



YEARS OF MUSIC



MusicWeek

CELEBRATING 100 YEARS OF PRS FOR MUSIC

100 years of great music

We're celebrating our centenary.

The Performing Right Society, now *PRS for Music*, was founded on 6 March 1914 to protect copyright and provide an income for music creators and their publishers.

Spurred on by the 1911 Copyright Act, renowned publishers William Boosey and Oliver Hawkes came together to license businesses that played music, passing the royalties onto songwriters and composers.

The main royalty source back then was sheet music, which was used to soundtrack the silent film boom years long before the birth of 'talkies'. Other licensing avenues included music halls, touring circuses, tea dances and bandstands.

Fast forward a century and we're still serving the same purpose: to help ensure our members receive fair payment whenever their music is played and performed.

We strive to license businesses as simply and efficiently as possible, distributing the royalties to our members and those of overseas societies.

We've grown a lot since the early years – and now serve more than 100,000 members – but our values have changed very little.

We still work to promote and protect the value of copyright, and help provide a fair return for our members.

We'd like say a big thank you to everyone who has supported us on our journey:

- Our members, for all their wonderful music;
- Our staff, for their hard work and dedication;
- Our friends across the music industry, who support us in our work.

Help us celebrate – we'd love to share this milestone with you.

We're involved in lots of special events and activities throughout the year. Please visit prsformusic.com/100years for more info.



100 YEARS OF STANDING IN MUSIC'S CORNER



It's astonishing to think that *PRS for Music* pre-dates the creation of any UK broadcaster – not least because, in the modern age, its agreements with the BBC, ITV, Sky etc. form such a bedrock of songwriter income.

Indeed, if you want a taste of the stunningly rich heritage of the company, consider this: it shares its year of birth with both the outbreak of the First World War and Charlie Chaplin's film debut.

Since the day when the Performing Right Society was founded in 1914, to collect fees for live performance from sheet music, it has remained a vital champion and protector of the due monies owed to songwriters, composers and publishers.

Amazingly, it has done so despite a myriad of changes in the way Johnny Public accesses his or her favourite music – from written notation to gigs on a stage, vinyl, CD, cassettes, mini-discs, downloads and today's rapidly-growing streaming market. But while some things change, some things stay the same: perhaps the society's greatest achievement has been building its reputation internationally – something recently confirmed in the courts of the European Commission.

PRS for Music is looked upon as a world-leader in terms of its efficiency and transparency with writers and publishers, not to mention its dogged determination to uncover and collect what is rightfully theirs. Today, the organisation is meeting many challenges; notably, these include an explosion in the amount of data it must process, and fending off attempts at eroding the value of copyright by certain powerful elements.

PRS for Music's 100th anniversary brings obvious cause to celebrate for the music industry and its creative community. The louder this community celebrates – and *Music Week* is proud to play its part in the festivities – the more chance an essential message will get through to the wider population: *PRS for Music* collects and distributes a livable wage to thousands and thousands of songwriters and composers. Not all of them are filling stadiums like Macca and Elton – but that doesn't mean they're not collectively improving millions of lives immeasurably, every single day.

TIM INGHAM, EDITOR, MUSIC WEEK

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PRS

for MUSIC
CELEBRATING

100

YEARS

CONGRATULATIONS
FROM ALL YOUR FRIENDS AT
SONY/ATV



Sony/ATV
MUSIC PUBLISHING

COMMERCE MEETS CREATIVITY

PR*S* for Music's modern-day bosses look back on 100 years of history - and examine the challenges they're overcoming in the modern era.

“We must remember what we are all here for.”

The note on the top of one of Robert Ashcroft's first ever Board meeting agendas said it all. The *PR*S* for Music* Chief Executive joined the society in 2010 with a clear mission: to steady the ship and adapt the society to a changing world.

Ashcroft knew he had the experience and wherewithal to be a pragmatic and persuasive voice in the corridors of power - with a CV that included a spell on the board of Sony Europe and high-ranking positions at Walt Disney and the Convergys Corporation.

But he was always going to need the voice of a seasoned songwriter by his side - which is where Guy Fletcher comes in. The melodic Ying to Ashcroft's business-minded Yang, the *PR*S* for Music* Chairman's relationship with his Chief Executive mirrors the harmony on the collecting society's modern board - where 11 publishers are balanced out by 11 active writers.

Under Ashcroft and Fletcher's leadership in the past four years, membership at *PR*S* for Music* has grown an impressive 38% to over 100,000, while annual



Robert Ashcroft

royalty collections for members have soared to more than £640 million. (Incidentally, that's £639.99 million more than the first ever *PR*S* for Music* distribution.)

Alongside *PR*S* for Music's* management, Ashcroft and Fletcher have not only taken the quest for copyright protection into the European Commission and restructured *PR*S* for Music* for a modern digital age which regularly requires billions of lines of data to be processed; they've struck progressive

deals with digital services that should ensure writers get fair recompense - decades into the future.

Amongst 700 employees at the company in the UK, a full third are also members of the organisation. As Fletcher puts it: “That generates a fantastic level of dedication here in everything we aim for and everything we achieve for our members.”

The duo are hugely aware of the historical weight that 100 years of *PR*S* for Music* brings - but also realise they mustn't

be distracted from the challenges faced by the society today. Music Week caught up with them to take a look back at a centenary of change, and glance forward to what the future might bring...

What's the core objective of the 100 year celebration at *PR*S* for Music*?

Guy Fletcher: Well, a principle objective is to celebrate the impact songwriting has had around the world and the unparalleled contribution *PR*S* for Music* members have made to the musical landscape. We're looking forward to an opportunity to raise awareness about the music repertoire we look after. It's also to try and break this barrier we have with the British public sometimes; to help them understand we're giving them access to some of the world's greatest music for a very fair price.

Does more need to be done to better explain to the public the value of music?

Robert Ashcroft: Absolutely. There's only so far you can go if you're dealing with the civil servants, the lawyers and the Parliamentarians -

championing the value and importance of copyright rules and questioning the legal aspects of copyright exceptions. In order to move on and re-establish the value of music, we've got to win the hearts and minds of the public. People have to understand that we as *PRS for Music* are synonymous with music. There was no difficulty at the London Olympics in 2012 in inspiring people to feel that swelling pride: 'That's British music!' In the Opening Ceremony, you had the Industrial Revolution, the National Health Service and music. They, above all, are what defines this nation.

GF: There's been a conscious change of stance for us in the past few years. We used to be naively strict and aggressive in licensing, until the Board said: 'It's time we stopped being policemen.' It's not a difficult message: we have over 10 million copyrights we look after worldwide; an unbelievable repertoire that you can use to improve many aspects of your business including helping to attract customers, staff motivation and productivity for £45 a year or whatever. It's a great deal. We've got a long way to go, but people are starting to accept us. Music provides the soundtrack to your life and we provide that playlist.

You've certainly always been championing the



value of copyright. Are you winning?

RA: There are two approaches. The first is to go through the courts and the European Commission and try to set the right rules – copyright is intangible; it lacks natural scarcity that confers value on a physical product and only has value if it is protected by law. This unique characteristic of intellectual property was first recognized in the Statute of Anne in 1710 and for all the change in technology since, the fundamental need to protect copyright hasn't changed at all. We've seen what happened to SOPA and PIPA in the US, and ACTA here - as well as the unintended consequences

of the Digital Millennium Copyright Act, which have gradually been eating away at the fundamental engine of the creative economy. We are however now seeing a growing acceptance of: 'Actually, we do have to get licensed.' Once the principle is established that [licensors] owe money for using music, then you can employ technological solutions to find out how much. Our digital revenues have grown year-on-year-on-year and I'm hopeful that technology will be our friend; we'll be able to identify more and more accurately and easily their use of music so we can rightfully collect and distribute royalties back to the creators of the music.

GF: For the people that create music, it's hard enough to make a living as it is. If everyone's using your music and you're not getting paid at all, it's impossible. That message has to get out into the wider world. We can't continue to develop music at the level we are - and the quality we are - unless people can be fairly remunerated. It's not rocket science.

How important is it for PRS For Music to have active songwriters on your Board?

GF: It's essential. We provide a vital link with the creative world and it's working very well, to a level where our members understand what we bring to them. I've been a pro songwriter for 51 years - just over half the life of *PRS for Music*. And I know how important this organisation is from the perspective of the writer. We provide a great personal service to our membership - that makes us different to some other societies. We're not just a bank.

Why would you encourage a young songwriter to come to PRS for Music and sign up for membership?

RA: I would argue that we are the most transparent society in the world - you know that where possible your music will be tracked for what it's worth and you will be paid fairly. We have a distribution policy based



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Buma/Stemra congratulates PRS on its centenary

We thank PRS for the excellent cooperation in the past years and we look forward to continuing this cooperation for years to come.

Buma/Stemra is the copyright organisation for music authors and music publishers in the Netherlands, representing its members' interests throughout the world. Music authors who transfer the commercial exploitation of

their music copyright to Buma/Stemra can be assured of getting the maximum payments for copyright fees, high-quality services and extensive information about the latest developments in the music world and in copyright law. Buma/Stemra promotes Dutch music as an international product by organising, financing and sponsoring numerous music events through Buma Cultuur.

buma•stemra

on the principle that 'music is music', which is very reassuring to young songwriters, who know that they will earn what they deserve.

How would you evaluate PRS for Music's global reputation?

RA: We have led and continue to lead the idea of a Global Repertoire Database. We have a very strong repertoire and, I believe, a very good reputation. One of my favourite moments at *PRS for Music* was during the General Assembly of the CISAC meeting in Washington this summer. The moment came to draw names out of a hat for which societies are going to be audited. You always hope it's going to be somewhere where they'll discover lost revenues. And lo and behold, the first name out of the hat was *PRS for Music*. There was a ripple of laughter across the room. In a funny way, what that actually said was that everyone expects the audit to show we're fair, transparent and compliant. We're very proud of being known to do a good job.

How is your relationship with the UK's recorded music society, PPL?

RA: PPL Chief Executive Peter Leatham and I work well in tandem and we're good friends. Our teams are working more closely together. We've got to the stage now where we understand that if we do

not work together, we are not going to succeed. That is the underlying assumption from the people at the bottom of our organisations to the top. We're not only running loads of joint initiatives in licensing, we're looking at investing in new systems in partnerships, joint outsourcing, marketing - there's all sorts going on.

In some countries, there's a 'one-stop' licence for musical works and recorded material. Could that ever happen here?

RA: They do it in France, Germany and the Netherlands with varying degrees of success. In France, for example, the record labels complain that they have too little value and they've been trying to increase the percentage they get. There are undoubtedly businesses that would prefer to have a single licence. I've got a friend who has a chain of pubs, sort of nightclub-style pubs, so he uses a lot of music. He says: 'Please don't even think of getting together with PPL because we want to negotiate with you both separately.' The BBC, similarly, totally understand the separate nature of the rights. Then there are others, from Esso to BP, who say, 'Hey guys, can we just have a single licence please?' The last thing these big branded companies want to do is be unlicensed, but they just want it to be

simple. We've got to find a way to offer both to the different constituents. But we can only get there by co-operating and understanding the customer base.

You recently separated the MCPS from PRS For Music, but maintain a service relationship. Why did you do this and what's the effect?

RA: The revenue from recorded media has gone down dramatically in recent years. So we had a lengthy discussion between MCPS and PRS and really examined the benefits of the joint venture as it then was, and what life would be like if they became separate entities. I think we ended up with a very good solution: MCPS would significantly trim its costs and [after becoming independent], outsource both its licensing and processing to PRS. That restructure is now in place. We knew if I remained Chief Executive of both, I'd be really conflicted between the service provider and the customer. So MCPS decided to bring in Jane [Dyball, new MCPS Chief Executive] to oversee the agreements between the organisations. It's very helpful to have someone who is not conflicted with whom I can discuss the resolution of some issues. The early signs are that this setup is both economically viable, and from a policy and business execution perspective it should work well.

There's a lot of debate right now - particularly in the US - over publishers striking direct licensing deals...

RA: It's interesting - they already enjoy the flexibility to withdraw their catalogue rights [from societies] in Europe. We have offered our rightsholders a flexible menu of services that allows them to licence their works for online exploitation directly, or to have just administration services, or to have back office analysis from *PRS For Music*... a whole spectrum of options. What we find is that as a general rule the major publishers want to do more themselves than do most of the independents, though a number of independents have joined together to form IMPEL, the independent music publishers pan-european licensing organisation, also run by Jane Dyball, which has given them many of the benefits until now enjoyed by only the majors.

If we asked a member of the public 'what is PRS for Music?', what would you like them to say?

RA: They're the people who collect and distribute a fair income to music creators... so we can all carry on enjoying the music. Simple as that.

Can you get to that level of recognition?

GF: Well it's true, which helps. It's certainly our mission. Watch this space.

A HUNDRED YEARS OF HISTORY

In 1914 an organisation was formed to ensure music creators were paid properly for their work, wherever and however it was used. A century later, *PRS for Music* is one of the most active and respected collecting societies in the world. Here is its story...

Prior to PRS

In 1910, the Mechanical Copyright Licences Company (Mecolico) forms in anticipation of the 1911 Copyright Act. Mecolico plans to license the mechanical rights within musical works. On 1 July 1912 the Copyright Act passes, bringing provisions to protect musical works for the first time

1924

Mecolico and the Copyright Protection Society (CPS) merge to form the Mechanical-Copyright Protection Society (MCPS)

1926

Composers Lesley Boosey, Vivian Ellis and Gustav Holst join PRS

1947

PRS hosts the International Confederation of Authors' and Composers' Societies' 14th annual congress

1937

The BBC's licence from PRS includes television for the first time

1944

The Composers Guild forms to represent the interests of classical and filmscore composers

1934

PRS establishes the Members Benevolent Fund

1914

The Performing Right Society (PRS) forms to administer the non-dramatic performing and broadcasting rights of musical works across the UK, Eire and British Empire

1923

PRS issues its first licence to the BBC

1936

Lennox Berkeley, Benjamin Britten, Jack Payne and Henry J Wood join PRS

1947

PRS receives its Coat of Arms

1925

PRS establishes its first agency in South Africa

1927

Edward Elgar joins PRS

1939

PRS opens a wartime emergency office in Church Hill House near Woking

1914

Operatic composer and soprano Liza Lehman becomes the first official member of PRS



1960
PRs moves to its new headquarters in Berners Street, London W1



1967
David Bowie and Barry, Maurice and Robin Gibb of the Bee Gees join PRS

1973
The British Phonographic Industry (BPI) forms to represent the interests of UK record companies



1969
Eric Clapton joins PRS



1989
The Irish Musical Rights Organisation (IMRO) forms as subsidiary of PRS

1992
Margaret Thatcher visits MCPS offices



1952
Charles Chaplin, T.S. Elliot and Joseph Horowitz join PRS

1964
Ray Davies, Mick Jagger and Keith Richards join PRS

1970
Elton John, Phil Collins and Yoko Ono join PRS

1984
PRs establishes its first regional office in Edinburgh

1995
IMRO becomes an independent collecting society

1956
The Copyright Act is adopted by parliament

1968
Tim Rice and Andrew Lloyd Webber join PRS

1974
PRs sponsors The Ivors for the first time

1996
PRs and MCPS begin discussing the possibility of a joint alliance

1963
John Lennon and Paul McCartney join PRS

1971
PRs receives Queen's Award for Industry for 'outstanding achievement in exporting goods or services'



1966
PRs installs its first computer



1989
Publishers consolidate Phono-mechanical (record) licensing through MCPS

1998
MCPS and PRS complete their operational alliance under one management team - The MCPS-PRS Alliance

WIRELESS to Wi-Fi

GRAMOPHONE to iPHONE

THE CROWN & TWO to O2

CATHODE RAY TUBE to YOUTUBE

Congratulations & thank you

PRS For Music

100 years of dedicated service

on behalf of

Bucks Music Group Limited



2000

PRS launches a charitable foundation – PRS for Music Foundation for new music – to support the creation of new music across all genres. Executive Director Vanessa Reed pictured below



2004

MCPS and PRS become the first collecting societies to distribute iTunes royalties to their members



2009

PRS for Music signs 12 pan-European licensing deals with some of the largest online and mobile providers including Amazon, Apple iTunes, Napster, Nokia and Spotify

2009

The MCPS-PRS Alliance adopts the PRS for Music brand



2009

PRS for Music and PPL issue joint research into the value of music to business



2008

The MCPS-PRS Alliance issues the first in a series of annual economic insight papers called 'Adding up the industry'

2009

Blur receive the first PRS for Music Heritage Award at The East Anglian Railway Museum in Essex - the site of their first live performance in 1989

2009

Dire Straits become the second act to receive a PRS for Music Heritage Award, commemorating their first live performance in Deptford, London, in 1977

2002

The MCPS-PRS Alliance develops the joint online licence - the first dual licensing system for mechanical and performing rights aimed at encouraging the growth of legitimate online music services

2007

The MCPS-PRS Alliance forms the International Copyright Enterprise (ICE) with Swedish collection society STIM. The collaboration aims to simplify both national and pan-European music rights licensing and processing



2010

The PRS for Music Heritage Award scheme honours Jethro Tull, Sir Elton John, Squeeze, Snow Patrol (pictured above with former PRS chairman Ellis Rich) and Status Quo at the sites where they played their first live gigs

2002

The MCPS and PRS Alliance hosts the 43rd CISAC World Congress in London

2010

Robert Ashcroft (right) becomes chief executive of PRS for Music



2010

PRS for Music issues its first licence to a cloud music service

2010

PRS for Music and the Nordic Copyright Bureau (NCB) launch a joint venture to cooperate on recorded media royalty processing

2010

STIM and *PRS for Music* launch ICE, a new copyright database

2010

PRS for Music's Art of the Song auction raises £30,000 for Teenage Cancer Trust

2012

The Live Music Act changes to allow live music performances in England and Wales to take place without local authority permission if they are to audiences of fewer than 200 people



2012

PRS for Music honours Soul II Soul, Faithless and Supergrass (pictured above) with Heritage Awards



2013

Queen receive a *PRS for Music* Heritage Award at Imperial College, London. The legendary British rockers first performed at the site in 1970

2011

PRS for Music provides input into the Hargreaves Review of Intellectual Property and Growth

2011

French collecting society SACEM and *PRS for Music* work together to sign licensing deal with Emaar properties in Dubai

2011

Indie band James receive a *PRS for Music* Heritage Award at the old Hacienda site in Manchester where the band first performed in 1982

2013

German collection society (GEMA) becomes a shareholder in ICE, the copyright enterprise founded by *PRS for Music* and STIM in 2007

2013

PRS for Music announces plans to move from Berners St to offices in Kings Cross and Streatham

2013

PRS for Music launches electronic music initiative Amplify to make sure dance music creators receive royalties when their work is played



2011

Global publisher Iagem appoints Dutch collecting society Buma/Stemra and *PRS for Music* to license and administer its pan-European online rights

2013

Electronic duo Orbital receive a *PRS for Music* Heritage Award at The Garage in Highbury, Islington, where the Kentish brothers first performed in 1990



2011

UB40 receive a *PRS for Music* Heritage Award at the Hare & Hounds Pub, Birmingham - site of their first live performance in 1979

2013

Nicholas Noble from the band The Gentlemen becomes *PRS for Music's* 100,000th member

2014

PRS for Music unveils lots of centenary-themed events across the UK, including several in partnership with the *PRS for Music* Foundation to support new music.
www.prsformusic.com/100years



Congratulations to
PRS for Music
on your 100th Birthday.

It's an amazing milestone that
we are proud to share with you.
Here's to the next hundred.

WE CREATE MUSIC
ASCAP100
YEARS

THE FACES

A new *PRS for Music* commissioned exhibition and book features a set of exclusive new pictures of some of the most successful composers and songwriters of the last 100 years – and some rising stars...

PRS for Music is kicking off its centenary celebrations with the launch of the 100 Years of Music photography exhibition at Getty Images Gallery, 46 Eastcastle Street, London.

Songwriters and composers who have shaped the musical landscape in the UK and beyond for the last hundred years feature in the exhibition, alongside rising stars in the *PRS for Music* fold. The exhibition includes images taken by acclaimed photographer

Lucy Sewill and spans every decade and musical genre.

Below and over the page is a sneak preview of some of Sewill's exclusive new photos that can be viewed at the exhibition.

PRS for Music is also producing a fantastic photo book, which includes these iconic photos and others of some of the greatest songwriters and composers of all time. The book will be published by Omnibus Press. More details can be found at www.prsformusic.com/100years

The Exhibition

Getty Images Gallery,
46 Eastcastle Street,
London,
W1W 8DX.

Opening Hours

Friday 7th March:

10am – 3pm

Saturday 8th March:

12.00– 5.30pm

Sunday: Closed

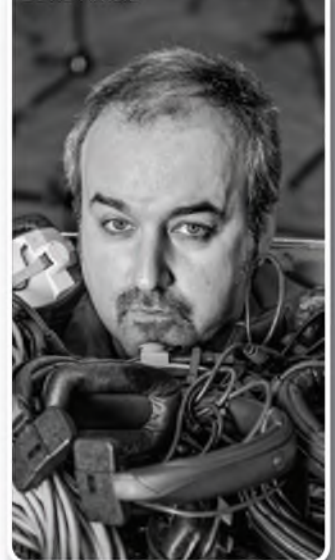
Monday 10th and

Tuesday 11th:

10am – 3pm

Admission is free

David Arnold




Midge Ure & Bob Geldof

Cathy Dennis



■ The Rolling Stones = 278 ■ Pink Floyd = 208

■ Led Zeppelin = 204 ■  = 100

You've got year's of rock'n'roll in you!

HAPPY BIRTHDAY

And keep on keeping on
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**Congratulations and best wishes
on PRS for Music's 100th Anniversary!**



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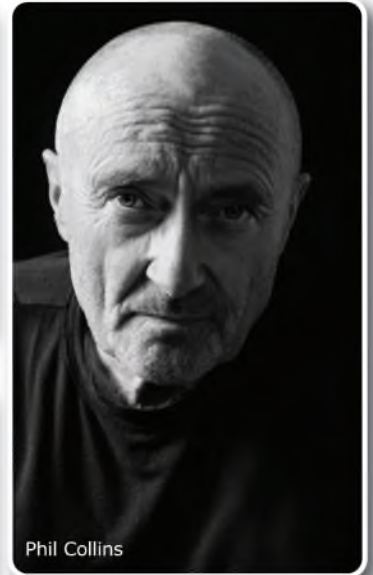
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THE FACES (Cont)



STRONG FOUNDATION

The PRS for Music Foundation hasn't been around for 100 years, but, as Executive Director Vanessa Reed explains in its significantly shorter history, it has achieved an awful lot...

As PRS for Music celebrates its 100th birthday, the PRS for Music Foundation, which I've had the privilege to lead for the past five years, reaches the grand young age of 14. If you haven't yet come across our work, we're a unique, independent Foundation dedicated to supporting new music in any genre, across the UK. We punch above our weight and are passionate about making the most of the generous donation PRS gives us each year to help artists and organisations to realise their potential.

So how did our Foundation come about? In 2000, PRS decided that an independent charity would offer composers, songwriters, promoters and organisations a fair, transparent alternative to the internal donation committees it had been running since the '50s. This specialist Foundation would also build partnerships with other funders to increase support for the many talented people making music in the UK. The numbers alone tell us that those plans, hatched by PRS Board Directors over a decade ago, have had a huge impact.



Since 2000, we have invested over £19.5m in more than 4,500 projects; demand has increased by 300% since 2007; funds raised from partners have surpassed £700k; and for every £1 invested by PRS, our artists and organisations are leveraging another £1.50 for new music.

Stories about the impact of our work are even more inspiring: in 2012, a third of the artists nominated for the Mercury Prize had been supported by us; in 2013 we received a Royal Philharmonic Society Award for our New Music 20x12 concert series of Cultural Olympiad commissions; and this year

several of the bands we've funded, including Thumpers, Dan Croll, Telesman, SOHN and Luke Sital-Singh, have been featured in the various New Year lists of "ones to watch".

So where do we go next? As we've grown and fine-tuned our approach, we've increased our focus on being a catalyst for change in an industry that requires new skills, new models and new progression routes for artists. Our launch of Momentum, a £500k talent development fund with backing from Arts Council England and Deezer, is an example of this. At the same time, the quality of the music we support is at the heart of every decision we make, because that's what excites us most and that's our responsibility as a specialist funder of music.

This year we're delighted to shine a light on the music we're funding as part of PRS for Music's Centenary celebrations. Beyond that, we'll keep building on that vision PRS had 14 years ago; to invest in the future of music and to encourage as many people as possible to do the same.

"When you carry a dream for as long as I have you get used to making big waves out of small puddles. Using rent money for studios is not cute but you do what you have to do. Being granted the Momentum funding this year couldn't have come at a better time. I don't have to slow down for anything or anybody."

Esco Williams

"We're over the moon to be supported and recognised by PRS for Music Foundation and the Momentum Music Fund and excited

we're able to tour and get music out there seamlessly."

Thumpers



"It has been an incredible experience - the result has been a great boost to my brand. None of this would have been possible without the support of PRSF."

Amelia Ideh, Put Me On It

"We are very grateful for the support of the PRS for Music Foundation, who over many years has enabled the Roundhouse to build a comprehensive music programme that nurtures and champions the work of emerging artists, producers and promoters."

The Roundhouse

A LITTLE HELP FROM THEIR FRIENDS

The *PRS for Music* Members Benevolent Fund does invaluable work to help members past and present who have fallen on hard times...

PRS for Music exists to make sure its members get paid their due rewards, but sometimes that's not enough – and that is why the *PRS for Music* Members Benevolent Fund was established in 1934.

It works to alleviate financial hardship suffered by members and ex-members caused by illness, accident or simply old age.

Last year alone it awarded more than 1,200 individual grants, which amounted to over £400K for members who needed help and support.

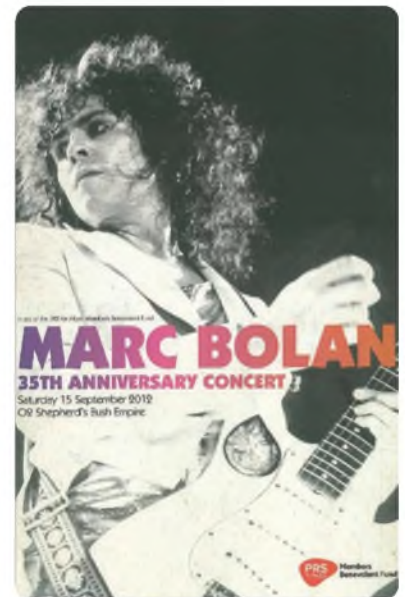
It has staged a number of events to help raise awareness as well as funds. The Helping the Heart of Music concert in 2009 included performances from The Faces, Mick Hucknall, Melanie C and Rick Wakeman among others.

In 2012 it hosted the Marc Bolan 35th Anniversary concert, which featured T. Rex, Marc Almond, Boy George, Linda Lewis, Sandie Shaw and many more. It raised £20,000 on the night.

The Fund supports members in a myriad of ways, including debt management, short-term loans, regular financial assistance, one-off grants, specialist health assessments (working with



Photo credit: Sylvan Mason



the British Association of Performing Arts Medicine), sheltered accommodation through Cyril Wood Court, career counseling and winter heating grants. Recently it has been assisting members affected by flooding.

Regional surgeries allow members to talk to staff one-on-one to establish what they need and how the Fund can help.

In 2013 PRS donated £35,000 and this support is pledged annually up to 2015. It also donates office space, including heating and lighting costs.

The Fund celebrates its 80th anniversary this year and is also involved in *PRS For Music's* centenary celebrations.

KATY LANE

Life had been getting progressively more difficult for Katy – the former wife of Ronnie Lane from The Faces. No longer able to work due to her disability, the Fund arranged a home visit to see how it could help.

It was decided that an Immediate Needs grant would be awarded to help pay off some of her most pressing debts, as well as a referral to our Money Advisor. Further grants were made thereafter including help towards her household bills. The Fund helped make life that little bit easier for Katy.

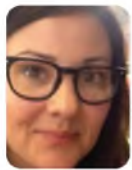
Katy says: "The Fund are amazing and the office is manned by staff that are absolutely lovely. They obviously lead very busy lives but they are never too busy to help, which they have done on many levels."

A 2014 Centenary Appeal has recently been launched and members can make donations, leave

a legacy or donate royalties at www.prsformusicfund.com/support-fund.asp

STAFF PICKS

The great and the good of PRS for Music reveal their favourite songs and songwriters from 100 years of history...



SAM FERGUSON
Membership Marketing Executive

Favourite songwriter: Film composer Patrick Doyle (Sense and Sensibility, Gosford Park, Carlito's Way, Harry Potter, Thor, Brave).

Favourite song: There Must Be an Angel (Playing with my Heart) by Annie Lennox.

Favourite current songwriter: Rustie.

Favourite current song: Little Researcher by Fake Major (written by Richard Ferguson & David McGinty).

Favourite lyric: "Heathcliff, it's me, Cathy, I've come home/I'm so cold, let me in-a-your window." From Wuthering Heights by Kate Bush.



IAN BANGS
Senior Online Licensing Consultant

Favourite songwriter: Ian Dury.

Song: Billericay Dickie by Ian Dury.

Favourite current songwriter: Roots Manuva.

Favourite current song: Retrograde by James Blake.

Favourite lyric: "I'm not a blinking thicky/I'm Billericay Dickie/And I'm doing very well!" From Billericay Dickie by Ian Dury.



LEO PARKER
Distribution Intelligence Analyst

Favourite songwriter: Morrissey.

Favourite current songwriter: Not a songwriter answer as such but the new Warpaint album is really great.



PHIL SIMON
PPS Operations Support Coordinator

Favourite songwriter/composer: Vaughan Williams – his Fantasia on a Theme by Thomas Tallis never fails to move me and he is quintessentially the best British composer of all time.

Favourite song: Almost impossible to choose, so I have picked not the most technically brilliant, not the most impressive, but simply a modest song that heralded the arrival of a force of nature that not only changed the face of popular music culture, but also spear-headed a worldwide music revolution – Lennon and McCartney's Love Me Do.

Favourite current songwriter: John Newman – once in a blue moon, a phenomenon comes along that cuts through all age groups and musical preferences.

Favourite current song: Love Me Again by John Newman – best song of the decade by far.

Favourite lyric: "This feeling inside me could never deny me/The right to be wrong if I choose/And this pleasure I get/From say winning a bet/Is to lose." From Nothing Rhymed by Gilbert O'Sullivan.

DAVE PINCOTT
Commercial Finance Business Partner

Favourite songwriter: Sting (up until 1991's The Soul Cages, a peak after which came an increasingly upsetting downward trajectory).

Favourite Song: Message in a Bottle by The Police.

Favourite current song: Chocolate by The 1975 (might be a song about 'the drugs', but I'm too old now to understand such yooof culture references, so it might not be).

MICHAEL ROBESON
Distribution Intelligence Analyst

Favourite songwriter/composer: Brian Eno.
Favourite song/composition: 2/2 by Brian Eno.
Favourite current songwriter: James Holden.



PHILL KIRK
IT Project Manager

Favourite songwriter: Gerry Rafferty.
Song: Baker Street by Gerry Rafferty.

Favourite lyric: "He's got this dream about buyin' some land/He's gonna give up the booze and the one night stands/And then he'll settle down in some quiet little town/And forget about everything." From Baker Street by Gerry Rafferty.



PAUL NEWMAN
Live Music Administrator

Favourite songwriter: If it has to be an individual then Kate Bush.

Favourite song: All Flowers In Time – still officially unreleased but perhaps the greatest duet ever as Jeff Buckley and Elizabeth Fraser (of the Cocteau Twins) create a level of vocal interplay that stretches credulity (then keeps raising the stakes).

Favourite current songwriter: Simon Aldred of Cherry Ghost. He writes epic, exquisitely poetic songs about everyday life few can match.



LUCY HORSFALL
Research Officer

Favourite songwriter: Kate Bush.

Favourite song: There is a Light That Never Goes Out by The Smiths.

Favourite lyric: "You can keep the Costa Brava/I'm telling ya mate I'd rather/Have a day down Margate with all me family." From Margate by Chas & Dave.



BRUCE DICKINSON
Head of Risk and Assurance

Favourite songwriter: Roger Waters.

Favourite composition: Comfortably Numb by Pink Floyd.

Favourite current songwriter: Norman Cook.

Favourite current song: Rain by Freedom to Glide.



CLARE WORLEY
Quality Assurance Manager

Favourite songwriter:

Lennon/McCartney as a single entity. No-one before or since (including the two separately) has put together a body of work so popular while also being innovative, of high musical quality and also capturing the zeitgeist – several in their case.

Favourite song: In My Life by The Beatles. A song which sounds deceptively simple and yet which sticks in one's mind for days and in one's soul for longer.

Favourite current songwriter: There are a few I like, nobody I truly love. However, The Bees combine modernity with danceably retro sounds, hippie sentiment and some lovely turns of phrase.

Favourite lyric: "Sounds of laughter, shades of life/Are ringing through my opened ears/Inciting and inviting me/Limitless undying love which shines around me like a million suns/It calls me on and on across the universe." From Across the Universe by The Beatles.



RICHARD DARBON
International Analyst

Favourite songwriter/composer: Nakata Yasutaka.

Favourite song: e.d.i.t - Capsule.

Favourite current song: Party Maker – Perfume.

Congratulations to **PRS** *on your*
100th *year*

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STAFF PICKS



RUSSELL ILIFFE
Broadcast, Online & Digital Data
Consultant

Favourite songwriter: Kirsty MacColl.

Favourite song: West End Girls by Pet Shop Boys.

Favourite current songwriter: Calvin Harris.

Favourite current song: SuperLove by Charli XCX.



ANDREW SMALLWOOD
Web Manager, Marketing and
Communications

Favourite songwriter: Thom Yorke.

Favourite current songwriter: SBTRKT.

Favourite current song: Fade by Jakwob.



TRACY LANE
Receptionist

Favourite songwriter: David Bowie.

Current songwriter/composer:
Joe Hisaishi

Favourite current song: Need you 100% by Duke Dumont Ft Ame.



BEN ANDERSON
Chief Marketing Officer

Favourite song: It's My Life by Talk Talk.

Favourite lyric: "One half won't do. I've asked myself, how much do you commit yourself? It's my life, don't you forget." From It's My Life by Talk Talk.



MARTIN HOWSE
International Data Manager (AV)

Favourite songwriter: Mike Chapman and Nicky Chinn – the songwriting combo defined Glam Rock in the 1970s.

Favourite song: Bohemian Rhapsody by Queen – the song that gave birth to my on-going love of rock music.

Favourite current songwriter: James and Tom Martin, twin brothers from York who are currently composing some superbly crafted rock songs for their own band, Vega, plus many others from the genre.

Favourite current song/composition: Story Of My Life by FM. This is the 30th year of FM, but they continue to produce fabulous music – as shown by this single that earned lots of Radio 2 airplay last summer.

Favourite lyric: "Oberon and Titania watched by a harridan, Mab is the queen and there's a good apothecary man." From Fairy Feller's Master-Stroke by Queen.



DAN WHALEY
Operations Project Manager

Favourite songwriter/composer: John Barry. OK, he jumped ship from PRS to BMI in 1976, but frankly he wrote all of his best stuff whilst a member (Beat Girl, Goldfinger, Vendetta, Persuaders etc).

Favourite song/composition: Goldfinger. Both because it had such an influence on the way the composition of film music was approached from that point on, and also because it is just so good. There's also a very amusing story about the "wardrobe adjustments" Shirl had to make to hit that last note.

Favourite current songwriter: Nick Lowe. Current? Yes indeed. He's been consistently writing top quality material for the best part of 40 years, including such classics as Dr Feelgood's Milk & Alcohol, Johnny Cash's The Beast In Me, his own I Love The Sound of Breaking Glass, right up to late 2013 when he released a truly original Christmas album, including some stunning originals, such as...

Favourite current song: Christmas At The Airport by Nick Lowe.

A CENTURY OF SONG

Global hits, technological upheaval, piracy: ask anyone to name the biggest story in British music over the last decade and they'll mention one of these headline grabbers.

But none of this is really news, as a quick

glance through the *PRS for Music* archives can reveal.

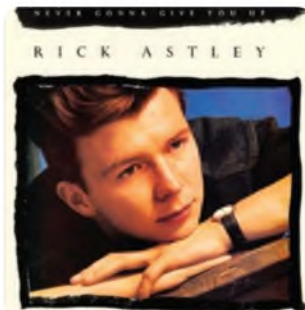
The same factors have been shaping the industry for a hundred years or more, littering the past with amazing artistry, dizzying financial rewards and some failed ventures too.

To mark the centenary of *PRS for Music*, we've scoured the society's records to uncover British music's most performed works over the last 100 years.

Through these songs – their writers, publishers and audiences – we can trace the resilience and

ingenuity of the British music industry and find familiarity at every turn.

Read the stories behind each of these songs in the latest issue of **M** magazine, *PRS for Music's* quarterly member publication, or read them online at m-magazine.co.uk



| Decade | Song title | Songwriter/composer | Publisher |
|--------|------------------------------|---|--|
| 1910s | Pack up your Troubles | George & Felix Powell | Francis, Day & Hunter |
| 1920s | Song of Hiawatha | Samuel Coleridge-Taylor | Novello & Company |
| 1930s | Love is the Sweetest Thing | Ray Noble | Redwood Music |
| 1940s | Coronation Scot | Vivian Ellis | Chappell |
| 1950s | Living Doll | Lionel Bart | Lakeview Music |
| 1960s | She Loves You | John Lennon & Paul McCartney | Sony/ATV |
| 1970s | Night Fever | Barry, Maurice & Robin Gibb | Universal Music Publishing |
| 1980s | Never Gonna Give You Up | Matt Aitken, Mike Stock & Pete Waterman | Mike Stock Publishing, Sony/ATV & Matt Aitken Publishing |
| 1990s | Love is All Around | Reg Presley | Universal/Dick James Music |
| 2000s | Can't Get You Out of My Head | Rob Davis & Cathy Dennis | Universal/MCA Publishing |
| 2010s | Rolling in the Deep | Adele Adkins & Paul Epworth | Universal Music Publishing |



Visit the **M** Magazine website:
m-magazine.co.uk

These works were determined to be among the most performed works in each decade, according to PRS membership and licensing information, performance data, accounts, and historical events.

HAPPY CENTENARY
from your younger cousin!

On behalf of our members
and everyone at PPL.



