



# ▶ **ANNUAL PERFORMER REVIEW** ● 2020-2021

ppluk.com

**Standing up for music rights**





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Founded in 1934, PPL is the UK music industry's music licensing company for over 120,000 performers and recording rightsholders.

We license recorded music in the UK when it is broadcast on radio and TV and, through our public performance joint venture PPL PRS Ltd with *PRS for Music*, when it is played in public at businesses such as shops, bars, nightclubs and offices. We offer a market-leading international collections service, collecting royalties for performers and recording rightsholders when their music is played around the world.

All of this helps to ensure the flow of important revenues back to our members. These include both independent and major record companies together with performers, ranging from emerging grassroots artists through to established session musicians and festival headliners.

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# 2020 in numbers

## £225.7 million

Revenue generated

**£57.5 million**

Public Performance and  
Dubbing revenue

**£85.9 million**

International  
revenue

**£82.3 million**

Broadcast and  
online revenue

**2,439**

TV channels, over-the-air and  
online radio stations licensed

**105**

International  
agreements

**678 billion**

Seconds of airplay reported  
and processed

**£193.0 million**

Net Distributable  
Revenue

**£104.8 million**

Net Distributable Revenue  
for performers

**121,898**

Performers  
paid

**13.8%**

Cost to income  
ratio



# John Smith

## Chair's Statement

It was five years ago in January that I took on the role of PPL Chair and I have never been more proud of this organisation than I am when I consider how it has stepped up to help performers during the pandemic.

Over this difficult period many of my fellow musicians and industry executives have faced devastating blows to their livelihoods because of months-long lockdowns brought about by COVID-19. However, at every step of the way, PPL has risen magnificently to the challenge, donating many hundreds of thousands of pounds to a number of hardship funds and pulling out every stop to maximise distribution payments to our members. This is all while we have endured difficulties of our own, including seeing many of the businesses we license being forced to close for months on end and our own staff having to work remotely for many months.

Under Peter Leatham as CEO, rising to any challenge while always being there for the music community, is what we have come to expect from PPL. The organisation has for many years supported a number of good causes in and around the industry,

including Nordoff Robbins and the PRS Foundation. So when the need came to help those in desperate financial trouble after COVID-19 had closed off most, if not all their income streams, PPL was always going to be at the front of the queue, ready to lend a hand. After giving £1.4 million to COVID-19 hardship funds in 2020, PPL has continued providing support to hardship funds in 2021.

And while three national lockdowns in the space of a year was always going to take its toll on how much money PPL could collect in 2020, it is a sign of how robust and well-managed the business is that, in the 12 months from the first national lockdown to March 2021, we distributed more than £300 million to performers and recording rightsholders. Whilst public performance income was inevitably impacted, our international income almost matched the record £86.7 million we collected in 2019 and broadcasting licensing income only declined modestly, despite the pandemic hitting commercial broadcasters' advertising revenues. Additionally, we acted responsibly to reduce our operating costs in light of the impact on licensing income, putting many activities on hold and making savings across the business.

We have also continued to lobby government on behalf of our members and the wider industry on relevant public affairs issues, including various post-Brexit international trade deals, COVID-19

regulations and support schemes, the post-implementation review of the Collective Rights Management Directive and the DCMS inquiry into the future of public service broadcasting.

It is incredible to think that since Boris Johnson announced the first lockdown in March 2020, our office was only open to staff for another four months last year, but it has now re-opened again. The return to more normality will bring hope as well as new uncertainties, but PPL is strongly placed to deal with any challenges as we work relentlessly to further grow the business and to stand up for our members.

John Smith

John F Smith OBE  
**CHAIR**



“PPL HAS RISEN MAGNIFICENTLY TO THE CHALLENGE, DONATING MANY HUNDREDS OF THOUSANDS OF POUNDS TO A NUMBER OF HARDSHIP FUNDS AND PULLING OUT EVERY STOP TO MAXIMISE DISTRIBUTION PAYMENTS TO OUR MEMBERS”





# Peter Leathem

## CEO's Statement

These past 20 months since the start of the first national lockdown have been one of the most challenging periods in PPL's history with the global COVID-19 pandemic having had a significant impact on our income.

The amount of revenue collected in 2020 fell by 17.0% to £225.7 million. The most severely impacted was public performance and dubbing, which fell by 42.2% to £57.5 million as many UK businesses, which ordinarily play music at their premises, were forced to close or operate under severe restrictions because of lockdown. PPL, via its licensing joint venture with PRS for Music, PPL PRS Ltd, worked hard to support businesses during this difficult period, which included not charging them for using music while they were closed.

Broadcast and online licensing revenue in the UK was also down, albeit by only 3.8% to £82.3 million, during a period in which many people at home in lockdown turned to TV and radio for comfort, entertainment and information in a way they had not previously done.

Turning to our international collections, these held up well at £85.9 million, which was down just 0.9% on the record number we achieved in 2019.

Despite the challenges we and many others faced during this time, I am proud of how the music industry rallied round to help those most impacted by the pandemic. Those affected included many of our members whose incomes had been severely impacted by the lockdown as a result of the closure of recording studios and live music venues. In response, PPL, just a few weeks into the first national lockdown, made an advance payment of £23.9 million to more than 15,000 of our performer and recording rightsholder members to bridge the gap between our regular March and June distributions. Over the course of the year, we also contributed £1.4 million to several hardship funds which had been set up by industry organisations.

At a time when other revenue streams had been impacted, PPL's quarterly distributions became even more important to all our members. It was pleasing therefore that across 2020 nearly 122,000 performers received at least one payment from us. It is a sign of the underlying strength of PPL and its staff that, despite the challenges of the pandemic, our business continued to fully operate during this time.

On the data side, RDx (Repertoire Data Exchange), a centralised industry data exchange service launched by IFPI and WIN and built and run by PPL, became fully operational.

The issue of equity, diversity and inclusion was a very important focus for us in 2020 and this included

the launch of an internal Diversity Forum made up of a broad range of our staff. PPL also signed up to UK Music's Ten Point Plan, which aims to increase diversity and inclusion at the UK music industry's trade bodies, including within our own organisation.

We were all delighted to see PPL Chair John Smith awarded an OBE for services to music in the Queen's Birthday Honours List in 2020. John has been a tireless campaigner on behalf of performers for many years and this recognition was thoroughly deserved.

Finally, I would like to take this opportunity to thank the PPL staff for all their support and efforts, especially when they had to work remotely for an extended period of time. As we emerge from the pandemic, we are fully prepared for the recovery and will work hard on behalf of our performers and recording rightsholders for a better future.



Peter Leathem  
**CHIEF EXECUTIVE OFFICER**



“ AT A TIME WHEN OTHER REVENUE STREAMS HAD BEEN IMPACTED, PPL'S QUARTERLY DISTRIBUTIONS BECAME EVEN MORE IMPORTANT TO ALL OUR MEMBERS ”





# Working for Performers

## The legal framework

The Copyright, Designs and Patents Act 1988 gives performers the right to receive a fair payment, known as equitable remuneration, when recordings of their performances are played in public or broadcast on TV and radio. Performers' rights in their recorded performances are also protected, to varying degrees, under the copyright laws of other countries around the world.

## UK and international revenue streams

PPL has three main revenue streams, which comprise public performance and dubbing, broadcast and international. In the UK, we license many thousands of businesses that play recorded music in public, as well as license more than 2,000 TV channels and over-the-air and online radio stations. Internationally, PPL had agreements with 105 overseas collective management organisations (CMOs) by the end of 2020. These agreements enable us to collect revenue on behalf of any performer who chooses our market-leading international collections service when their music is played around the world.

## Our distribution process

We process vast quantities of information, including hundreds of billions of seconds of airplay data, to build up a picture of the music used by our licensees. This usage data is then matched to the PPL Repertoire Database, which contains data for more than 20 million recordings, alongside information about the performers and performances on the recordings. By investing in data and technology in this way, we can distribute revenues fairly and efficiently to performers and recording rightsholders,

and report to members in detail about their PPL payments.

## What you can do as a performer to benefit from PPL's work

Below are five simple steps that as a performer you can do to make sure you are earning the most from your recorded performances.

- 1 Register as a performer with PPL to get access to our secure online account management portal, myPPL, and the services that we provide.
- 2 Sign up for PPL's market-leading international collections service so we can collect royalties on your behalf when your recordings are played overseas.
- 3 Check PPL's Repertoire Database to make sure you are linked to all of the recordings on which you have performed.
- 4 Make claims against tracks on which you have performed and are not currently linked to but should be.
- 5 Keep all of your personal details, such as your bank account and contact information, up to date in myPPL so we know how best to contact and pay you.

# Financial summary

## COVID relief industry contributions 2020

In 2020, PPL contributed £1.4 million to a number of hardship funds to support musicians, singers, freelancers, music managers, live events staff and other music professionals whose livelihoods had been severely impacted by the pandemic. Donations were made to hardship funds administered via AIM, BPI, Help Musicians, the Music Managers Forum, the Musicians' Union and Stagehand.

See page 26 for more details.

## 2020 revenue

### International collections

£85.9 million

### Public performance and dubbing

£57.5 million

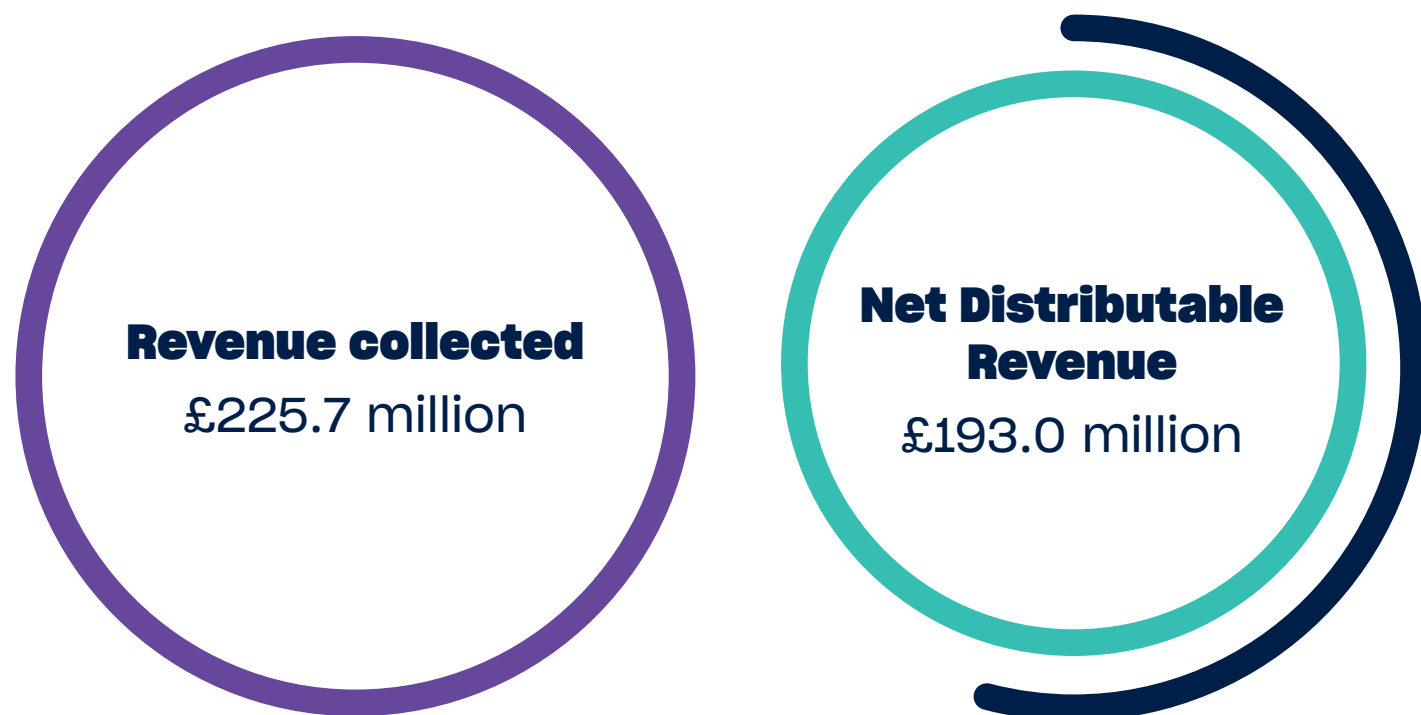
### Revenue collected

£225.7 million

### Broadcast licensing

£82.3 million





**Net Distributable Revenue for performers:**  
£104.8 million (54% of Net Distributable Revenue)

## PPL's revenues

PPL faced unprecedented challenges as a result of COVID-19 in 2020 as total licence fee income fell by 17.0% to £225.7 million and Net Distributable Revenue dropped by 17.4% to £193.0 million.

The pandemic had its greatest impact on public performance and dubbing income with many businesses forced to reduce their operations or close altogether during the government-enforced lockdowns, but broadcast revenues were relatively stable and international collections remained strong.

As a result of predominantly the impact on public performance, UK licensing revenue was significantly affected by the pandemic as it fell by 24.5% to £139.8 million, while international revenues marginally dropped by 0.9% to £85.9 million, so came close to matching a record 2019 whose numbers included unrepeatable past payments.

Despite the decline in income, the cost to income ratio remained relatively consistent at 13.8% in 2020, compared to 13.4% in 2019, reflecting a significant effort by PPL to reduce operating costs in response to the exceptional circumstances of the year. Costs were reduced by 14.8% year-on-year to £31.1 million and there was an increased focus to support PPL members and the broader music industry during a period when parts of the industry, particularly the live sector, were severely impacted by the pandemic. This support included earlier advances on distribution payments and contributions to a number of hardship funds and good causes. Many PPL activities were put on hold during the year and savings were made across the business.



# UK licensing

PPL's UK licensing activity comprises public performance, dubbing and broadcast licensing. **Public performance** covers the playing of recorded music in public places such as shops, bars, restaurants, offices, gyms and hairdressers. **Dubbing** is the licensing of the commercial copying of music by specialist companies that supply tailored record company solutions to businesses. **Broadcast licensing** is the licensing of recorded music to radio stations, TV channels and some online services for broadcast.

## Public performance and dubbing

Public performance and dubbing income dropped by 42.2% to £57.5 million in 2020 as a direct result of the pandemic, which forced many of our licensees to close temporarily or permanently or operate under restrictions because of a series of government-enforced lockdowns.

To support music licensees during this difficult time, PPL and *PRS for Music* via their public performance joint venture PPL PRS Ltd agreed not to charge customers for the period during

which their premises were closed. PPL PRS Ltd also introduced changes to payment policies, which included deferring payments and temporarily suspending surcharges for late payments. A new temporary licence to allow aerobics and dance instructors to livestream their classes during lockdown was introduced and was later extended to the end of the year and then into 2021.

Following a period in which many staff from the joint venture were placed on furlough, there was then a focus on issuing invoices and generating new business, which included the creation of a dedicated in-house telesales team and a national marketing campaign called "Restore the Rhythm". However, a number of the licensed businesses which reopened in June 2020 after lockdown restrictions eased had to close again in November 2020 during a second lockdown and for a third time in December 2020, causing further severe pressure on public performance revenue.

## Broadcast licensing

Broadcast and online licensing reduced by 3.8% year-on-year on 2020 to £82.3 million, a strong result despite the challenges arising from the impact of COVID-19.

A core focus of PPL's activities in the first half of the year was to provide support to its licensees where it was needed, including the development of tariffs to

help support new hospital radio services and short-term radio services set up to serve their local area in the immediate aftermath of lockdown.

PPL's commercial radio income fell during the year, as the fees payable are determined by a percentage of each station's advertising revenue. In the first few months of lockdown from March 2020, the radio advertising industry was impacted by the resultant economic downturn. Whilst radio incomes rallied in the second half of the year, overall, the result was a year-on-year drop in income for PPL from this sector.

PPL's television broadcast income grew by a small margin in 2020. Much of this income came from existing multi-year deals with broadcasters such as the BBC, Sky and ITV. Outside of the major broadcasters, a number of new deals were agreed, including with Channel 5, Columbia Pictures, BT Sport, S4C, Fox and NHK. The short-term outlook for TV therefore remained positive with more people turning to TV for entertainment while staying at home during the various lockdowns.

Despite the pandemic, we continued our engagement with the broadcast community during the year. This included our role as a Patron of the Radio Academy, supporting The ARIAS, the Academy's annual awards event, and sponsoring the Jazz FM Awards where the 2020 PPL Lifetime Achievement Award was won by Herbie Hancock.







# International collections

## International collections

PPL had another strong year of international collections, reaching £85.9 million by the end of 2020.

This was down just 0.9% on 2019's record numbers and represented a solid year for performer collections. The stability of international revenue offset some of the reductions experienced in PPL's other revenue streams as more than 63,000 performers and recording rightsholders were allocated international revenue during the year from the use of their recorded music around the world. In total, revenue was collected from 65 different CMOs with notable payments received from GVL (Germany), SPEDIDAM (France), SoundExchange (USA) and SENA (Netherlands).

PPL's network of agreements with international CMOs surpassed 100 during the year. New performer agreements were signed with AIE to distribute monies for PANAIE (Panama) and to extend a bilateral agreement to collect for 'Making Available' remuneration in Spain. By the end of 2020 PPL had 105 international agreements with CMOs around the world.

## Supporting CMOs internationally via Business Services

Business Services is an important part of PPL's business in which we make available at cost our industry-leading assets of sophisticated technology, in-depth neighbouring rights knowledge and extensive data expertise to other CMOs around the world.

During 2020 PPL supported the delivery of four distributions to the CMOs PPI (Ireland) and Audiogest (Portugal), and provided support services to AGATA (Lithuania), EFU (Estonia), PPM (Malaysia) and Swissperform (Switzerland). This helped them make quicker, more accurate and complete distributions to their members.

There was a continued focus on introducing service improvements on behalf of these CMOs during the year and this included the roll-out of PPL's online Register Repertoire Portal to EFU and PPI. This has allowed the CMOs and their members to have greater control over their repertoire data, resulting in increased accuracy.



**Total international collections**  
£85.9 million

**Germany**

£27.8m

**USA**

£14.6m

**Others**

£14.5m

**France**

£10.2m

**Netherlands**

£5.2m

**Italy**

£3.4m

**Belgium**

£3.3m

**Spain**

£2.8m

**Denmark**

£2.5m

**Japan**

£1.6m

# Delivering more for members



## Record number of payments

Across 2020 nearly 122,000 performers and around 12,500 recording rightsholders received at least one payment from PPL, a positive increase from the previous record of payments to more than 108,000 performers and over 11,000 recording rightsholders the year before. PPL's December 2020 distribution saw us pay more than 100,000 performers and rightsholders - the first time that this had been achieved in a single distribution.

## Delivering for members, while working remotely

Despite working from home for much of 2020, the Member Services Operations Team continued to support PPL's tens of thousands of members. During the year, they responded to more than 40,000 member queries either via phone, email or through the myPPL online member portal.

## Thousands entrust PPL with their international collections

PPL's leading international collection service has mandates from tens of thousands of performers and recording rightsholders to collect monies for the use of their recorded music overseas. Despite the growing competition in this sector, we have an excellent track record of maintaining and growing our roster of international mandates for performers. In 2020 this included signing performers such as Blossoms, George Ezra and Sigala.

George Ezra







Camilla George



Lava La Rue



Juice Menace



Talk Show



Robocobra Quartet



Fatherson

## Backing new talent with PRS Foundation

PPL continued to support new and emerging talent through our close collaboration with PRS Foundation and, at the start of 2020, became the headline sponsor of the Foundation's flagship fund. During the year 55 music creators from across the UK received financial support from the rebranded PPL Momentum Music Fund, while we also retained our support for the Foundation's International Showcase Fund, despite the lockdown halting live performances and touring.





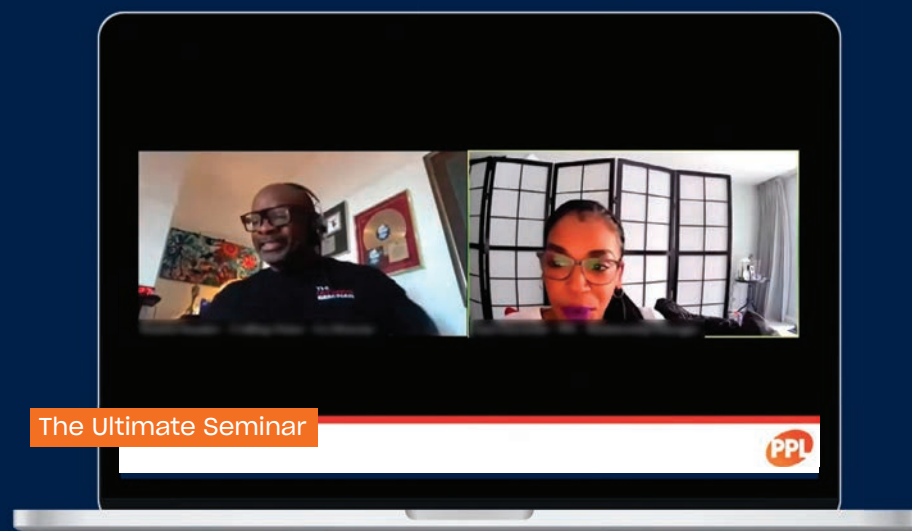
# Outreach events went virtual following lockdown

PPL attended, hosted or sponsored 128 events in 2020, many of which were held online due to the ongoing impact of the pandemic.

While some physical events occurred in the first few months of last year, including PPL welcoming more than 100 people from overseas CMOs to London for a week-long conference for SCAPR, the umbrella organisation for performer CMOs, in March we successfully moved our events online following the start of the first national lockdown.

A number of PPL in Session events took place virtually to educate members and the wider music industry on a range of topics such as understanding payments and what new members need to know about PPL. We continued our backing of events and awards across the nations and regions, which included support for the Scottish Album of the Year, Wide Days, Sound of Belfast, the NI Music Prize and Focus Wales. In addition to this, we supported Folk Expo, the Gramophone Awards, The Ultimate Seminar and Girls I Rate's #MENTORME programme, which aims to educate and support female creatives aged 16-30 through a series of masterclasses and sessions.

We also worked closely with a series of industry partners, including co-presenting a day at the Radio Academy Festival and co-sponsoring the Student Radio Awards with *PRS for Music*. Additionally, we co-hosted or presented member events with AIM, the Featured Artists Coalition, the Ivors Academy, the Music Managers Forum, the Music Publishers Association and the Musicians' Union.



British Music Embassy  
Sessions - Liz Lawrence





# Providing support during the pandemic

In a year when some members' other revenue sources were reduced or disappeared completely because of the pandemic, PPL made an advance payment of £23.9 million to more than 15,000 performers and recording rightsholders at the end of April 2020 to bridge the gap between the scheduled March and June payments. During 2020, we also contributed £1.4 million to hardship funds administered by AIM, BPI, Help Musicians, the Music Managers Forum, the Musician' Union and Stagehand. PPL's support for some of these funds is detailed below.

## Association of Independent Music (AIM)

PPPL pledged £150,000 to the AIM COVID-19 Crisis Fund to support self-employed contractors and freelancers, including tour managers, roadies, publicists, stylists and mixing engineers. The Fund made available up to £1,000 to individuals to cover lost income from cancelled projects as a result of the pandemic.

## BPI

PPL contributed £100,000 as part of a series of donations made by the UK's recorded music sector to the BPI Coronavirus Financial Hardship Fund to support Help Musicians, other musicians' wellbeing charities and the grassroots live sector.

## Help Musicians

PPL donated £500,000 to Help Musicians' Coronavirus Financial Hardship Fund, which was set up in the wake of the pandemic to help self-employed musicians who did not qualify for the government Self-Employment Support Scheme as well as other unemployed musicians experiencing significant financial hardship.

## Music Managers Forum (MMF)

PPL made a £150,000 donation in 2020 to the MMF's ReBuild Fund, which was launched to support UK-based artist managers whose income had been affected by COVID-19. Administered by Help Musicians, the Fund provided grants of up to £3,000 to managers who had a demonstrable track record of building artist careers, had suffered significant income losses since March 2020, were unable to access Government support packages and were an existing MMF member.

## Musicians' Union

PPL made donations totalling £400,000 to the Musicians' Union Hardship Fund, which was set up to help musicians experiencing genuine and pressing financial hardship due to the pandemic.

## Stagehand

PPL donated £100,000 to Stagehand's COVID-19 Crew Relief Fund to support live production workers and businesses unable to work because of the pandemic. Stagehand was founded in 1998 by the Production Services Association and is the original live event production industry's welfare and benevolent fund.

# Performer feedback



▶ Thank you very much for the payment. Every time we receive some payment we think of your exceptional kind help and we thank you. ●

▶ Thank you once again for your work on this. The funds arrived and are quite significant. In these days of lockdowns and lockouts it is very welcome. ●

▶ The work you are doing is life changing and I am really grateful! ●

▶ Thank you for my recent distribution payment received. It is much appreciated how PPL is managing to keep working efficiently throughout the current situation. ●

▶ Nice to get a useful amount of money in these difficult times.

▶ I can see the transfer on my French bank account. It is very good news and I wish to thank you for the huge job you've made. ●

▶ Congratulations Peter Leathem and PPL. Every penny counts for musicians right now and this is a lot of pennies. ●

▶ More great work from PPL in ensuring money gets out to the music community. ●

▶ Once again there are very happy musicians all over the world thanks to PPL. ●



# Driven by data

PPL was at the forefront of a series of data initiatives throughout 2020 to maximise revenue for members, enhance service levels and improve the quality and accuracy of data across the industry. There are now details of more than 20 million recordings in the PPL Repertoire Database, which is growing by tens of thousands of recordings each week.

## **RDx successfully launched**

In 2020, Repertoire Data Exchange (RDx), a centralised industry data exchange service launched by IFPI and WIN and built and run on their behalf by PPL, became fully operational. Providing a single point where recording rightsholders and rightsholder CMOs can submit and access authoritative recording data, RDx will help to improve the timeliness, accuracy and efficiency of CMOs' revenue distributions to performers and recording rightsholders worldwide. RDx welcomed its first data sources during the year with Universal Music, Sony Music and Beggars all successfully submitting their sound recording data via the service.

## **Leading efforts to improve the exchange of industry data**

PPL is playing a leading role in developing the Virtual Recordings Database (VRDB), an ongoing ambitious project to deliver a more efficient way to exchange recording and performer data between performer CMOs. PPL and our international colleagues formed

a VRDB Adoption Working Group with the aim to centralise, monitor and support key business change activities to help CMOs move performer claims over to the VRDB, which is run by SCAPR, the umbrella organisation for international performer CMOs.

## **Improving the links between recording and musical works data**

PPL worked with *PRS for Music* to introduce a new feature in the "Search Works" section of the PRS member portal. This enables anyone viewing the details of an individual work in the PRS member portal to access a new tab called "PPL Registrations", which lists all the recordings in the PPL database to which it is linked. This collaboration was part of ongoing efforts to improve the linking of sound recording and musical works data between the PPL and PRS databases.



# Developing our people



## Developing our people

PPL's dedicated and talented staff are at the heart of everything that we do. We are committed to ensuring that our employees are engaged, that we hire, develop and promote the best people, and that our talent pool is as wide and diverse as possible.

### Supporting staff working remotely

A number of initiatives were introduced to support staff working remotely because of the pandemic, including strengthening our IT infrastructure with more layers of security, giving each employee a Desk Assessment to ensure they are working in a safe and healthy way, updating our Flexible Working Policy and providing wellbeing communications and regular video updates and Q&A sessions from the CEO.

### Our commitment to the environment

We recognise our global operations have an environmental impact and we are committed to monitoring and reducing our emissions each year. More information can be found at [ppluk.com](https://ppluk.com).

### Providing a COVID-secure office environment

During the period last year when lockdown restrictions were relaxed, a socially distanced workspace was created in the PPL office so staff could return if they desired. This was part of a series of measures implemented to ensure a COVID-secure working environment. Measures were also put in place when all employees returned to the office in September this year. Health & Safety considerations were at the forefront of this, highlighted by a number of changes to the look and running of the office to make it a safe place to work.



# Developing our people

## Equity, diversity and inclusion

Equity, diversity and inclusion (EDI) has long been an area of focus for PPL. However, on 2 June 2020, we stood with the music industry to observe Blackout Tuesday, a collective action to protest against racism and police brutality. We also published our response to an open letter to the UK music industry from the Black Music Coalition, setting out our commitment to do more and to do better to drive further change on EDI matters both within PPL and the wider music industry. Some of the steps we took last year are summarised below and we have made further progress with our EDI agenda in 2021.

## UK Music's Ten Point Plan

PPL signed up to the Ten Point Plan established by UK Music's Diversity Taskforce and unveiled in October 2020. The plan aligns evidence and metrics to strategic actions to help increase diversity and boost inclusion at the UK music industry's trade bodies that make up UK Music, including PPL. The ten points include the implementation of a programme to boost diversity in middle and senior management, and to increase diversity on UK Music members' boards.

## Diversity Forum

In June 2020 PPL launched an internal Diversity Forum to drive ideas, deliver feedback and provide wider

support to bring about positive change regarding EDI across PPL. Its role includes reviewing, scrutinising and developing PPL's policies, processes, initiatives and partnerships. The Forum comprises 28 employees from across the company and its output has included work on the creation of a Diversity Hub for staff to share resources and information to support the education of staff on EDI matters. A scheme was also introduced whereby each staff member can receive a gift card/voucher to the value of £20 each year to purchase EDI educational materials.

## Gender pay gap reporting

Although we are not legally obliged to publish our gender pay gap statistics because we are below the threshold of having at least 250 full-time employees, we once again voluntarily released our figures and these were made available on the company website.

## Black History Month

The Diversity Forum collaborated on a programme of events marking Black History Month in October 2020 with the aim of educating employees on diversity issues, cultural customs and history. Staff and industry professionals also shared their favourite works of culture by Black creators and every Friday during the month, listening parties were held to listen to and discuss albums by Black artists.

## Recruitment process reviewed

We reviewed our approach to recruitment, to explore the use of anonymous CVs and investigate alternative "CV free" recruitment initiatives with the aim of minimising the impact of unconscious bias in the recruitment process. We also began a process of reviewing our programme of EDI training, including specific training on unconscious bias.

## Working with a range of charities

PPL worked with charities focused on the development of young people and their access to the music industry. This included a collaboration with The Cat's Mother to support the career paths of aspiring women aged 18 to 25 from low-income backgrounds. We also continued to work with charities and initiatives including Girls I Rate, Small Green Shoots and The Ultimate Seminar to support the development of future industry professionals from a diverse range of backgrounds.



# Executive Management Team



**John Smith**  
Chair



**Peter Leathem**  
Chief Executive Officer



**Christian Barton**  
Chief Financial Officer



**Jez Bell**  
Chief Licensing Officer



**Mark Douglas**  
Chief Information Officer



**Christine Geissmar**  
Chief Operating Officer



**David Harmsworth**  
General Counsel



**Sarah Mitchell**  
Director of Membership &  
Communications



**Laurence Oxenbury**  
Director of International



**Kate Reilly**  
Chief People Officer



# Our thanks to all contributors to this year's Annual Performer Review.

## Photography:

### Page 25

BME Sessions - Liz Lawrence (Photo credit: Thomas Jackson)

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# ▶ **STANDING UP FOR MUSIC RIGHTS** ●

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