



MEMBERS' COUNCIL BALLOT BOOKLET

Performing Right Society Limited
Annual General Meeting

Wednesday 19 May 2021



Ballot details

Introduction

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

This booklet details this year's vacancies and includes biographies of the 13 writer and 2 publisher candidates who are standing for election.

The results of the Ballot and the names of the individuals eligible for appointment to the Council will be announced at the AGM on Wednesday 19 May 2021.

Vacancies

As part of a number of changes to PRS' governance approved at last year's AGM, members voted to reduce the number of writer and publisher members on the Members' Council over a period of three successive AGMs. The change is scheduled to start with the 2021 AGM, when the number of writer and publisher Council Members would reduce from 11 publishers and 11 writers, to 10 publishers and 10 writers. However, in order to ensure a more seamless transition into the new governance regime we are proposing to delay this reduction by one year, so it will commence in 2022 and conclude in 2024.

This change is subject to approval by members at the AGM, and if passed it will mean that the number of vacancies available through the 2021 Ballot process will be:

- Three writer vacancies (instead of two)
- One publisher vacancy (instead of none)

Publisher Voting members will be casting their ballot votes based on the premise that the above changes will be approved at the AGM.

Candidates

There are thirteen candidates standing for up to three writer Council Member vacancies and two candidates standing for the potential publisher Council Member vacancy.

Voting process

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

At last year's AGM, members approved changes to the way PRS is governed, including a change to the way members vote for appointments to the PRS Members' Council. Therefore, from this year:

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

Votes

- If you are a Voting member, you have one vote
- If you are a Principal Voting member, you have 10 votes
- If you're a Principal Voting member who has additional voting rights, you'll have an additional 10 votes

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

Candidate information and the Ballot

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

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

The secure Ballot website, hosted by our independent scrutineers, Civica Election Services (CES), contains a copy of this booklet and candidates' canvassing videos. The Ballot website also links through to the platform where you will need to vote. The deadline for voting is **5pm on Wednesday 5 May 2021**.

How to vote

You should have received an email or letter confirming the Ballot is open.

If you received an email please:

1. Follow the unique 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. Cast your vote(s)*

*If you are a writer member (or a successor to a writer member) you can select up to three writer candidates. If you are a publisher member (or successor to a publisher member) you can only select one publisher candidate.

If you received a letter please:

1. Go to www.cesvotes.com/prsballot2021
2. Enter both parts of the unique 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. Cast your vote(s)*
*If you are a writer member (or a successor to a writer member) you can select up to three writer candidates. If you are a publisher member (or successor to a publisher member) you can only select one publisher candidate.

We allocate unique links and personal security codes to make sure that each member only casts their vote 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.

Contact us

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

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



Fiona Bevan

Proposed for appointment by: Iain Archer, Maegan Cottone, Jim Duguid, Michelle Escoffery, Jake Gosling, Tom Gray, Crispin Hunt, Dru Masters, Carla Monroe, Björn Ulvaeus.

Fiona Bevan is a multi-platinum selling British/Canadian songwriter. She wrote One Direction's hit single *Little Things* with Ed Sheeran which reached number 1 in 13 countries and earned them a BMI Award. Fiona has been writing hit songs for other artists including Kylie, with her number 1 album, the Steps comeback single *Scared Of The Dark* (iTunes number 1), and singles for Backstreet Boys with Shawn Mendes and Ryan Tedder, Lewis Capaldi, Tom Walker, Stefflon Don, Aurora, Joy Crookes, 5 Seconds Of Summer, Mika, Billie Marten, James Morrison, Natalie Prass and Matthew E. White. She has also recently been writing with Natalie Imbruglia, Lennon Stella, Lukas Nelson, Amos Lee and Luke Sital-Singh.

Fiona Bevan is also a singer-songwriter and multi-instrumentalist creating 'startling odysseys that suggest Erykah Badu, Joanna Newsom and Kate Bush spine-tinglingly joined' (*The Guardian*). Her latest EP was produced by Grammy winner Robin Baynton (Mumford And Sons, Laura Marling, Isaac Gracie), released independently, and went straight to number 2 in France, and number 7 in both the UK and Canada iTunes singer-songwriter charts. The EP was an eagerly awaited follow up to Fiona's debut studio album, *Talk To Strangers*, which was included in iTunes 'Best Of 2014' and released in the UK, Europe, Australia, Japan, and USA and Canada in conjunction with Universal Canada.

Fiona has toured with Ruston Kelly and The Wandering Hearts, after they met onstage playing at The Bluebird in Nashville. Fiona has also toured with Ed Sheeran, Nick Mulvey, Ingrid Michaelson, Adam Ant, and in Canada with Hawksley Workman, and has played onstage accompanying Anoushka Shankar and Nitin Sawhney.

In 2018 she was a judge for the Ivor Novello Awards. Fiona spent lockdown creating Red Velvet Sessions, a world-class HD live stream theatre in her living room, and is now writing a new album.

Fiona Bevan

Manifesto

I would be honoured to join the PRS Members' Council and believe my voice would be very constructive. As an active multi-platinum songwriter, as well as an artist who releases, tours internationally and runs my own company, I'm constantly liaising with, and listening to, other writers, artists and producers. This gives me a strong insight into the breadth of creators' viewpoints and a deep knowledge of the struggles we currently face.

As a Council Member, I would continue building on my work in fighting for the rights of the songwriter community. I recently represented UK songwriters by giving evidence to the DCMS Committee 'Economics of Music Streaming' inquiry; I informed MPs about the needs of songwriters at this moment of crisis when low streaming income intersects with the ramifications of Brexit and COVID-19. As a member of the Ivors Academy Songwriter Committee I am constantly learning about the challenges faced by songwriters and proactively strategising to make the music industry a better, fairer place for creatives. I have also volunteered directly for PRS in the past, including meeting with members of the House of Lords, and with MEPs in Brussels, to help advocate for the implementation of the EU Copyright Directive.

I believe a panel must represent the members they serve, and as a female in the music industry, I am passionate about promoting diversity. I have taken part in the Ivors Academy's unconscious bias training, and I'm proud that my input in Ivors meetings has helped shape vital conversations and protocols around equality and diversity. As one of very few women on the PRS Members' Council, I would energetically continue this work, helping PRS leadership authentically represent, and connect to, the membership base, understand the barriers women often face, and help address the complex issues in the everchanging music industry.

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Richard Blackford

Proposed for appointment by: Audio Network Ltd, Faber Music Ltd, Edward Gregson, Christopher Gunning, Richard Harvey, Novello & Co Ltd, Dru Masters, John Rutter, Sony/ATV Music Publishing (UK) Ltd, Universal Music Publishing Ltd.

Richard studied at the Royal College of Music, and was awarded the Tagore Gold Medal and the Mendelssohn Scholarship, he then studied in Italy with Hans Werner Henze. He was Composer-in-Residence at Balliol College Oxford and later with the Brno Philharmonic. He completed his Doctorate at Bristol University, where he has lectured in Advanced Orchestration. His music, which includes opera, ballet and many works for orchestra, chorus and chamber ensemble, has been performed and broadcast worldwide, and has been recorded on Sony Classical, Warner Classics, Decca, Signum and Nimbus labels. He has composed over 200 film and television scores, including over 140 feature dramas for ZDF Germany, the award-winning *Song For A Raggy Boy*, and *Fingersmith* for the BBC. In 2000 his four-hour choral and orchestral score for CNN/BBC Millennium won an Emmy Award for Best Title Sequence and for which Richard was nominated for Outstanding Achievement in Music.

In July 2015 Richard was awarded Die Goldene Deutschland for services to music in Germany, along with Plácido Domingo. His *Niobe*, a Czech Philharmonic commission for solo violin and orchestra, was given an ovation at its premiere in the Rudolfinum, Prague in 2016, and was released on Signum Classics. In 2018 his *Kalon*, for string quartet and string orchestra, was premiered by BBC NOW under Martyn Brabbins. *Pietà*, a joint commission from The Bournemouth Symphony Chorus and St Alban's Choral Society, received a standing ovation at its premiere at The Lighthouse, Poole in June 2019, and won the Ivor Novello Composer Award in 2020 in the Choral Category.

Richard Blackford is a Trustee of Music For Youth, the Aberystwyth MusicFest and The Bach Choir, Chair of the English Music Festival, and is President of the Bournemouth Symphony Chorus. He is published by Novello and Nimbus Publishing.

Richard Blackford

Manifesto

I have a rare background, in that I have had a successful career across media music as well as classical and received the 2020 Ivor Novello Composer Award for the Choral Category. Since finishing my PhD three years ago I now devote my life to writing classical music and doing significant charitable work. I believe strongly that classical music is under-represented in schools and in the wider music community. As a PRS Writer Council Member I would ensure that the voices of classical composers, publishers and organisations are heard. But it is the combination of my experience of both media and classical music that would bring a unique and beneficial view to the Council table. As a Trustee of Music For Youth and The Bach Choir I have years of valuable committee experience, especially during the pandemic, with the necessary expansion of bold online digital projects in place of live events. As a media composer, with over two hundred film credits, I am familiar with licensing, publishing and negotiating with broadcasters. I believe passionately in opportunities for young composers and musicians, and believe in music as a way to break through barriers of background disadvantage, to promote diversity and inclusion in our schools and communities. In an age of streaming, I support PRS' commitment to champion its members' copyrights and to achieve fairness and proper reward for their works. I would work with the imaginative new initiatives of PRS Foundation, the creation of new partnerships and the giving of grants to pioneering organisations and individuals that represent the future of our music industry. As a writer Council Member, I would be proud to be part of the PRS team as it faces the unprecedented post-COVID-19 challenges, and supports musicians to re-build and re-generate live and recorded music in the UK.

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Maegan Cottone

Proposed for appointment by: Michelle Escoffery, Fiona Gibbons, Jenna Gibbons, Ollie Green, Crispin Hunt, Dru Masters, Carla Monroe, Universal Music Publishing Ltd, Warner/Chappell Music Publishing Ltd, Hannah Wilson.

Brit Award Nominee Maegan Cottone is one of the UK's most in demand top liners, songwriters and vocal producers having sprinkled her magic on artists as diverse as Iggy Azalea, Demi Lovato, Britney Spears, Olly Murs, Little Mix, and Kesha, to name a few.

Maegan has received Double Platinum Awards for her singles *Move* by Little Mix, *Up* by Olly Murs & Demi Lovato, a Platinum Award for her UK Top 10 single *Wish You Well* by Sigala ft. Becky Hill and Gold Awards for her singles *Salute* by Little Mix and the UK Top 10 single *This Is Real* by Jax Jones ft. Ella Henderson.

Her released works have a combined total of over half a billion streams.

She is published by Phrased Differently, an independent boutique publishing label in Shoreditch, run by Hiten Bharadia, where she has remained since first signing in 2011.

She lives in Surrey and is married with two young children. She comes from a single parent family, and as a working mother, can offer a unique perspective for a number of women facing daily challenges.

As well as the writing credits, Maegan is also a sought-after vocal producer having notched up some mega-hits such as *Sigma*, *Glitterball* (UK #4), *Black Magic* (UK #1), *Touch* (UK #4), *Reggaeton Lento* (UK #5), *Shout Out To My Ex* (UK #1).

In 2020, Maegan worked with Kylie and producer Sky Adams to write 7 songs on her latest album, *Disco*.

In order to help and develop young writers, Maegan has recently become a mentor on a new programme run by Ultimate Seminar, and Kwame Kwaten. She is passionate about being an advocate for Young Writers in the industry.

Maegan Cottone

Manifesto

I have been a professional songwriter and vocal producer for 10 years, and in that time the age of technology is becoming more intertwined with the use and creation of music. It's an exciting time, and it's creating more and more outlets for music. We as creators are at the helm of a multi-billion dollar industry, but it sadly does not pay us fairly. I want to ensure that this changes.

Social media platforms such as Tik Tok and Instagram are considered important tools in music promotion and so often we see overnight-viral success, built solely on the clever use of music. The song is king, and we must support and protect its creators.

I believe that I have a unique perspective, as a songwriter, mother, teacher and mentor. I am an advocate of women and young people, because as a woman in music, I am a minority. Statistics show that the number of women in the 145,000 PRS members base is currently only 18.4%. And in 2019, the top 10 female songwriters and composers in the UK generated 67% LESS than their male counterparts. I believe that female-focused events are needed to create opportunities in traditionally male-led settings.

I hope to serve on the PRS Members' Council to act as a voice for women and young people to create positive growth and nurturing of talent through creating active communities. Music is so often collaborative, and it is my belief that offering seminars, masterclasses, sponsorships, mentoring programmes and songwriting camps for unsigned and unpublished writers would have huge and far-reaching positive benefits.

In this post-COVID-19 era, financial hardship is affecting so many performers unable to work. Many of my peers have been affected and I believe that our community must try to help those in need.

Please support me by giving me your vote.

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Jim Duguid

Proposed for appointment by: Fiona Bevan, Barry Blue, Martin Brammer, Bucks Music Group Ltd, Steve Chrisanthou, Michelle Escoffery, Tom Gray, Dru Masters, Paolo Nutini, Amy Wadge.

Growing up in the recession of the late 1980s in Glasgow, poverty was everywhere but music gave an escape and a reason to chase dreams. It was his school music teacher that saw songwriter and musician Jim Duguid's potential. The school purchased a four track and a drum kit and from then his adventure in music began.

Jim cut his teeth playing drums in a number of bands in the city's vibrant music scene which centred around the iconic King Tuts Wah Wah Hut in the late 1990s.

His career came to prominence with Innocent Records signing his band Speedway, where he developed his songwriting in collaboration with Steve Robson, Guy Chambers and Star Gate.

Jim established himself as a songwriter, as the right-hand man to Scottish singer-songwriter Paolo Nutini. He helped Nutini write and record his 2006 multi-platinum, Brit nominated debut album, *These Streets*. Credits included hit singles *Rewind*, *Last Request* and *New Shoes*.

In 2010 he set up a studio in London, working with many artists.

His biggest hit to date is Brit nominated 'Best Single' *Too Close*, co-written with artist Alex Clare. Duguid and Clare received the ASCAP PRS Songwriter of the Year Award in 2012.

Jim's songs have sold over 10 million physical units around the world, with over 100 million views on YouTube and over 500 million streams.

Jim currently works from his studio just outside London. He collaborates with a diverse range of established and emerging new talent including Olivia Dean, Amber Van Day and Banners. He is a fervent advocate for songwriters and composers and has been involved with PRS and the Ivors Academy for several years, helping promote the value of creators' rights and campaigning for fairer remuneration for writer and composer works.

Jim Duguid

Manifesto

It has been a great honour to sit as your representative on the PRS Members' Council for the last three years. With all that I have learned, and the continuing work to be done, I would like to offer to serve on the council for a further three years. To do this I ask for your vote.

In my three years as your Council Member I have attended many meetings. I have done so with the utmost respect for every member of the community I represent.

I have agreed, disagreed, argued politely and, on occasion, become emotional in my efforts to achieve a progressive society, a better deal in licensing and a better return in value for every member's rights. In that time there has been great change at *PRS for Music*. We have a new corporate structure, a new CEO, a new President and many new faces.

PRS aims to be the leading CMO in this ever-changing digital world. With your support I would like to continue the journey to help achieve that.

I have gained valuable experience on the Members' Council as well as in the licensing, distribution and many sub committees, being involved in major negotiations with broadcasters and digital services.

The business and the licensing of our rights is much more complex than ever.

I think we deserve more for our performing rights, a whole lot more than we get in many areas. It's my commitment to fight for the best value possible in every deal that is licensed and distributed through PRS.

I'm Jim Duguid, I'm a working songwriter, I live just a few stops on the train from the PRS office, I've got some great experience under my belt, and I care about our PRS, please vote for me.

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Jenna Gibbons

Proposed for appointment by: Iyiola Babalola, Maegan Cottone, Boris Daenen, Michelle Escoffery, Fiona Gibbons, James George Hargreaves, Felix Howard, Crispin Hunt, Darren Lewis, Simon Marlin.

Jenna G is an independent artist, songwriter, producer and broadcaster from Manchester working in the music industry for 25 years.

Having cut her teeth on mics across Manchester through the late 1990s club and pirate radio scene, Jenna exploded onto UK dance floors soon after with releases via genre defining labels Soul:r, MetalHeadz, Renegade Hardware, V Recordings and Hospital Records.

Published by EMI in 2001 and signed to Warner UK with the band Uncut, *The Uncalculated Some*, released in 2003, sampled The Doors, Al Green and The Bee Gees. 'We recreated the samples so the splits were pretty reasonable' Jenna recalls, 'I was more focused on having my name in the same sentence as John Desmore and Barry Gibb in the credits. That still blows my mind!' Jenna continued as a top-line writer for EMI after Uncut's end, achieving major chart success with Shapeshifters UK (*Back to Basics*, *Incredible* and *Sensitivity* ft. Nile Rodgers) all the while creating drum and bass anthems on her solo album *For Lost Friends* (2006) and club classics collaborating with artists Frankie Knuckles, The Qemists, Netsky, Chase & Status, Zed Bias and DJ Die.

Jenna has spent her life committed to music – writing, releasing and performing with DJs to full orchestras (in and out of the studio), thousands of performances around the globe with millions of units sold and streamed.

Jenna continues to write and release music independently performing with her band Jenna & The Gs, consulting on event production and supporting young creatives in the Manchester music scene and wider indie community, sharing her experience and platform to amplify, inform and support through projects run by social enterprises Reform Radio, Sharp Futures, Brighter Sounds and music initiatives by The Youth Music Charity.

Jenna Gibbons

Manifesto

I'm fortunate enough to be a part of the small amount of the 18.4% of female PRS members eligible to stand for this position. Understanding the imbalance of this statistic I put myself and my experience up for your vote for a position as a PRS Council Member.

The music Industry has changed rapidly throughout my 20 years of being a PRS member, the most dramatic changes in technology having a massive impact not only on my statements (yeah!) but more importantly the accessibility at which writers/composers from all walks of life can, with ease, now create and capture compositions ready for and accessible to global markets/audiences and the commercial benefits of the music industry.

As a respected rights society PRS has been, for so long, instrumental in being able to respond effectively to protect and collect on its members works within the rapidly changing landscape of the music industry. Staying ahead of these changes for itself, its members, and the industry as a whole means incorporating the experiences, rights and creative expression of all writers/composers into processes that action on their behalf.

Standing for this position my aim is to begin the much-needed reflection of current and potential PRS writer members within the PRS Members' Council. I'm passionate about preserving accessibility to music and creating diversity across the whole spectrum of the industry and grateful my contributions to music have made me eligible for this opportunity.

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George Hargreaves

Proposed for appointment by: Concord, Richard Coles, Guy Fletcher, Norman Giscombe, Lee John, Mitch Murray, Andrew Neve, peermusic UK Ltd, Neville Staple, Sony/ATV Music Publishing [UK] Ltd.

James George Hargreaves (known as George) is currently scoring the Gary Colman movie *Playerz*. His theme for the movie *Quezon's Game* was among songs considered for a 2020 Oscar.

George entered the music business in 1973, aged 16, as part of a group produced by veteran songwriter Johnny Worth.

In 1977 George and his songwriting partner Tony Ajai-Ajagbe signed to Motown's Jobete Music, becoming Motown's only UK-based writing team. The team were subsequently signed to Screen-Gems/EMI Music and Peer-Southern Music.

In 1983, George and Tony's musical *Never Too Late*, starring Eamonn Walker (*Chicago Fire, Oz*), had a run at The Theatre Royal (Stratford East). The team also wrote the BBC TV signature tunes for *Pebble Mill at One* (1982) and *The 6:55 Special*.

Sadly, Tony, a vibrant member of London's 1980s LGBT community, was an early victim of AIDS – he is greatly missed. However, before Tony's passing he introduced George to Hi-NRG music on the dance floor of London's Heaven nightclub. This led to George's best-known work, Sinitta's *So Macho*, which reached number two on the UK chart twice in 1986. (If you are from Iceland you will be equally familiar with George's Christmas hit *Heima um jólin*.)

During the 1980s George produced, wrote for and nurtured some of the UK's most outstanding young Black talent including: Sinitta, Five Star, Loose Ends and Yaz. George signed hit songwriters Karen and Shelly Poole to his publishing company and co-wrote the first vocal recording, *No Limit*, for the Icelandic band Mezzoforte.

George was educated at Woolverstone Hall, London University, Oxford University and St Andrew's University and holds a bachelor's degree and a post graduate diploma in Theology and a master's degree in Anthropology.

George is a seasoned political campaigner and leader and founder of the Black Lives Matter political party.

Current and recent directorships: Black Lives Matter Party Ltd, MusicMeter Limited and Music Recognition Technologies Limited.

George Hargreaves

Manifesto

Our industry has changed and PRS should be leading future change, not just reacting to it.

I will support initiatives that offer members increased revenue and self-sufficiency. I shall do so by fighting for greater efficiency and leading by example with practical innovative action.

For example: because I believe it is time to accurately pay performing royalties to those members whose works are actually being played in public (and not relying on statistical sample frames based on intermittent data canvassing). I have developed, in consultation with PRS and other stakeholders, a cost-effective technology solution for collecting performance data from all PRS/PPL licensed premises – the MusicMeter™.

The time has come for mandatory full reporting of public performances. The technology exists to do this NOW! Payment based on accurate public performance reporting is copyright protection writ large – it ensures that rights owners get paid. I shall fight for copyright protection wherever I see copyright abuse appear.

I remain passionate about increased member services and have developed, with PRS, a framework for the songwriter and composers credit union idea that I put forward in my 2018 PRS Election campaign. I am committed to seeing the credit union becoming a reality.

PRS must be a strong vocal opponent to ‘cancel culture’ and racism. I can think of no better way of showing a commitment to diversity and anti-racism than the erecting of a statue of the Black superstar composer Samuel Coleridge-Taylor.

Better to erect statues in support of Black Lives Matter than to see statues torn down. To this end, I am in the midst of negotiating match-funding for the Samuel Coleridge-Taylor statue from the Black business community and will campaign within PRS for matching funds allotted from reserves or an appeal made to members.

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Gavin Harrison

Proposed for appointment by: Simon Anderson, Jeff Dale, Paul Farrer, Nicholas Harvey, Crispin Hunt, Richard Jacques, Kester James Loy, Greg McDonald, Thomas Peters, 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 instil 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 games 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, Mercedes, 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. Having just turned 40, I feel compelled to contribute more to the industry alongside composing and I believe now is the right time.

Gavin Harrison

Manifesto

From the repercussions of the global pandemic to the threat of IP buyouts, never has the pressure been so great on us as writers. I wish to stand for a place on the PRS Members' Council to guide us through these challenges, to make rights clear to all, to ensure performances are licensed, and to guarantee royalties are correctly distributed and paid in a timely fashion.

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

My income is generated by contract work within games, but like all members, I rely on PRS to manage and license my rights. It's critical, with the pressures of the pandemic on the market, that PRS remains strong, protecting our rights in the best way possible. At conferences, on forums and social media, I am exposed to the needs and difficulties facing media writers. Music has become integral to the gaming industry, and my unique position enables me to give these writers a voice.

The way music is consumed has changed rapidly and will continue to do so. The pandemic has accelerated the popularity of online concerts and eSports, bringing the potential for greater licensing opportunities and royalties. With your vote I will push for higher streaming rates for writers, both through education and direct campaigning to the DCMS.

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Carla Monroe

Proposed for appointment by: Fiona Bevan, Maegan Cottone, Michelle Escoffery, Jenna Gibbons, Crispin Hunt, Kobalt Music Publishing Ltd, peermusic UK Ltd, Warner/Chappell Music Publishing Ltd, Universal Music Publishing Ltd, Andy Varley.

After spending four years managing a team of resettlement workers in two category A and B London prisons, 2017 saw the beginning of a new career path for Carla Monroe. Following the success of her collaboration with US DJ Marc Kinchen 'MK' on the single *17*, Carla gained much acclaim as it went on to become a smash hit. Peaking at number seven in the UK official chart as well as achieving platinum sales and over 200,000,000 combined streams. Since then, Carla has become a prolific songwriter, who has gone on to collaborate with artists including: Oliver Heldens, Georgio Tuinfort (David Guetta), Julia Michaels and most recently Nervo. With over two million monthly listeners on Spotify, Carla has secured herself as one of the go-to voices in UK dance music.

Carla's drive and passion for people led her to become an industry mentor at The Institute of Contemporary Music Performance [ICMP] London in 2019. In this role she provides advice, guidance and support to the next generation of music makers, steering current students and alumni as they pursue careers in the music industry.

Carla is also an active member of a collective of songwriters headed by Shaurav D'Silva [2TE, Stellar Songs Publishing] and Helienne Lindvall [Chair of the Ivors Academy Songwriter Committee, Board member of the Ivors Academy, Chair of Ivor Novello Awards Committee] who are actively campaigning for per diems and royalties for songwriters across the industry.

Carla Monroe

Manifesto

I grew up in a very big Dominican family where music and culture were at the heart of everything! From an early age, I understood that the union of people and the music that makes them forms an intrinsic part of their identity and relationships. I have carried these sentiments forward, striving to create music that offers an opportunity for connection.

As an artist/songwriter who is actively releasing music, I aim to make a valuable contribution by presenting the real concerns of PRS members at a time where streaming is a key contributor to a fast-changing musical climate. I believe my perspective, insight and drive to campaign for better financial rewards for songwriters make me an invaluable contributor.

Another key objective of mine is to ensure PRS continues to be a forward thinking, progressive society that is in touch with both its members and current happenings within the industry – one that is ahead of the curve, fully equipped to handle the next phase of music innovation.

My ambition is to bridge the gap between the Members' Council and its members by making the society more accessible to the people that make it. I believe equality and diversity is key to achieving this. Music is made by all genders, races and cultures and it's therefore vital that this is reflected through access to, and representation on the Members' Council.

My objective is also to work towards changing people's perspective of what PRS looks like. My experience as a mentor at ICMP has equipped me with a unique set of skills that will enable me to bridge the gap between the institution of PRS and the next generation of young creatives. Giving them a voice, while working to represent PRS as a body that isn't faceless, but one that is personable and all inclusive.

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Julian Nott

Proposed for appointment by: Bucks Music Group Ltd, Simon Darlow, Edward Gregson, Crispin Hunt, Michael Leeson, Steve Levine, Dru Masters, Novello & Co Ltd, Molly Nyman, Philip Pope.

Julian Nott is best known for writing the music for the Wallace & Gromit films, and Peppa Pig. He has also written music scores for many TV shows, such as the BBC's *Lark Rise to Candleford*, *The Cazalets* and ITV's *The Vice*.

His awards include an Ivor Novello for Best Television Soundtrack (*A Matter of Loaf and Death*) and a US animation Annie Award for the Wallace & Gromit movie *The Curse of the Were-Rabbit*.

After university (a music scholar), Julian started his working life as a management consultant with Accenture. He then worked as a writer for The Economist Publications, which included authoring a textbook for investment bankers on commercial paper. He also produced television documentaries for Channel Four, Arte, and WGBH in Boston, and (more recently) entertainment programmes for online comedy channel Pulped.

Along the way, Julian became a (non-practising) barrister.

After completing the music scoring course at the National Film and Television School in the mid-1990s, he shifted his focus to working as a composer in film and television. Julian has subsequently been very busy composing scores for 25 years, specialising in children's animation and television drama.

Julian was a Board director of PRS (now Members' Council) from 2010 to 2019. He also served on the *PRS for Music* Board from 2013 to 2019. During his time at PRS, he was a member of nearly every PRS sub-committee, from the Audit committee to the Licensing and Distribution committees. From 2015 until 2019 he was also a Board member of ICE Services, the online licensing joint venture between *PRS for Music*, GEMA and STIM. He is currently the Ivors Academy representative on the MCPS Board.

Julian hopes this combination of a business background and a successful scoring career will equip him to represent writers effectively on the Council.

Julian Nott

Manifesto

There are still far too many problems with online royalty collection. Royalty rates for the composition are too low, we face insufficient transparency in the deal-making, and the complexity of the distribution rules mean writers and publishers are often left in the dark about what is going on. Should I get elected, my top priority would be to push for rapid progress to resolve this. As an ex-director of ICE Services and currently an MCPS director, I have had the opportunity to immerse myself in online, and I would like to put that knowledge to use at PRS.

PRS must never become remote from its membership. It will often need to take tough distribution decisions which benefit some members and disadvantage others. But to have the authority to do that, PRS needs to listen to our entire community, particularly those from the smaller sectors, such as classical and dance. Diversity is also vital, properly reflecting the make-up of our writing community. The new governance rules must be judged against those criteria. If the governance rules are found lacking, they need to change.

Lastly, we must think how we can help those in the live sector and public performance who had their livelihoods shattered by the pandemic. PRS should certainly do all it can to support and publicise live streaming and help this become a viable source of income.

Thanks to online, a PRS writer Council Member now needs a frightening amount of legal and business knowledge to do their job effectively. I feel the nine years I was on the PRS Board (now Members' Council), together with my early background in business, has given me the expertise to fight for the interests of all the membership on the Council. I do hope you will be able to vote for me.

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Daniel Poku

Proposed for appointment by: BMG Rights Management (UK) Ltd, Concord, Emma Davidson-Dillon, Michelle Escoffery, Wayne Hector, Crispin Hunt, Dru Masters, peermusic UK Ltd, Sony/ATV Music Publishing (UK) Ltd, Warner/Chappell Music Publishing Ltd.

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

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

DSM was his first artist name which then became D-Mob and Danny scored a hit with *We Call It Acieeee*. The single reached No.3 in the UK and was a No.1 Billboard Dance record. D-Mob then transformed to include songwriter Cathy Dennis, with *Put Your Hands Together*, *Come On and Get My Love* and *That's the Way of the World* all hit singles.

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

The two joined forces managing Stargate, the writer-producer team from Norway. What followed next has been over two decades of success starting first in the UK before leaving for the US. Under their guidance Stargate became world class songwriters and producers, major award winners and it is a relationship that survives and thrives to this day. Their biggest accomplishment is Stellar Songs. Founded on the collective talents of Danny and Tim the publishing company continues to enjoy enormous success with their stable of songwriters and is the model for all aspiring publishing companies everywhere.

Daniel Poku

Manifesto

Having spent much of my life immersed in music and working with some of the greatest creators of our time, I am passionately committed to protecting the value of music. There is a school of thought that cites streaming as the latest saviour of our business but writers, artists and musicians are once again getting the short end of the commercial stick, while the major industry-defining deals are cut behind closed doors. I will continue to dedicate my voice to the cause of demanding that musical creators are justly rewarded for their art, endeavour and contribution to the creative economy. We have been blessed to develop a group of international publishing companies representing the works of Sam Smith, Charli XCX, Emeli Sande and many more.

At this critical moment in history, my lifelong belief in the principles of equality and inclusion seems to be as relevant as it has ever been. Creators have always come in diverse shapes, colours and sizes, but have never been adequately represented where music business decisions are made. Moreover, I believe that my insights and experiences of operating as a black Brit for the last two decades in the world's biggest market, the USA is both timely and crucially important – especially given that, as a black group of companies, we represent creators of global repute in that racially complex environment. I am relentless in my support for positive change: different voices, different faces, fresh ideas and new perspectives will ensure that creativity continues to flourish, with the guiding stars of fair access and excellence. I would like our community of writers and publishers to be seen increasingly as champions of change and for the industry to grow healthier for them in the longer term.

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Sharooz Raoofi

Proposed for appointment by: Crispin Hunt, Andrew Colin Innes, Per Olaf Ljungqvist, Stefano Miele, Neil Pollard, Robin John Stout, West One Music Ltd, Liam Christopher Westbrook, Jonathan Jake Hyatt Williams, Paul Wilson.

Sharooz Raoofi is an artist, producer and entrepreneur. He is the founder of ventures including Sample Magic, Attack Magazine, Audiaire and Principle Pleasure studios.

He has collaborated with Red Bull Music Academy, remixed numerous artists including Moby, Robyn and Craig David, contributing music to projects such as Netflix's *Baby* and the Palme D'Or nominated *Rust and Bone*. Under the alias Principleasure, his debut LP was *Mixmag's* Electro album of the month, reaching number one on Bandcamp's Electronica chart.

He has worked as a sound designer on instruments developed by Roland, Korg, Ableton and Arturia. In early 2020 his production music library Dynamic Music was acquired by BMG.

Often referenced as the originator of modern sample pack production, he pioneered the market for downloadable sounds with Sounds to Sample, subsequently acquired by the download portal Beatport and Sample Magic, acquired by Splice in 2018.

As founder of Audiaire, he has created many software instruments including the Zone and Astra synths.

He currently consults to brands such as Apple and Splice and has written over 200 production music tracks.

Sharooz Raofi

Manifesto

As a proudly independent artist, producer and writer, I take pride in releasing and publishing my own material. But I get frustrated with the accuracy of royalty collection and reporting, the slow embrace of technology and the pace of income delivery for my performances.

Over the last 15 years I have worked in many aspects of the music industry – as a major label marketeer, as a DJ performing across the globe, as a start-up founder with multiple exits, an indie publisher and a writer of over numerous works for film and TV.

I believe this experience has given me an ideal vantage point to campaign for meaningful representation and impactful change for writer members of PRS.

As an ardent technologist and a passionate advocate for diversity and change, I believe creators should and can get better representation, improved reporting, and ultimately more revenue than they currently do. I intend to campaign for the advancement of tracking technologies, the deployment of watermarking and blockchain to aid in the accuracy of logging, improving metrics and bettering payment on plays across all mediums.

Above all, I am here to serve you, our community and address your concerns as a creator. Your vote would be deeply and warmly appreciated in helping achieve this.

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Trevor Romeo pka Jazzie B

Proposed for appointment by: Lee John, Omar Christopher Hammer, Wayne Hector, Crispin Hunt, Kassner Associated Publishers Ltd, Simon A Law, Dru Masters, Tim Parry, Sony/ATV Music Publishing [UK] Ltd, John Truelove.

Before Soul II Soul were an internationally chart-topping act, they were a sound system, born out of the hard work and vision of Jazzie B, a music-obsessed kid who had grown up with older brothers all involved in the north London sound system scene. 'It was,' he maintains, 'always going to be music or sport – if it hadn't been for the sound system I wanted to be a PE teacher.'

Keen to reflect the multi-cultural street scene around him as a teenager, Soul II Soul took the technique and presentational aspects of the best reggae sound systems and applied them to a broad range of music and attracted a diverse urban crowd. A range of Funki Dred head clothing, on sale at the Soul II Soul shops consolidated their cultural icon status before the series of record releases in the 1990s turned them into a best-selling act.

World domination followed as the unique SIIS sound was successful all over the world and nowhere more so than the USA, where they became the first black British band to succeed there. Jazzie's self-determination allowed him to create a singularly black London sound, massively popular in America by virtue of the fact it was something they'd never heard before, rather than an attempt to be them. This international success meant a string of superstars including James Brown, Isaac Hayes, Public Enemy and Destiny's Child found their way to SIIS's Camden Town studios with production or remixing requests.

Up until lockdown, SIIS's touring schedule was busier than it had been since the Club Classics days. Re-issues of the Soul II Soul classics in vinyl and digital formats have sparked interest from a range of contemporary artists, who are now collaborating with Jazzie to bring a modern take to his legendary back catalogue.

Trevor Romeo
pka Jazzie B

Manifesto

PRS has more responsibility now than ever. As digital platforms explode the old ways of doing things, songwriters and composers are being left behind when it comes to earning, yet without them there would be no music and no music industry. All my career, as a composer, artist and record label owner, I have fought to maintain the value and rewards of my compositions and performing rights and recognise this has to be a pro-active rather than reactive process. As part of PRS I would work to bring a greater understanding of the importance of my fellow writers and artists knowing what they are entitled to and how to achieve their correct returns.

My 30 years of unique British music industry experience, built on a distinctive and inclusive cultural perspective and developing into international success, would be put to work to this end. My business understanding is from both an artist's and a company's point of view therefore appreciates the value of independence but understands the power of the collective and these apply to rights and payments. Practical knowledge of the shifting technology means I can keep up with the game as it changes and bring this expertise to bear on behalf of PRS and its members.

But most of all, my ambitions would be to address the imbalance between writers/composers and artists, to make sure the former is not getting pushed to the side in the rush to celebrate the latter. The most practical way to achieve this is by making sure they get paid according to their works' success, increasing their worth and the value of PRS.

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Pete Woodroffe

Proposed for appointment by: Kim Appleby, Jez Ashurst, Nick Atkinson, James Bourne, Martin Brammer, Nick Eede, Joe Elliott, Charlie Grant, Gary Osborne, 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 hit *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 seven) followed by cuts with Son of Dork (UK number three), Simply Red (Italian number two), Cliff Richard (UK number three), 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 27 million streams.

In an attempt to alert the songwriting community to the YouTube problem Pete joined the *PRS for Music* 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.

Pete 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. We're still waiting.

Pete recently submitted written evidence to the DCMS 'Economics of Streaming' inquiry.

Pete has been writing with artists including Who's Molly? and Emma Stevens and has set up a label. He tries to offset low streaming income by landing synchs with Ford, Oral B, Mercedes Benz, Universal Pictures, McDonald's, Sky and BT Sports.

Pete Woodroffe

Manifesto

A year of COVID-19 has exposed exactly how little songwriters get paid for streaming. The #brokenrecord campaign has brilliantly given us a once in a generation chance to fight for change. It's crucial that this opportunity isn't wasted.

YouTube has now avoided paying songwriters the market rate for 16 years. When they launched, Olivia Rodrigo was two years old and a long way from getting her 'drivers license'. This has gone on for far too long.

YouTube are earning over \$1.5 billion a month and account for more than 50% of all music streamed in the world, so how come they only accounted for 1.4% of my PRS earnings in the last year? 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 income generated by our work.

China continues to avoid paying the market rate for streaming music. Pre-COVID-19, the Chinese film industry generated \$6 billion a year in box office takings, but songwriters are still playing catch up. An unsigned artist I write with had half a billion streams in China and yet the PRS income from this 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?

We also need to address media companies offering buyouts for music, increased diversity on the Members' Council and in the membership, and better dialogue between songwriter members and the Council. Songwriters want answers and PRS should provide them.

Please vote for me if you want a passionate, articulate songwriter on the Council who shares your frustrations and wants to make sure we earn the income we deserve.

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Ray Padgen Motus Music

Proposed for appointment by: Christopher Bemand, Philip Binding, Boost Music Publishing Ltd, Matthew Corbett, Sam Delves, Robert De Fresnes, Owen Gurry, Inspired Production Music Ltd, Universal Music Publishing Ltd, Michael Wilkie.

I actually started my career working in IT, doing on site support for small businesses and consumers. My interest in the music industry started when half my work was removing viruses from computers that got infected via illegal music downloading (serves them right if you ask me). This got me thinking about how the creators of this music would earn a living and what could be done about it. So, I decided to enrol at Herts Uni and studied Music Management to learn about the industry. This is when I discovered the world of music licensing and publishing and knew that's what I wanted to do. For my final year coursework, I actually chose PRS/MCPS as the topic.

My first music job was for production music company RSM. Starting at the bottom I learnt the ropes and quickly rose through the ranks to become director of operations, overseeing the day to day running of the company. I used my IT experience to help the company become more efficient allowing the company to grow. I also spent a year on the PMAG (Production Music Advisory Group).

In 2016 I set up Motus Music. Spending the first few months putting together a team of publishers, writers, salespeople, and building a custom copyright system. Our efficiency allowed us to launch the company in spring 2017 with catalogue of 80,000 copyrights. In January 2020 I re-joined the PMAG and regularly take part in various sub-group meetings. Outside of work I'm into tech and computer games, my favourite being *The Last of Us*, partly because it has an amazing soundtrack. I have wide music tastes from 1980s pop to metal, my favourite movie composer is John Murphy. I live in SW London with my husband and cavapoochon dog 'Lilith', who I spoil rotten.

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

Ray Padgen

Manifesto

The reason I've put myself forward is because I want to represent the rights and interests of the production music community at PRS. While this is my background, a lot of the issues we have also affect the wider publishing community too. The whole reason I joined the music industry was because I wanted to help protect the rights of music creators and rightsholders.

Things that I would like to support *PRS for Music* achieving are....

Value for Music

Work towards a fair price for music from all DSPs and broadcasters.

Accuracy

Looking at ways to validate data, especially with distributions. Even just using our own publisher's data we have managed to highlight to PRS industry wide distribution issues.

Proactive Licensing

Plugging gaps in music users' licences, where they didn't know what rights they needed. We should be looking at clients' needs and upselling additional rights to increase usages and revenues.

Service Efficiency

Improvements to writer/publisher self service facilities and training material to reduce reliance on customer services.

Information & Communication

When looking at issues we had within the industry the common theme was always information & communications. Either it was hard to get info, the way info is distributed, how current information is or inconsistencies with information.

Working with Partners

Working with MCPS on joint licences and monetising the extra rights they hold, especially the PM sound recording rights.

Having worked for small publishers I've gained experience within sync, licensing, royalty processing, copyright, overseas societies so I have a well-rounded knowledge of the overall industry. I've also recently started work with CISAC on dragging the CWR standards into the 21st century.

I'm so enthusiastic about publishing and would literally do cartwheels (at the risk of breaking a leg) if you support my application with your vote!

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Simon Platz Bucks Music Group

Proposed for appointment by: Beggars Music Ltd, Nainita Desai, Faber Music Ltd, Kassner Associated Publishers Ltd, Julian Nott, Marc Sylvan, Reservoir/Reverb Music Ltd, Michael Price, Sony/ATV Music Publishing [UK] Ltd, Universal Music Publishing Ltd.

Simon Platz is managing director of the Bucks Music Group.

Simon graduated from Sussex University in 1979. Various jobs followed from bus driver, publican, BBC scene shifter to managing Eddie Edwards in the 1988 winter Olympics!

He joined the family firm of Essex Music in 1984. Essex had been founded by Howie Richmond (US) and Simon's father David in the 1950's. The Essex catalogue of titles by the Rolling Stones, David Bowie, Marc Bolan and Joe Cocker form the backbone to Bucks Music Group's current operation. Essex was demerged soon after Simon joined, and Bucks Music became the Platz Company moving forward.

Bucks Music Group is a leading UK independent music publisher with a reputable catalogue dating back to the 1950s. The roster includes many pioneer artists and musical innovators. The company's principal business is music publishing, but also includes licensing, music supervision and the operation of record labels Cube Soundtracks and Fly Records.

Bucks Music now has wholly owned companies throughout the world and has a varied roster of composers covering all types of music genre from drum and bass to jazz, and media music.

Outside of Bucks, Simon has been chair of Heart N Soul, a disability arts group based at the Albany in Deptford and also chaired PRS Foundation. He is also a founding member of the Independent Music Publishers Forum.

Other committees; Chair of *PRS for Music* Commercial Advisory Group, Chair of IMPEL Board, ex-deputy chair of PRS, PRS for Music Distribution Committee, PRS Licensing Committee, MCPS Board, PMLL Board.

Current and recent directorships: Absolute Rights Management Ltd, BDI Music Limited, Bucks Music Group Limited, Bucks Records Limited, Cauliflower Music Limited, Coda Music Limited, Cube Records Limited, David Platz Music Limited, Durham Music Limited, Gloworks Publishing Limited, Bound Records Ltd, Harmony Music Limited, Heart N Soul, Hummingbird Productions Limited, Impel Collective Management Limited, Kew Music Holdings Limited, Key Music Limited, Mechanical-Copyright Protection Society Limited, Mi Amour Music Limited, Newquay Music Limited, NMP- Network of Music Partners A/S, Newland Production Limited, Onward Music Limited, Performing Right Society Limited, Powis Music Limited, Printed Music Licensing Limited, PRS for Music Limited, Standard Music Limited, Tapestry Music Limited, Tarantula Productions Limited, Three 4 Music Limited, Tuesday Productions Limited.

Members' Council attendance since date of last appointment: 14 out of 14 meetings.

Simon Platz

Manifesto

Our industry faces a number of major challenges in the coming years. As far as PRS and the interests it serves are concerned, the biggest will be rights fragmentation and new competition.

Between various societies and new entrants in the collective management space, competition will continue to grow ever fiercer. I also believe that some societies are not viable in their current form and we will see further shifts in the landscape as a result.

This will inevitably lead to rights fragmentation. It is vital that the message is clear: any move further away from accurate, accessible, aggregated copyright data is bad news for the music business.

To rest on PRS' established name and history in meeting these challenges would be a mistake. We will have to adapt, innovate and show ourselves to be indispensable time and time again.

Some competitors will use large advances to attract rights, and this too will challenge our own proposition. But PRS should not be tempted by short-term solutions. Our selling point should always be transparency, accuracy, efficiency and the belief that collective licensing benefits everyone.

That brings me to ICE, which was set up to achieve those core principles. Its concept is sound, but we must be honest about the fact that there are issues that need to be addressed. To succeed, ICE's reputation as a trusted and accurate service must be undeniable.

Collegiate voting is being introduced for the first time this year. The three biggest 'majors' have automatic places. That doesn't mean, however, that the publisher vote is solely for the independents. There are many multi-national companies that squeeze into the indie bracket, but I believe I represent a true independent position, as a publisher owner. I would be grateful for your continued support.

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