



APM 12:30PM THURSDAY
16 NOVEMBER
2023

Candidates Standing for Election

Alphabetically by surname:

- **Jackie Davidson**
- **Peter Lale**
- **David Stopps**
- **Peter Thoms**



Candidate Statements



Jackie Davidson

I have had the privilege and honour of serving as an elected Performer Director at PPL, representing the diverse community of 90,000 performer members, from 2020 to 2023. During my tenure, I have dedicated my energy and passion to championing diversity and inclusion along with the rights and interests of both featured and non-featured performers.

As a seasoned music professional with decades of experience in the industry, I am deeply honoured to once again stand as a candidate for the PPL Board. I respectfully request your support so that I can continue to serve our valued members.

Throughout my journey, I've faced numerous challenges and disparities, but I've always maintained a resolute determination to work harder and advocate for change. It's my firm belief that the time has come for the organisations representing our industry to adopt a more diverse and inclusive approach, and I am committed to driving this transformation.

Here's my manifesto:

Diversity and Inclusion:

- I strongly advocate for inclusion without boundaries. Everyone, regardless of gender, ethnicity, or background, deserves equal opportunities in the music industry.
- PPL must lead by example in embracing diversity. With members from diverse demographics, it's imperative that the PPL board reflects this diversity.

Defending Performers' Rights:

- The music industry is rapidly changing, with emerging technologies and the looming challenges of AI. PPL needs to be adaptable and proactive in addressing these challenges. I will work to ensure that performers' rights are protected in the face of technological advancements.
- Education and accessibility to information are vital for defending performers' rights in the evolving landscape of streaming and digital broadcasting.
- I will actively lobby for licensing reforms to keep up with current trends and consumer habits, ensuring that performers' rights are not compromised by outdated practices.

Fair Compensation for Artists:

- My career has been centred around championing the rights of performers, musicians, and content creators. I firmly believe that artists deserve fair compensation for their contributions to the industry.
- In the streaming era, PPL should adapt to ensure that performers' revenues, both featured and non-featured, align with the industry's financial growth.
- Greater transparency in accounting is essential. Members should have easy access to detailed income information from various territories and individual performances.

Succession and education:

- Fostering a culture of succession within the board is essential. Effective sharing of insights and experiences between outgoing and incoming board members is vital to maintain continuity.
- Education and mentorship are essential for aspiring performers, managers, and executives. I am passionate about creating a fair, diverse, and transparent industry.

Please consider voting for me.

Together, we can make the music industry more equitable, inclusive and transparent.

Thank you

Jackie Davidson MBE



Candidate Statements



Peter Lale

We are in a period transition to a new set of business models for commercial music production and we have to make sure that the principle of “fair and equitable remuneration” is protected for future generations of performers.

This is my motivation for standing for election.

I am already working with PPL on clarifications of roles on film tracks that have resulted in increased payments for many performers.

If elected, I will campaign for the metadata, (which will include the list of performers), to be embedded in sound recordings at the point of production. This is neither difficult nor time consuming and will make all payments, including future streaming ones, much fairer and much more efficient.

Streaming rights need fighting for. I believe the only fair way is for them to be collected by PPL, otherwise there is no real transparency or accountability and no way of knowing if you do receive payments, whether they are “fair and equitable”, or not.

I believe that the “Fix Streaming” campaign will ultimately be successful and I will work to ensure that all the necessary mechanisms at PPL are in place for collecting streaming royalties when there is a change in the law.

I am asking for your vote so I can carry on the work I am doing more effectively, and I will make sure that the interests of musicians from all genres can have positive representation on the board.

Who am I?

I have performed as both a featured and non-featured artist for many years. I was a founder member of The Britten String Quartet who were together for 10 years, released 18 albums and became exclusive EMI Artists. Our recording of the Janacek Quartets was included in The Times top 100 classical recordings of all time. I have since played both featured and non-featured roles on many film tracks.

With my experience and motivation, I feel I’m well qualified for this role and I will be able to fight for our interests on the above issues, as well as on all the others that may come before the Board.

I am contactable at peterlaleppluk@gmail.com so that you can raise any issues you have with me directly.

Thank you.

Peter



Candidate Statements



David Stopps

I have participated at PPL as an elected Performer Director representing PPL's 90,000 performer members from 2016 to 2022. Throughout my tenure I have vigorously and passionately defended the interests of both featured and non-featured performers.

Like most people in the music business, I started off as a musician but, despite oceans of enthusiasm, I soon realised I was never going to cut it with the best. Back in the day, I was a lead singer, guitarist and keyboard player which culminated in me playing to an audience of over 17,000 at New York's Madison Square Garden.

I have written three editions of the book 'How to make a Living from Music' which is published by the UN. It's available as a free download from the WIPO website: <https://tind.wipo.int/record/45019?ln=en> I also present performer workshops for WIPO around the world.

I feel passionately about performer rights and that performers are not getting a big enough piece of the PPL pie. Around 70% of PPL's total income goes to record companies and only 30% to performers. Here are some of the important areas on which I will continue to campaign. Please go to <http://davidstopps.com/index.php/pplmanifesto/> for a more detailed manifesto.

1. Performers should get equitable remuneration (ER) on streaming. PPL licenses broadcasting and public performance but it does not license interactive services such as Spotify, YouTube and TikTok where, due to them being regarded as 'interactive', ER is not payable. As we move away from traditional broadcasting to these non-linear services, non-featured performer and featured performer income will dry up. I fully support the campaign to establish that ER is payable on a percentage of music streaming income.
2. PPL is owned by the record companies. It should be jointly owned by record companies and performers.
3. I take a very keen and active interest in PPL's international collections and have worked closely with PPL to see how they can be maximised. When I was first elected, international collections for 2015 were £36.7M. In 2022 they were £77.8M.
4. PPL collects performer income for non-qualifying performers (mostly American performers) and gives it to the record companies. This is performer money and should be used for the benefit of performers, not record companies. In 2022 I co-instigated a campaign to establish performer rights in Australia. At the moment, UK performers do not get paid when their music is played in Australia or New Zealand. This has to change.
5. PPL collects dubbing income of over £12M per year which is not shared with performers. Without performers there would be no dubbing income. I am campaigning to get this changed.
6. Performer income is threatened by generative AI. I will campaign that every performer on a recording must give consent before a recording can be licensed to an AI company.
7. I have campaigned for years for performers to get paid quarterly on UK PPL income. PRS account quarterly and PPL should too.

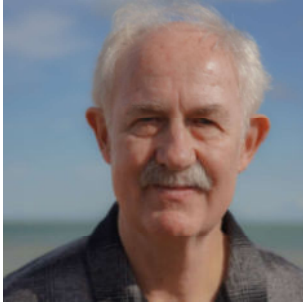
Please consider voting for me.

I won't let you down.

Contact: davidstopps@fmlmusic.com



Candidate Statements



Peter Thoms

I am seeking re-election to the Board after an active and successful 3 years.

As both a featured and non-featured performer member of PPL, I have always taken a vital interest in the processes by which artists and musicians are paid.

Background:

- Founder member of the band Landscape ("Einstein A-Go Go" fame) signed only last year with Cooking Vinyl who have released a 5 CD Box Set Landscape A-Go-Go
- The NorthStar label has released 6 albums under my own name.
- Session player for artists such as Marvin Gaye, Inspirational Choir, Pete Townshend, Boomtown Rats, Kylie Minogue, LCGC, Tina Turner, Thomas Dolby, Swing Out Sister, Beautiful South, Midnight Oil and many others.
- Co-MD of Channel 4 Black Gospel show "The People Get Ready Show"
- Director of Pamra, serving until 2003 when I joined the Musicians Union as Session Official. Regularly attending recording sessions at Abbey Road, Air Lyndhurst and elsewhere. While at the MU I was a regular attendee at the PPL Performer Board until 2018.

To be most effective on behalf of performers I draw on the knowledge I gained through those years, especially the relationships, agreements and difficulties involved.

Activities:

- While at the MU I constantly liaised with orchestra managements, archivists, fixers, players and choirs to ensure the orchestral & session sector was properly remunerated. I have continued this work in my PPL guise, establishing relationships with most of the major orchestras.
- I lobbied successfully for the re-instatement of a Classical Specialist at PPL – George Prince is now in that role.
- I continue to press for labels to provide more complete line-ups on new registrations.
- I pushed for Film Score soundtrack adjustments in favour of the session players and singers.
- With the success PPL has achieved increasing overseas revenue, I have continued my interest in efforts to further increase monies to be recovered from overseas CMOs for UK product. My tours and recording in Japan, Europe and USA and my Australian connections have given me an appreciation of the challenges and solutions.
- The lack of broadcasting royalties from Australia and New Zealand for both UK session players and artists is a huge concern and I am heavily involved in trying to put this right.
- I support the campaign to recover performer money from streaming services where they are effectively acting as radio broadcasters.
- I have been asking for royalties held in Europe for UK performers on production music to be collected and paid to performers. I now see this being achieved.
- I regularly raise the issue of Sampling and the rights of the artists and musicians whose performances have been used in the resulting new product.
- AI will need careful monitoring

We live in challenging times where consumers are accessing music in ways that could impact on the revenue you receive from PPL. I wish to continue to ensure your interests as performers are protected and your income maximized.