sub-publishing agreements and production music agreements.

2006 - March 2014. EMI Music Publishing, VP, Legal & Business Affairs

Responsible for managing publishing and business agreements throughout Continental Europe during a period of extreme corporate change and the company's ultimate acquisition by a consortium led by the Sony Corporation of America.

2003 - 2006. Consultancy roles at Warner/Chappell Music and Island Records

1996 – 2002. Russells Solicitors

Trained and qualified as a lawyer acting on behalf of individuals and companies from all areas of the music industry, including songwriters, artists, record labels, music publishers, agents, managers.

Current and recent directorships: Ascherberg, Hopwood & Crew Limited, Bubbles Music Limited, Burlington Music Limited, Chappell Morris Limited, Chappell Music Limited, CPM Music Limited (Formerly Photoplay), CRML Limited, Destiny Music Limited, Diplomat Music Limited, Dizzy Heights Music Publishing Limited, FFRR Music Limited, Glissando Music Limited, JV: Jewel Music Publishing Company Limited, Magnet Music Limited, Palace Music Co Limited, Throat Music Limited, Truth And Justice Limited, Warner Chappell Artemis Music Limited, Warner Chappell Limited, Warner Chappell Music Group Limited, Warner Chappell Music International Limited, Warner Chappell Music Limited, Warner Chappell Music Publishing Limited, Warner Chappell North America Limited, Warner Chappell Overseas Holdings Limited, Warner Chappell Production Music Limited, Warner Chappell UK Limited, Warner/Chappell MLM Limited, Warner/Chappell TM Limited And Mantra Limited.

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

Jo Smith

Manifesto

Hello, I'm asking for your vote in the election to the Board of PRS. I want to continue to put my experience to work for the good of publishers and songwriters across the UK and globally.

If re-elected, I will continue to:

- **Fight for our rights.** There wouldn't be a digital music market without the creativity of songwriters. We must campaign to ensure copyright remains protected post-Brexit.
- **Take on those who won't pay a fair price for music.** We must continue to campaign on issues affecting the value of copyright making sure all DSPs pay a fair price for the music.
- **Ensure you get paid quickly and accurately.** PRS needs to improve its service to members, ensuring that we're all paid what we're owed in good time.
- **Deliver cost savings for members.** We all know there is scope to cut overheads at PRS and during my time on the Board I have seen positive moves towards this goal. We must do this in a way that ensures PRS can still service members' needs, making sure we deliver sustainable savings, not false economies.

I have 23 years' experience in the music business. I am International Director of Society and Industry Affairs at Warner Chappell, having previously worked at Sony/ATV and EMI Music Publishing and as a lawyer for private and corporate music clients. I've served on the Board of the PRS since 2017 and assisted the PRS licensing team with their negotiations of the BBC, ITV and Sky blanket licences. I have also been a member of the Distribution and Licensing Committees at PRS and think I have provided valuable insights in the discussions.

In my career, I have been heavily involved in the protection, administration and licensing of rights and I now want to put that knowledge at your service.

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Erran Baron Cohen

Proposed for appointment by: Accorder Music Publishing Ltd, Mat Andasun, Bucks Music Group Ltd, Paul Farrer, Nick Harvey, Tom Howe, Richard A. Jacques, Paul Leonard-Morgan, Dru Masters and Marc Sylvan.

I am a working composer for TV and film, a songwriter and producer, a trumpet player, piano player and bang occasionally on the bongos.

I am 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 work has been wide ranging with extensive work scoring film and TV projects, releasing several albums as the electronic artist Zohar signed to Miles Copeland's Ark 21 label, writing the musical *The In fidel* with David Baddiel, and composing several symphonic works. I sit on the Commercial Advisory Group at PRS.

I live in London and am married with four boys.

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

Erran Baron Cohen

Manifesto

Being a composer or songwriter has many rewards - and has many ups and downs. That is why the income we all get from *PRS for Music* needs to be protected and cherished.

As a member of the PRS for Music Commercial Advisory Group, I have gained insight into the many different challenges ahead that PRS faces in order to protect the royalty income it collects. There are many threats from broadcasters such as Amazon, YouTube, Netflix and others. Royalties from the BBC's TV, radio and on-demand services are an important income stream for PRS members but the BBC licence fee itself is under threat from this government, which could have profound effects on the income PRS is able to collect. The recent (failed) attempt by the Discovery Channel to completely eliminate future royalty payments is an example of what challenges lie ahead.

PRS needs to adapt to a fast changing climate to ensure we all still get fairly rewarded and to fight any erosion of royalties going forward.

I believe both publishers and writers/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 royalties puts me in a good position to take on the many upcoming challenges ahead.

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Martin Brammer

Proposed for appointment by: Adam Argyle, Jeremy Ashurst, Colin Campsie, Gil Cang, Joe Cang, Simon Darlow, Jim Duguid, David Lowe, Steve Robson and Phil Thornalley.

I grew up in the north east of England as part of a working class family with no music business connections. Somehow, through a mixture of luck, determination and a little bit of talent, I managed to have my first hit record in the mid 80s with my band The Kane Gang. A deep love of songwriting far outstripped my desire to be a pop star, so I actually welcomed the transition from singing on Top of the Pops to a life in the studio contributing lyrics and the occasional catchy melody to songs performed by other artists.

In the 90s I was lucky enough to get an Ivor Novello Awards nomination for *Lifted* by The Lighthouse Family and from there I have gone on to contribute to many releases and platinum albums by James Morrison, James Bay, Tina Turner, Olly Murs and lots more. I have been lucky enough to work with so many incredibly lovely, talented people and I'm so grateful for their help in allowing me to keep on doing the thing I love the most, for so long.

I currently work out of a studio in Tileyard near King's Cross.

I have regularly looked to work alongside new writers and help develop their careers. It was extremely gratifying to see Jamie Lawson win an Ivor Novello Award for *I Wasn't Expecting That* having invested in his career over several years.

Over the past decade I have enthusiastically contributed to numerous PRS campaigning initiatives with senior politicians from all parties. I've very much enjoyed the opportunity to outline directly, to those in positions of power, the challenges facing songwriters today.

Most recently I have been looking at ways of helping young aspiring songwriters in my native North East by integrating with a wonderful organisation called We Make Culture.

Current and recent directorships: Hits&Art Limited, Lookout Mountain Limited and Poetic Soup Limited.

Martin Brammer

Manifesto

I've had a pretty good run as a songwriter. My career has been through many phases, some successful, some, in the early days, worryingly quiet. A few summers ago, during a particularly good streak, a publisher friend enquired "How's it going Martin?" to which I replied, "I'm between lulls at the minute". That's as good and as secure as it gets in the mind of a songwriter.

We all know, as creators, that we live in particularly precarious times. 'Twas ever thus of course but currently the uncertainty which surrounds the world of copyright and royalties is greater than ever. As the growth of streaming and online activity explodes, the need to make the case for songwriters and composers in an ever-evolving landscape, is both urgent and critical. The old definitions and rules are being rewritten and it's vitally important that our voices are both heard and even more importantly, understood.

Yes, we need to bang the drum loudly and fight all the way, but also, if we're honest, the realities are much more complex. We're going to need craft, graft, imagination, determination, patience and wit, if we're going to win the big arguments and set up a new era of rules and conventions that pay fair rates to writers and composers.

A year ago, as I was leaving a writing session with a long time but significantly younger co-writer friend, I was struck by the thought "how the hell are they going to sustain themselves through a long career the way royalty rates are going?". I really want to help find a positive answer to that question. I'd very much appreciate the opportunity to give it a helluva try, if you're kind enough to elect me.

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Julian Gallant

Proposed for appointment by: Audio Network Ltd, Chris Blackwell, Terry Devine-King, Igor Dvorkin, Tim Garland, Nicholas Kershaw, Jason Pedder, Tom Quick, Andrew Sunnucks and David Tobin.

I'm a conductor, pianist and composer. I've also run a cultural centre, served in the Territorial Army and stood for election to Parliament.

My father was a brilliant jazz and cabaret pianist who could read a printed score just as easily. He left me quite incapable of boxing music in categories like 'classical', 'jazz' or 'grime'. I love it all.

As a pianist I've appeared all over the world in recital and with wonderful ensembles like the Orchestre de Chambre de Lausanne, Moscow Virtuosi and the City of London Sinfonia. I've recorded unusual repertoire like Górecki's Piano Concerto and the music of the late Heinrich Sutermeister. I've played for some of the finest opera singers including sopranos Marina Poplavskaya and Hibla Gerzmava, and baritone Sergei Leiferkus.

Russia has been a big part of my life. I founded and conducted the Russian Orchestra of London, which premiered works by contemporary composers Rodion Shchedrin, Sir John Tavener and Naresh Sohal. Our concerts have featured soloists like violinists Dmitry Sitkovetsky, Janine Jansen and Chloe Hanslip, pianists Boris Berezovsky, John Lill and Peter Donohoe and violist Yuri Bashmet. I have guest-conducted orchestras throughout Russia and major Western European ensembles like the Salzburg Mozarteum Orchestra and the English Chamber Orchestra. Perhaps my best working relationship has been with the Royal Philharmonic, in concert and at numerous Abbey Rd sessions.

I've been writing production music since 2013. It might be a track I've composed myself or an orchestration I've done for a hip-hop, jazz or dramedy-writing colleague. More recently I've been arranging some of the core classical repertoire so it can be easily used, anywhere. I still can barely describe the thrill of having notes I've written myself played, recorded and mixed by the real masters I work with on a daily basis.

Current and recent directorships: Acton (Middlesex) In Need Charity and Ealing Music and Film Festival Trust.

Julian Gallant

Manifesto

The coronavirus pandemic, which has tragically cost so many lives, has had an immeasurable effect on music publishing and performance. But once we're out we can expect the need for your music to be redoubled.

I compose production music and I love opening my returns and seeing its worldwide use. PRS sets an exemplary standard. I am very excited about becoming a Board member and having the chance to lobby, analyse and present in order to protect the rights and livelihoods of so many colleagues.

There will still be forces at work trying to reduce rates and make "buyout" a normality. Artists and publishers need to stand in solidarity against this tide.

It's great to see that PRS distributions have increased over the last year. There is no doubt that the new systems and efficiencies have contributed to this progress. But nagging away in the back of my mind is that hard-to-estimate amount of uncollected royalties from music use that wasn't properly licensed, often in territories that just don't participate. That has to change. PRS can be a force for good in the wider world as we emerge from lockdown.

Streaming is a major concern for everyone. Consumers now expect music to be virtually free to use. We cannot 'disinvent' streaming, but we can, as directors of PRS, work to ensure that it is properly regulated and monetized.

Fair compensation is not just about personal livelihoods, however vital those four distributions a year are for thousands of composers, publishers and their dependents. Simply, this revenue fuels the energy to create new music.

I'll commit myself completely to serving as a director of PRS and I hope you'll consider voting for me.

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Gavin Harrison

Proposed for appointment by: Simon Anderson, Jeffrey Dale, Paul Farrer, Nicholas J Harvey, Crispin Hunt, Richard A. Jacques, Kester James Loy, Greg McDonald, Thomas Lanyon Peters and Christopher Warner.

From my early days experimenting with my grandparents' piano to later years raiding my dad's record collection, I've always had a passion for music and its ability to instill emotion.

Throughout my teenage years, I developed my skills both as a bedroom producer and by playing and songwriting in gigging bands. It was also at this time that I began dabbling with old synthesizers (an interest that continues to this day) and creating music for computer games.

While studying music, at LIPA and other institutes, the writing never stopped and I was soon offered my first paid gigs within the gaming industry.

Since then, my music career has gone from strength to strength. My personal highlights are seeing full orchestras perform my compositions at top recording studios, hearing my writing played on numerous TV and radio programmes, and being chosen for major advertising campaigns for companies such as EE, Sky and BT.

Nowadays, I continue to write production music commissions for publishers, and my games credit list grows and grows, as I work on the music and sound design for award-winning and top-selling games. I welcome challenges that take me out of my comfort zone and have worked for National Theatre of Scotland, as well as for interactive children's books.

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

My studio, filled with vintage synthesizers, overlooks the Suffolk countryside. Sitting there, coffee in hand, I've often pondered on my career progression. Though I've yet to reach 40, I've often felt compelled to contribute more to the industry alongside composing and I believe now is the right time.

Current and recent directorships: None

Gavin Harrison

Manifesto

We live in uncertain times as writers, with our IP under threat from buyouts. I wish to stand for a place on the PRS Board to guide us through these challenges, creating a better infrastructure for rightsholders of today and tomorrow, and delivering more revenue to writers and publishers through greater operational efficiency.

Emerging writers are more at threat from unfair buyouts – I've been there. I started out with work-for-hire gigs before becoming a PRS member, so I know the mistakes I made. Using experience gained from participating in working groups, I wish to be a flag-bearer for PRS, making its values more visible to up-and-coming musicians, as well as helping to educate new members about their rights. We are much stronger standing together as one, and PRS facilitates this need for both publishers and writers.

As a composer my income is generated through upfront contract work within games, as well as PRS royalties. Music is integral to the gaming industry. At conferences, on forums and social media, I am exposed to the needs and difficulties facing media writers. Recent world events have also accelerated the popularity of eSports, bringing with it the potential for greater licensing opportunities and royalties. Therefore I am uniquely positioned, with an understanding of both worlds, to give these writers a voice on the Board as PRS ventures into this complex field.

The way music is consumed has changed rapidly in recent years, and will continue to do so, and with your vote I will help PRS to evolve and adapt, bridging the gap between the inexperienced and the experienced, in both existing and new licensing avenues.

I am standing to represent the interests of us all.

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John Truelove

Proposed for appointment by: Simon Darlow, Downtown Music UK Ltd, Deborah Dyer (pka Skin), Dru Masters, Mark Moore, peermusic UK Ltd, Chathal J Smyth (pka Chas Smash), Sony/ATV Music Publishing (UK) Ltd, Universal Music Publishing Ltd and Warner/Chappell Music Publishing Ltd.

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

Activities/Interests:

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

Supports:

Shelter
Advisory Service for Squatters
Hope Not Hate
Liberty
Centrepoint
Amnesty
Water Aid
Solar Aid
Planned Parenthood
Led By Donkeys
Help Musicians (UK)
Bridgesformusic.Org

Boards/Committees/Organisations:

Musicians Union (member)
PRS (Principal Voting member)
MCPS (member)
Music Publishers Association (member)
Pop Publishers Committee (MPA) (attendee) (until 2017)
PRS for Music Dance Music Group (founder & chair)
Music Publishers Association Board (director) (until 2017)
IMPEL Board (elected member) (until 2018)
PRS for Music Commercial Advisory Group (attendee)
Association For Electronic Music (advisory board)
BBC Working Group (PRS) (member) (2016-2017)
Ivors Academy (member)
IMPEL Collective Management Ltd Board (director)
PRS Board (elected director)
PRS for Music Distribution Committee
PRS for Music BBC Sub Group (distribution) (2019)
PRS for Music Licensing Committee

Music:

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

Current and recent directorships: IMPEL Collective Management Ltd, Performing Right Society Ltd and Tortured Artists Ltd.

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

John Truelove

Manifesto

The last few months have been a humbling time. We've physically isolated ourselves from family and friends and watched on as NHS staff and key workers bravely tackle the COVID-19 pandemic.

As restrictions ease around the globe, it's clear our industry, especially live and audiovisual, will be last to recover any sense of normality. The Emergency Relief Fund was a vital stopgap for many, but much uncertainty lies ahead. PRS royalties are the sole remaining income stream for many of us. It's crucial that we protect them while capitalising on every new opportunity for growth.

Difficult times ahead call for Board members with vision and experience, a safe pair of hands to help secure current earnings while robustly pursuing new sources of revenue.

Three years ago, you kindly elected me to represent you at the PRS Board. Since then, I've worked tirelessly to both scrutinise and support our dedicated workforce as we've secured the best deals for your music and ensured the fairest, most transparent ways to distribute more royalties to members.

We've instigated significant change, recruiting a new CEO dedicated to making PRS fit for the 21st century. Facebook's been licensed; I've championed Music Recognition Technology, ensuring club and festival proceeds are now accurately & correctly distributed; online statements provide valuable tools to analyse members' income.

As their online services (iPlayer, Britbox etc) evolve, traditional networks have to be persuaded to reward us equitably. Stagelt, Tik Tok, Twitch and online games are fertile ground for vital new revenue.

Now more than ever we need to stand up to broadcasters and music platforms to preserve our royalties. Only by unifying within a strong, agile and dynamic collection society can we safeguard our future livelihoods.

And there is much more to do!

For positive change please support me with your vote.

IMPORTANT: Publication of this statement, or any subsequent communication of it, does not constitute endorsement or the promotion of the candidate by the Society, or any member of its management or staff.

The statement has been written by the candidate and has not been altered in any way. The views and/or opinions expressed are the candidate's own.



Pete Woodroffe

Proposed for appointment by: Kim Appleby, Jeremy Ashurst, Nick Atkinson, Mike Batt, James Bourne, Joe Elliott, Charles Grant, Chris Leonard, Gary Osborne and peermusic UK Ltd.

Starting out as studio assistant for songwriter Andy Hill, Pete went on to produce four albums with Def Leppard including their UK number 2 *When Love and Hate Collide*. He joined PRS in 1999 after co-writing tracks with the band and has focussed on songwriting since 2000.

Hooking up with co-writer Charlie Grant their first hit was *Come Get Some* by Rooster (UK number 7) followed by cuts with Son of Dork (UK number 3), Simply Red (Italian number 2), Cliff Richard (UK number 3), Melanie C and Jason Donovan. Alarm bells began to ring in 2010 when the song *Superman* by Joe Brooks generated very little income from YouTube despite 26 million streams.

To try to alert the songwriting community to the YouTube problem Pete joined the PRS Writer Member Operations Group in 2012 and was later elected to the SEC at what was then BASCA. While at BASCA he asked PRS to think twice before allowing YouTube to sponsor music business awards and events. It was surely wrong to be drinking champagne paid for by companies who weren't paying songwriters the market rate for their work.

He also attended the first meeting that PRS set up between songwriters and YouTube. Every time a writer flagged up a specific example of the pitiful income they'd earned from millions of streams, the YouTube team suggested it must be a mistake and promised that they'd look into it. He's still waiting.

More recently Pete has been writing with artists including Who's Molly? and Emma Stevens, has set up a label and seen success in the synch world with brands such as Mercedes Benz, Universal Pictures, McDonald's, Sky Sports and BT Sports.

Current and recent directorships: None

Pete Woodroffe

Manifesto

The abrupt end of gig earnings triggered by COVID-19 has exposed how little we all earn from streaming and why the entire model of how songwriters get their income needs re-examining.

It's infuriating to watch the major labels celebrate their streaming windfalls of billions of dollars and YouTube make \$1.5 billion per month. The bigger the number of subscribers to Spotify the less we earn per stream. Where's our slice of the pie? As a middle ranking, non-performing songwriter I'm directly affected by the rates we get from streaming.

Since 2011 I've been banging on like a scratched record about the fact that 40% of all the music in the world is now heard via YouTube and yet they pay a tiny fraction of our income. Their claims that they pay billions to the music industry means nothing to songwriters who see precisely how little we get every quarter in our PRS statements. We need a fair share of the money generated by our work.

We also need to take a fresh look at China. At \$6 billion a year, the film industry in China now has the second highest box office takings in the world. But once again the songwriters are playing catch up. An unsigned artist I write with recently discovered she'd had half a billion streams in China and yet the biggest figure from China I've seen on a PRS statement wouldn't buy a round of drinks. If China can deliver \$450m back to Disney for *Avengers: Endgame* why can't similar mechanisms be put in place for our music?

PRS does an incredible job for us, but please vote for me if you want a passionate, articulate songwriter on the Board who shares your frustrations and wants to make sure we earn the income we deserve.

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