



APM 1:15PM THURSDAY
14 NOVEMBER
2024

Candidates Standing for Election

Alphabetically by surname:

- **Rachel Bolt**
- **Hannah Joseph**
- **Horace Trubridge**



Candidate Statements



Rachel Bolt

I am a violist who studied at the Royal Academy of Music and the University of Southern California, and was a member of the much-recorded Academy of St Martin in the Fields before becoming a session player.

I believe I can represent Non-Featured Artists (NFA's) simply because I am one myself. I have thousands of recordings to my name, from solo, chamber groups and symphony orchestras to pop, TV and film soundtracks.

<https://jaxsta.com/profile/fd7f8bf8-4717-4206-bc1a-1a6a80cc4ff7/catalogue?view=tile>

I have worked informally with PPL for years, trying to ensure that NFA's are correctly credited for their work in order to receive their legal entitlement to Equitable Remuneration (ER).

I recently reached out to the Intellectual Property Office and detailed my lack of NFA credits at PPL as part of their Metadata Technical Solutions Group work, as I believe every musician should be included in the metadata of their recordings. Additionally, I attended the Houses of Parliament to discuss with MPs my hopes for legislative changes for NFA's when their music is streamed.

If you would like me to continue this work at board level, I hope you will consider voting for me.

NFA's face too many hurdles receiving ER:

- Working or temporary titles for films and pop tracks mean it is often unclear what is being recorded.
- Re-releases and new mixes always have a new International Standard Recording Code and are therefore registered with PPL as new recordings, **frequently excluding the original performer line-up.**
- Empty data for the "product title" i.e. **the name of the film itself** makes registration for participation in film soundtrack recordings at PPL particularly difficult.

You may believe that correctly adding your PPL ID on a Musicians Union consent form means you will be registered on that recording but currently this is not the case. Any system that relies on every member of a 70-piece ensemble self-reporting their participation is doomed to failure. It is hit and miss, at best.

In this era of electronic data there must be a better way!

Currently musicians are receiving different (sometimes zero) ER for the same role on the same recording. The disparity arising from musicians who have not signed an International Mandate with PPL having representatives able to claim for recordings broadcast abroad which do not appear on the PPL database, this does NOT seem just and fair.

Although it is mandatory for UK commissioned recordings to list NFA's at PPL, in my experience this rarely happens. Of course, record companies come from all over the world to record the fine musicians in the UK and unfortunately this rule does not apply to recordings commissioned abroad.

This year Peter Lale (Performer Director, PPL) and I have been working with PPL to give them full access to everyone's Musicians Union/PACT forms. This has never been done before. As a result, PPL has submitted over 50,000 new claims for NFA's to AIE Spain for Audio Visual payments which will be made to the relevant musicians by March 2025.

Thank you.



Candidate Statements



Hannah Joseph

Having had the privilege to serve the last 3 years on the PPL Board as a Non-Featured Performer Director, I believe I am very well positioned to stand for renomination this November. I am passionate about utilising my experience, knowledge and understanding of the mechanics of the company, the historical and current challenges facing both PPL and our performers, as well as the ongoing industry financial and IP concerns (such as Equitable Remuneration and AI) that we as Performer Directors continue to navigate as critical friends on the PPL Board. As a Manager working in the contemporary music marketplace, my long standing direct knowledge of this space means I am fully aware of the challenges today's performers are experiencing and believe I provide an important representation in the Boardroom.

My responsibilities during my tenure have included engaging with young, up and coming performers, producers and their managers, introducing people who were previously unaware of the importance of PPL in their careers. I have enjoyed working with the Member Services team, introducing them to a wider audience of genres and territories that I work in, bringing them together personally so that they have been able to discuss directly the importance of their IP and also benefit from the value and service PPL provide.

Working with both Featured and Non-Featured Performers in the contemporary music space - from Rap to Dance to Dancehall - over my 30+ year career, I have always been a huge advocate of Producer and Non-Featured Performer rights - challenging deal terms and being active as a voice for equality and commensurate remuneration for all in the contemporary Pop and Black Music communities, as well as supporting female producers entering the industry.

One of the reasons I stood for election in 2021 was because I am passionate about everyone having a voice and the opportunity for a 'Seat at the Table' – or at least be aware that there might be a choice to apply for a seat! I am very invested in supporting the new generation of potential Board Directors to ensure that a youthful, gender-balanced presence provides the opportunity for democracy and an entrepreneurial attitude in Boardrooms.

If you believe I would put my experience and enthusiasm to good use on the PPL Board, please vote for me!



Candidate Statements



Horace Trubridge

I am seeking your vote to reelect me to the PPL board as a PPL Performer Director with a specific mandate to represent non-featured performers better known as session musicians. My own career as a musician involved being a successful recording artist in both a featured and non-featured role.

Performer's revenue, particularly non-featured performers or session musicians is constantly under threat. The fact that UK session musicians receive no royalties from Streaming is completely unacceptable, and with more and more broadcasters moving to on-demand, PPL payments to all performers could be seen as an endangered

species.

As General Secretary of the Musicians' Union and Vice President of the International Federation of Musicians (FIM) I have been a strong and vocal advocate for improving performer's rights and protecting and improving PPL payments to performers.

It is essential that PPL Performer Directors have a thorough working knowledge of copyright and performers' rights, a subject that I have a deep passion for. The copyright and related rights discussions that take place at board meetings are often complex and involve different territories' rights regimes. I have represented FIM at the World Intellectual Property Office (WIPO) in Geneva and I have written articles for WIPO on the unfairness of the way performers are paid for the digital exploitation of their performances. I gave evidence to the previous Government's Select Committee inquiry into Streaming and I have spoken Internationally at the highest level on the imbalance of reward between rights owners and performers.

I am proud to have served as a Performer Director of PPL for a number of years now as I genuinely believe that PPL is a shining example of how a CMO should be run. I am particularly proud of the PPL 'Giving' funding platform that has helped so many young and up and coming musicians to progress their careers.

That said, whilst overseas collection is growing, enabling PPL to publish ever better levels of payment to performers - and the PPL staff should be encouraged to make the most of all opportunities in this area - the world of broadcast is going through a seismic shift. As more and more broadcasters move towards on-demand, the way that performers are remunerated changes and in the case of non-featured or session musicians the payments cease. This is an alarming trend that will have a detrimental affect on remuneration for the non-featured performer. Your Performer Directors are the only people who can bring pressure to bear to slow down this process and look for ways to mitigate the loss.

Vote for me and I will continue to fight to maximise your PPL payments. We are facing an uncertain future, and PPL performer members need and deserve a brave, knowledgeable and bold champion speaking up for them at board meetings. Please vote for me.