

 **ANNUAL  
REVIEW**   
2021

**Standing up  
for music rights**



# ▶ ANNUAL REVIEW ● 2021

Founded in 1934, PPL is the UK music industry's collective management organisation (CMO) for performers and record companies. We license recorded music in the UK when it is played in public (shops, bars, nightclubs, offices etc.) or broadcast (BBC, commercial radio, commercial TV etc.) and ensure that revenue flows 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 globally renowned artists. PPL's public performance licensing is carried out on PPL's behalf by PPL PRS Ltd, the joint venture between PPL and PRS for Music.

We also collect performance rights internationally when music is played overseas in public and used on TV, radio and some online streaming services, as well as for private copying. International royalties are an increasingly important revenue stream for performers and recording rightsholders.

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# 2021 in numbers



**£72.1 million**

Public performance and dubbing revenue

**£94.0 million**

International revenue

**£86.7 million**

Broadcast and online revenue

**2,614**

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

**884 billion**

Seconds of airplay reported and processed

**105**

International Agreements

**146,495**

Performers and recording rightsholders paid

**£217.5 million**

Net Distributable Revenue

**12.9%**

Cost-to-income ratio



# CHAIR'S STATEMENT

"WE WERE ABLE TO PAY OUT TO MORE PERFORMERS AND RECORDING RIGHTSHOLDERS THAN EVER BEFORE - £228.7 MILLION WAS PAID TO 146,500 DIRECT OR INDIRECT MEMBERS. THIS SHOWS THE ROBUSTNESS OF PPL'S OPERATIONS AND ITS DRIVE TO MAXIMISE NEIGHBOURING RIGHTS INCOME"



## John Smith Chair's Statement

2020 was an incredibly tough year for many in the music industry, with the pandemic devastating the income of musicians and industry professionals.

It is therefore with great pleasure that I can welcome PPL's strong recovery in 2021, continuing its fantastic work in difficult market conditions to deliver hundreds of millions of pounds in royalties to our members.

While we have yet to return to pre-COVID-19 levels of revenue, we were able to pay out £228.7 million to 146,500 performers and recording rightsholders - more than ever before. This shows the robustness of PPL's operations and its drive to maximise neighbouring rights income.

2021 also saw the industry come back together, in-person. Concerts, festivals, nightclubs and other music venues returned, at first slowly and with protective restrictions, as did some conferences, awards and other opportunities to meet fellow musicians and professionals. By the end of the year PPL was supporting

and attending events across England, Northern Ireland, Scotland and Wales, once again meeting its members to ensure we are representing their rights as best as we can. It has been delightful to be able to meet you in person again and share in the joy of music.

However, the music industry's return to full capacity has not been without difficulties. Brexit has created a tough environment for musicians to operate in as the costs of touring in Europe increase. The impacts of COVID-19 are still being felt by many as they work to recover lost income. And the DCMS Committee inquiry into the economics of music streaming has provided a constant backdrop of important questions about the future of our industry. Through all of this PPL has stood tall, lobbying for the UK music industry to be at the centre of the UK's economic recovery and for our members to be fairly paid for their work.

This work on behalf of performers and recording rightsholders extends to PPL's wide-ranging charitable support in 2021. PPL has donated or provided in-kind support to a wealth of organisations driving positive change in music, from helping young people forge careers in the creative industries through to funding the development of emerging UK artistic talent. Supporting the mental and physical health of

performing artists is also a core part of PPL's charitable efforts, helping them build long and fulfilling careers free of ill health caused by their profession. Of particular note was the £100,000 PPL provided to Help Musicians' Music Minds Matter mental health line, allowing it to scale up and provide a crucial, expanded resource for those in the music industry who need it. This support is provided via the British Association for Performing Arts Medicine (BAPAM), of which PPL's Chief Executive Officer Peter Leatham is Chair.

This was all achieved in addition to the day-to-day work of PPL - collecting and distributing neighbouring rights royalties. It makes me extremely proud to know that the organisation of which I am Chair is able to contribute so much to the UK music industry. It is only possible thanks to the efforts of PPL's passionate staff, who are led by a driven Executive Management Team and advised by a highly experienced Board. I would like to thank them for their excellent work in 2021 and I look forward to our industry's continued recovery in 2022.

*John Smith*

John F Smith OBE  
CHAIR



# CHIEF EXECUTIVE OFFICER'S STATEMENT

"I AM VERY PROUD THAT, DURING SUCH A TOUGH TIME FOR OUR MEMBERS, ALL THREE OF PPL'S REVENUE STREAMS HAVE GROWN. THIS IS POSSIBLE THANKS TO OUR MARKET-LEADING OPERATION AND I WOULD LIKE TO THANK EVERYONE AT PPL AND PPL PRS LTD FOR THEIR CONTRIBUTIONS."



## Peter Leathem Chief Executive Officer's statement

2021 was another tough year, but ultimately a rewarding one as PPL worked hard to deliver for performers and recording rightsholders while also supporting our licensees.

I am delighted to say that in 2021 PPL's total revenue was £252.8 million, an increase of £27.1 million (12%) on 2020 revenue. This is PPL's second highest annual revenue total. To deliver such a strong result is a testament to the strength of PPL's business - our staff, our technology, and our relationships and partnerships around the industry.

In particular we saw our international revenue reach a new annual high of £94.0 million, an increase of £8.1 million (9.4%) on 2020. PPL is the global leader in neighbouring rights, collecting significantly more international neighbouring rights revenue than anyone else. We represent tens of thousands of performers and recording rightsholders internationally, from emerging artists to some of the most renowned stars in the world, who trust our pioneering data, close industry relationships, extensive international network and expert knowledge to deliver an important source of income.

Public performance and dubbing income also made a good recovery from the impact of COVID-19 lockdowns, growing by £14.6 million (25.4%) to £72.1 million compared to

2020, as businesses gradually started to open up as we came out of lockdown during 2021. We now conduct our public performance licensing via PPL PRS Ltd, our public performance licensing joint venture with PRS for Music, and I was delighted with the level of collaboration achieved between PPL, PRS for Music and PPL PRS Ltd which assisted us to grow our public performance revenue in 2021. Revenue from broadcast and online licensing increased by £4.4 million (5.3%) to £86.7 million compared to 2020. Our long-term deals with major broadcasters have ensured a strong, steady income for our members whilst licensing of new online platforms, such as catch-up radio apps, delivers new revenue streams for our members.

The revenue growth PPL has achieved in 2021 is possible thanks to a number of factors. Our technology allows the processing of millions of lines of rights data and billions of recording uses, and we receive 45,000 new recording details each week into our repertoire database. This infrastructure is underpinned by our staff, one of the most knowledgeable and expert teams in the music rights and royalties business. I hope you will join me in saying thank you to them for the work they do on our members' behalf.

I also want to touch on the work PPL has undertaken in the equity, diversity and inclusion (EDI) space. PPL was a founding member of the UK Music Diversity Taskforce and, more recently, has supported the

development of UK Music's Ten Point Plan to help increase diversity and boost inclusion. In 2021 PPL undertook a significant number of initiatives to support positive change both internally and in the wider industry. We have updated our recruitment practices and training materials, established a programme to increase diversity in middle and senior management, and supported Women in CTRL's 'Seat at the Table' report, pushing for the promotion of women to the executive teams and boards of music industry trade bodies. Our internal Diversity Forum is now in its second year, providing a crucial platform through which we are educating staff on EDI matters and providing a space for open dialogue and discussion on these important issues. This is just a snapshot of the range of activity we are undertaking and supporting. There is much more to be done, but I am proud of the steps we are taking and the collective work by our industry to do better.

As the UK music industry continues to bounce back from the impacts of the pandemic, I am happy to be able to report to you, our members, such positive results and work. I hope you join me in celebrating our achievements and looking forward to our industry's continued recovery.

*Peter Leathem*

Peter Leathem  
CHIEF EXECUTIVE OFFICER



# FINANCIAL SUMMARY

## Good causes contributions 2021

In early 2021, to support the industry during ongoing lockdown restrictions, PPL contributed to COVID-19 hardship funds as it had done in 2020. A second donation was made to the MMF's ReBuild Fund to support UK-based artist managers who did not qualify for existing COVID-19 support packages. A further donation was also made to Stagehand's COVID-19 Crew Relief Fund, which supports live music and event crews whose earnings have been impacted by the pandemic.

£100,000 was also donated to Music Minds Matter, Help Musicians' 24/7 mental health support line. The line is staffed by accredited therapists who can refer musicians to deeper therapeutic support via the charity's longstanding clinical partner the British Association for Performing Arts Medicine (BAPAM), of which PPL CEO Peter Leatham serves as Chair.

## Anti-piracy and industry contributions 2021

In 2021, PPL made anti-piracy and industry contributions to AIM (£41,333), BPI (£1,748,388), IFPI (£805,874), IMPALA (£69,000) and UK Music (£542,685).

**International collections**  
£94.0 million

**Public performance and dubbing**  
£72.1 million

**Revenue collected**  
£252.8 million

**Broadcast licensing**  
£86.7 million

# PPL's revenues

**Revenue collected**  
£252.8 million

After the significant challenges experienced in 2020 due to COVID-19, PPL has seen revenues recover while not yet returning to pre-pandemic levels. Total licence fee revenue increased by £27.1 million (12%) to £252.8 million and Net Distributable Revenue increased by £24.5 million (12.7%) to £217.5 million. PPL's cost-to-income ratio dropped from 13.8% in 2020 to 12.9% in 2021, thanks to the growth in revenue combined with a focus on keeping operating costs low.

Public performance and dubbing revenue was still impacted by the pandemic. However, as restrictions eased throughout the year and businesses returned to more normal operations, public performance and

**Net Distributable Revenue**  
£217.5 million

dubbing revenue increased by £14.6 million (25.4%) to £72.1 million year-on-year.

PPL achieved its highest ever annual international revenue total, helping to offset the continued impact of the pandemic on UK revenue. Revenue increased by £8.1 million (9.4%) to £94.0 million

Broadcast and online revenue increased by £4.4 million (5.3%) to £86.7 million in 2021 thanks to confidence returning to the commercial radio sector and long-term deals with major broadcasters delivering a stable income from the use of recorded music on TV.

# 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 recorded music solutions to businesses.

**Broadcast and online licensing** is the licensing of recorded music used by radio stations, TV channels and some online services.

## Public performance and dubbing

Public performance and dubbing revenue increased by £14.6 million (25.4%) in 2021 to £72.1 million as pandemic-related restrictions eased, allowing many licensees to trade more freely after severe disruption in 2020. However, the pandemic still impacted revenue in 2021 due to COVID-19 related business closures. PPL has yet to return to pre-pandemic revenue levels, despite the success PPL PRS Ltd had in 2021.

PPL PRS Ltd undertook a significant programme of operational and system changes to help it deliver a good service to its licensees during 2021. These changes meant PPL PRS Ltd could effectively handle an increase in queries from licensees regarding lockdown-related closures and ensure no business was charged for the periods when they forced to close due to COVID-19. These changes were carried out successfully while all business operations - customer engagement, training, recruitment

etc - had to be carried out remotely for a significant part of the year due to Government guidance advising staff work from home.

## Broadcast and online licensing

Broadcast and online licensing revenue increased by £4.4 million (5.3%) to £86.7 million, reflecting a recovery in UK broadcast and online revenue after a challenging 2020.

This was especially notable for commercial radio stations, whose licence fees are calculated by taking a share of each radio station's revenues. Commercial radio licence fee revenue increased by 21% year-on-year as the advertising market recovered throughout 2021. Commercial radio stations are also increasingly moving into the online space, with a new linear webcast licence being agreed with Global, PPL's biggest commercial radio licensee, to cover its online-only radio services available via the Global Player app. PPL also agreed a

new licence with Bauer Media Audio for its new subscription radio service, which provides ad-free simulcasts of four of its brands alongside online-only webcast services and previously broadcast programming.

PPL's revenue from television licensing has remained relatively stable throughout the pandemic thanks to the multi-year deals it has in place with major broadcasters such as the BBC and Sky. New deals were agreed in 2021 with Channel 5, MTV, UKTV and Fremantle, and overall PPL's television revenue grew by 3% year-on-year.

PPL continued to work hard to ensure it is appropriately licensing new services and platforms that use recorded music. In 2021, PPL signed a multi-territory linear livestreaming deal with Mixcloud for its audio-visual service, Mixcloud Live, covering livestreams in the UK and six other European territories. Additionally, a further pan-territorial deal was signed for the Sonos Radio service, a 34-channel linear webcast service delivered to Sonos speakers and hardware.



# INTERNATIONAL REVENUE



## International revenue

PPL collected a record £94.0 million in 2021, up by £8.1 million (9.4%) on 2020's revenues.

2021's revenue represented the highest annual return of international monies for performers and the third highest for recording rightsholder members. Much like last year, the strong performance of international revenue has helped to offset the pandemic's impacts on PPL's public performance income.

This record amount is a result of a number of factors. We have continued to work on improving recording metadata and the identification of recording usage, which has helped us claim and collect more revenue. We have worked closely with other CMOs to do this, notably using the Virtual Recording Database (VRDB) of performer CMO association SCAPR to drive performer royalty revenue. We are also home to leading neighbouring rights experts who use their knowledge and relationships with CMOs around the world to proactively claim and collect royalties. 2021 also saw the release of one-off back payments relating to previous years' usage, adding to the overall total.

The number of agreements which PPL has with other CMOs around the world stands at 105. In 2021 a bilateral agreement was signed with Indonesian recording rightsholder CMO Selmi, while a unilateral agreement was reached with the Indian performer CMO ISRA.

### Supporting CMOs internationally via Business Services

PPL's Business Services offering allows other CMOs around the world to use our pioneering technology, extensive data expertise and in-depth neighbouring rights knowledge for support in distributing royalties accurately and in full to performers and recording rightsholders.

Across 2021 PPL successfully delivered four distributions to Audiogest (Portugal) and PPI (Ireland) while continuing to provide support services to AGATA (Lithuania), EFU (Estonia), PPM (Malaysia) and Swissperform (Switzerland).

PPL entered into a new partnership with JAMMS to collect international revenues on behalf of the Jamaican society's members across all the major music markets as well as in a number of other territories, including Australia, India, South Africa and South Korea.





# DELIVERING MORE FOR MEMBERS



## Delivering more for members

### Record number of payments

In 2021 146,500 performers and recording rightsholders received at least one payment from PPL, the highest annual total to date. This is an increase of 9% on 2020, where just under 135,000 received a payment. This result reflects our growing membership as well as the important technological and operational investments made by PPL and the neighbouring rights industry over the last decade.

### Delivering for members, while working remotely

The Member Services Operations team continued to assist PPL's tens of thousands of members in 2021. While working from both the home and the office 54,980 member queries were handled via phone, email or myPPL.

### Tens of thousands entrust PPL with their international revenue

PPL is the world's leading administrator of international neighbouring rights royalties, collecting more than any other organisation or agent. Tens of thousands of performers and recording rightsholders trust PPL to collect their royalties - in 2021 £77.2 million was paid out to 58,500 performers and recording rightsholders for the use of their recorded music overseas. We continued our excellent track record of maintaining and growing our roster of international mandates. We represent performers ranging from eight-times Grammy Award winner Anderson .Paak, to Rising Star BRIT Award winner Holly Humberstone and ABBA member Björn Ulvaeus.





18

Anna B Savage



Deep Tan



Nia Wyn

Chantelle Lee



Mysie

19

# Developing new talent with PRS Foundation

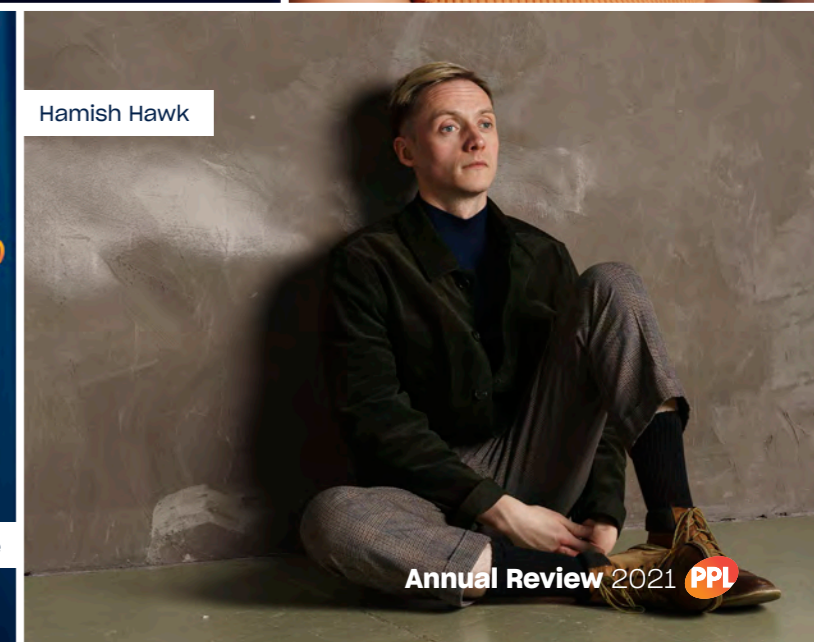
Since November 2016 PPL has been a close partner of PRS Foundation, the UK's leading charitable funder of new music and talent development. In 2021 the PPL Momentum Music Fund, of which PPL is the headline funder, supported 45 music creators with funding of between £5,000 and £15,000 to reach the next level of their career. Additionally, Black Country, New Road, Floating Points, Hannah Peel and Nubya Garcia, who had previously been awarded grants through the Fund, were shortlisted for the 2021 Hyundai Mercury Prize. PPL continued to support PRS Foundation's International Showcase Fund and began supporting its Talent Development Partner Network.



Baba Ali



Big Joanie



Hamish Hawk





## In-person events return

PPL attended, hosted or sponsored 145 events in 2021, of which 40 were able to take place in-person. The first of these was the BRIT Awards, held in May at The O2 in London as part of the Government's Events Research Programme to trial audiences at events with no social distancing. This was the first in-person event with a PPL presence since the beginning of the pandemic.

As COVID-19 restrictions eased a number of events which PPL regularly supports across the nations and regions took place, including the Scottish Album of the Year Award, Sound of Belfast, the Northern Ireland Music Prize, FOCUS Wales and the Welsh Music Prize. PPL also continued to engage with individuals and organisations across a diverse range of genres and backgrounds, including AmericanaFest UK, Folk Expo, Girls I Rate and the Gramophone Awards. We also continued to collaborate with partners across the industry, including UK Music and its member organisations: AIM, the BPI, Featured Artists Coalition, The Ivors Academy, the Music Managers Forum, the Music Producers Guild, the Music Publishers Association and the Musicians' Union. PPL supported a number of events in partnership with *PRS for Music*, including the ARIAS and Jazz FM Awards.

We continued to hold PPL In Session events virtually to educate members and the wider music industry on our work. These included specific sessions for the Musicians' Union, Liverpool Institute for Performing Arts, The Ultimate Seminar and Leeds Beckett University.



## Representing your rights

Where appropriate, PPL engages with Government - both directly and through PPL's active involvement in the work of UK Music and the British Copyright Council - on political, legal and regulatory issues of relevance to performers and recording rightsholders. Our key areas of focus for this public affairs activity in 2021 are summarised below.

### Brexit

With the UK now outside the EU, there is an opportunity for it to pursue its own international trade agenda. As part of the music industry's lobbying efforts concerning the UK's pipeline of international trade deals, PPL has highlighted the value to the UK of seeking to ensure that sound recordings and performances are properly protected by robust copyright laws overseas. We have seen some progress, with a new Free Trade Agreement reached between the UK and New Zealand including a commitment by the New Zealand government to extend copyright term by 20 years for performers and recording rightsholders. This followed new post-Brexit deals between the UK and Australia and Japan. Australia has committed to discuss measures to ensure adequate remuneration for performers and recording rightsholders when their music is broadcast or communicated to the public, while Japan has agreed to explore public performance rights for sound recordings.

PPL also supported the broader music industry call for action to address the adverse impact Brexit has had on touring in Europe, such as the challenges presented for securing work permits and transporting instruments.

### Other public affairs activity

Parliament's Digital, Culture, Media and Sport Committee undertook an inquiry into the economics of music streaming, calling various organisations and individuals from the music business to give evidence. This included PPL CEO Peter Leatham, who gave evidence on PPL's role in paying performers and recording rightsholders and insights into the current economics of the recorded music industry. The UK Government published its own response to the inquiry in Q3 2021, setting out a plan of action and convening various working groups to which PPL is inputting.

PPL also contributed to Government consultations on the future ownership and structure of Channel 4 (citing the diversity of recorded music use by the broadcaster) and - offering a music industry viewpoint alongside others in the industry - on how copyright law should deal with the issues raised by artificial intelligence technologies.





# DRIVEN BY DATA

## Driven by data

PPL is a pioneer of recorded music data management, working on internal and cross-industry initiatives that have helped to maximise our members' revenue, as well as improve the quality and accuracy of data across the recorded music ecosystem. PPL's Repertoire Database now holds details of more than 20 million recordings.

### Leading efforts to improve the collection and exchange of industry data

PPL launched a collaboration with leading music preservation and archiving company VEVA Sound's new file and data-sharing platform VEVA Collect. The joint initiative will make it easier for performers to be properly credited on recordings and to receive the payments they are entitled to. PPL was the first verification partner for the platform and it follows our partnerships with Creative Passport, Session and Sound Credit on similar authentication processes.

PPL also announced its support for Credits Due, a new campaign which aims to guarantee complete and accurate song metadata is attached to all recordings at the point of creation. Credits Due is an

open initiative established by The Ivors Academy and the Music Rights Awareness Foundation and was launched at the 2021 Ivor Novello Awards by Björn Ulvaeus, founder of the Music Rights Awareness Foundation and member of ABBA.

PPL continued to operate and develop the IFPI and WIN-led RDx project, a centralised industry data exchange service. We also worked to expand VRDB, a virtual recordings database operated by umbrella performer CMO body SCAPR. These projects are helping to improve the efficiency of royalty flows worldwide.

### Improving internal data management

PPL progressed with its Usage Hub project, a significant internal initiative that will standardise the management

of recording usage data received from licensees. Usage Hub will allow recording usage data to be processed more efficiently and is built on the latest cloud technologies, thus ensuring it is a cost-effective solution.

### Data volumes provided to PPL increased by 32%

During 2021, more than 222 million lines of rights data were provided to PPL by recording rightsholders and CMOs, up from 168 million lines the year before. The data is used by us to provide business services to other CMOs and to make claims for recording rightsholders we have been mandated to collect for internationally.

# DEVELOPING OUR PEOPLE



## Developing our people

PPL pursues a culture of success, where our dedicated and talented staff are at the heart of everything we do. We are committed to ensuring employees are engaged, and that we hire, develop and promote the best people from as wide and diverse a pool as possible.

### Improving Finance and HR capabilities

In March PPL launched its new Finance and HR system Workday, which replaced the company's legacy systems. It marked a significant step towards transforming our Finance and HR capabilities and was rolled out on schedule and within budget despite staff working remotely.

### A focus on wellbeing and career development

We undertook a reorganisation of our HR department to provide an increased focus on wellbeing initiatives, career and development conversations, and identifying and recruiting talent. The new focus on wellbeing also included the introduction of Mental Health First Aiders, with fourteen employees receiving training for this role. They now serve as points of contact in the workplace for anyone who is experiencing mental health challenges or emotional distress.

### Supporting the industry

PPL provides important external HR support to three music industry partner organisations: the Musicians' Union, the Royal Society of Musicians and the British Association for Performing Arts Medicine (BAPAM). It also provides IT support to UK Music, alongside guidance and input on equity, diversity and inclusion matters.



# Equity, diversity and inclusion

Equity, diversity and inclusion (EDI) is a key priority for PPL, being a founding member of UK Music's Diversity Taskforce. In 2021 we rolled out a number of policies and initiatives to deliver our long-term strategy of addressing EDI issues both within the company and the wider music industry.

## Moving the dial on diversity

After the establishment of UK Music's Ten Point Plan in October 2020, PPL has worked hard to deliver on our obligations as laid out in the plan. We are updating our recruitment practices and training materials, working to increase diversity in middle and senior management, and continuing to look at ways to achieve greater diversity in the make-up of our boards. In 2021 PPL also worked with Small Green Shoots, The Cat's Mother and MOBO's MOBOLISE platform to support young people in difficult life circumstances, young women, and those from the Black community to develop careers in the creative industries.

## Giving women a Seat at the Table

In 2021 PPL worked closely with Women in CTRL on the second edition of its 'Seat at the Table' report, which looked at the demographic make-up of 12 music industry trade body boards, including PPL. PPL supported the announcement of the report on social media and in the press, and also co-organised and co-hosted a series of panel sessions which aimed to help women put themselves forward and attain board-level roles in the industry.

## Diversity Forum

PPL's internal Diversity Forum marked its first anniversary in July with a company-wide online session which highlighted the work of Forum members and its plans for the future. A number of initiatives and activities came out of the Forum during the year, including work on an EDI Hub for staff, the launch of an internal EDI newsletter, giving staff the option to add their preferred pronouns to their email signature, and the company marking the first anniversary of the death in the US of George Floyd.

## Positive change at PPL

A series of 'hacking' workshops for staff were hosted with Utopia, an award-winning culture change business that helps companies create inclusive, healthy and entrepreneurial workplaces. The first of these sessions took place in October during Black British History Month.

PPL supported three work placement programmes during the year by welcoming interns from DeMontfort University and the disabled charity Leonard Cheshire via its Change 100 internship scheme.

We continued to share both our Ethnicity Pay Gap and Gender Pay Gap figures, even though PPL is not mandated by law to make them available.

## Our Charity of the Year: **British Heart Foundation**

In 2001 we introduced a Charity of the Year, which is nominated and voted on by our employees. Since 2008, we have raised around £150,000 for a number of charities, including Cancer Research, Dementia UK, Great Ormond Street Hospital, Macmillan Cancer Support, MIND, Shelter UK, Teenage Cancer Trust, Thames21 and Whizz-Kidz, through diverse activities including marathons, skydives, bake sales and internal raffles.

PPL's 2021 Charity of the Year was the British Heart Foundation. PPL supported the charity in 2020 and, due to pandemic disruption, decided to continue its support into 2021 so that the company could raise further sums for the charity. The BHF's vision is to work towards a world free from the fear of heart and circulatory diseases. To achieve this, it raises money to research cures and treatments.



# Supporting charitable causes

We are proud of our ongoing dedication to Corporate Social Responsibility (CSR). Each year we donate funds to a group of charities and support numerous projects through sponsorship. We are passionate about giving back to good causes and moving the company and our people forward.

## Action for Diversity & Development

Action for Diversity and Development is an independent empowerment body established by music and creative professionals to provide wide-ranging support and resources for those underrepresented in the UK music and creative industry.

[www.add-uk.org](http://www.add-uk.org)

## Benedetti Foundation

The Benedetti Foundation, founded by Nicola Benedetti, is a charity which aims to unite those who believe music is integral to a great education. It organises orchestral and musicianship-based workshops for young people, students, teachers and adults.

[www.benedettifoundation.org](http://www.benedettifoundation.org)

## British Association for Performing Arts Medicine

The British Association for Performing Arts Medicine (BAPAM) is a healthcare charity providing medical advice to people working and studying in the performing arts and PPL CEO Peter Leathem is its Chair. It helps individuals overcome or avoid work-related health problems and is dedicated to sharing knowledge about healthy practice.

[www.bapam.org.uk](http://www.bapam.org.uk)

## The BRIT School

The BRIT School is the leading performing and creative arts school in the UK and is completely free to attend. It is an independent school for 14 to 19-year-olds that is funded by government, but also receives extra revenues from the UK music industry. It is dedicated to education and vocational training for the performing arts, media, art and design and the technologies that make performance possible.

[www.brit.croydon.sch.uk](http://www.brit.croydon.sch.uk)

## Curve Theatre

Curve is a state-of-the-art theatre based in the heart of Leicester's Cultural Quarter. It produces, programmes and tours a bold and diverse programme alongside a mix of community engagement, artist development and learning programmes.

[www.curveonline.co.uk](http://www.curveonline.co.uk)

## The Donmar Warehouse

The Donmar Warehouse is a 251-seat, not-for-profit theatre in London's Covent Garden, led by Artistic Director Michael Longhurst and Executive Director Henry Finch. It has won more than 200 awards in its 28-year history.

[www.donmarwarehouse.com](http://www.donmarwarehouse.com)

## Help Musicians

Help Musicians is an independent UK charity for professional musicians of all genres, from starting out through to retirement, which gives extra support at times of crisis and opportunity. In 2021 PPL supported Help Musicians with the re-launch of Music Minds Matter, a dedicated mental health service which can refer musicians to therapeutic support from longstanding clinical partner BAPAM.

[www.helpmusicians.org.uk](http://www.helpmusicians.org.uk)

## Hospital Broadcasting Association

PPL makes an annual donation to the national charity that supports and promotes hospital broadcasting

in the UK. It comprises more than 170 individual broadcasting stations, representing thousands of volunteers. The stations broadcast programmes to hospital patients designed to make their lives better and aid their recovery.

[www.hbauk.com](http://www.hbauk.com)

## Music for Youth

Music for Youth is a national youth charity which provides young people aged 21 and under with free, life-changing performance and progression opportunities, irrespective of their background or musical style.

[www.mfy.org.uk](http://www.mfy.org.uk)

## Nordoff Robbins

PPL is a long-standing supporter of the UK's largest music therapy charity, which uses the power of music through its therapy services and music and health projects to enrich the lives of children and adults with life-limiting illnesses, disabilities or feelings of isolation.

[www.nordoff-robbins.org.uk](http://www.nordoff-robbins.org.uk)

## PRS Foundation

PPL is headline sponsor of PRS Foundation's PPL Momentum Music Fund and also supports its International Showcase Fund and Talent Development Partner Network. PRS Foundation is the UK's leading charitable funder of new music and talent development, enabling songwriters and composers of all backgrounds to realise their potential

and reach audiences around the world.

[www.prsfoundation.com](http://www.prsfoundation.com)

## The Radio Academy

The Radio Academy is a registered charity of the UK radio and audio industry and is dedicated to the celebration and promotion of excellence in radio and audio. PPL is a patron of the Academy as well as a key sponsor of the Radio Festival and other music-related Academy events, including The ARIAS, its annual UK radio and audio awards.

[www.radioacademy.org](http://www.radioacademy.org)

## United Development

United Development educates, empowers and creates life opportunities for young people inspired by the sounds, words and rhythms of Black music culture.

[www.udmusic.org](http://www.udmusic.org)

## The Young Musicians Symphony Orchestra

The Young Musicians Symphony Orchestra is the only full-size symphony orchestra based in London which provides orchestral training, performance experience and professional development opportunities to young UK classical musicians aged 18 to 25 who have not yet turned professional.

[www.ymsso.org.uk](http://www.ymsso.org.uk)



# Executive Management Team

**John Smith OBE** - Chair

**Peter Leathem** - Chief Executive Officer

**Chris Barton** - Chief Financial Officer

**Jez Bell** - Chief Licensing Officer

**Mark Douglas** - Chief Information Officer

**Christine Geissmar** - Chief Operating Officer

**David Harmsworth** - General Counsel

**Laurence Oxenbury** - Director of International

**Kate Reilly** - Chief Membership & People Officer

# Board of Directors

## Board of Directors

John Smith OBE (Chair), PPL

Roxanne de Bastion, Performer Director

Soriya Clayton, Demon Music Group

Jackie Davidson MBE, Performer Director

Joy Ellington, VP Records

Julian French, Universal Music Group

Rob Gruschke, Beggars Group Ltd

Nick Hartley, [PIAS]

Hannah Joseph, Performer Director

Peter Leathem, PPL

Charlotte Saxe, Warner Music UK

Rt Hon Lord Smith of Finsbury, Independent Director

Michael Smith, Sony Music Entertainment UK Ltd

Peter Stack, BMG

David Stopps, Performer Director

Peter Thoms, Performer Director

Horace Trubridge, Performer Director

## Attendees

Paul Pacifico, AIM

Geoff Taylor, BPI

## Finance & Audit Committee

The Finance & Audit Committee is tasked with reviewing PPL's revenue and costs budget prior to ratification by the PPL Board, and to monitor progress throughout the year. In addition, the role of the committee is to review internal and external audit activities, including the audit of the financial statements each year.

## Distribution Committee

The Distribution Committee's primary function is to review and approve proposed distributions of revenue to PPL members and the rules and processes underpinning them.

## Remuneration Committee

The Remuneration Committee's role is to review executive remuneration.





# PPL'S MOST PLAYED CHARTS

PPL's annual charts are compiled from music usage and airplay data from radio stations and television channels as well as public performance locations across the UK.

# 2021



# Most played tracks 2021



**01**  
**Bad Habits**  
Ed Sheeran



**06**  
**All You Ever Wanted**  
Rag'n'Bone Man



**11**  
**All I Know So Far**  
P!nk



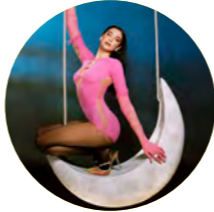
**16**  
**Get Out Of My Head**  
Shane Codd



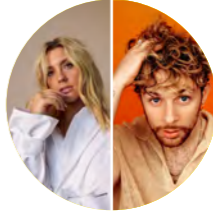
**02**  
**By Your Side**  
Calvin Harris Feat. Tom Grennan



**07**  
**Heartbreak Anthem**  
Galantis, David Guetta & Little Mix



**12**  
**Levitating**  
Dua Lipa



**17**  
**Let's Go Home Together**  
Ella Henderson & Tom Grennan



**03**  
**Little Bit Of Love**  
Tom Grennan



**08**  
**Starstruck**  
Years & Years



**13**  
**Head & Heart**  
Joel Corry (Feat. MNEK)



**18**  
**Rasputin**  
Majestic X Boney M



**04**  
**Blinding Lights**  
The Weeknd



**09**  
**Midnight Sky**  
Miley Cyrus



**14**  
**Save Your Tears**  
The Weeknd



**19**  
**Shivers**  
Ed Sheeran



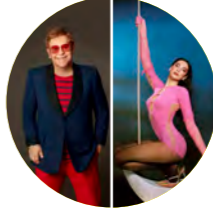
**05**  
**Higher Power**  
Coldplay



**10**  
**Bed**  
Joel Corry X Raye X David Guetta



**15**  
**Take My Breath**  
The Weeknd



**20**  
**Cold Heart (Pnau Remix)**  
Elton John & Dua Lipa

# Most played artists 2021



**01**  
**Ed Sheeran**



**06**  
**The Weeknd**



**11**  
**Anne-Marie**



**16**  
**Years & Years**



**02**  
**David Guetta**



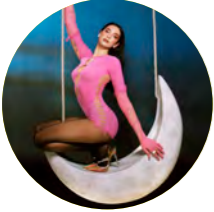
**07**  
**Justin Bieber**



**12**  
**Kylie Minogue**



**17**  
**Ariana Grande**



**03**  
**Dua Lipa**



**08**  
**Calvin Harris**



**13**  
**Maroon 5**



**18**  
**David Bowie**



**04**  
**Little Mix**



**09**  
**Taylor Swift**



**14**  
**Elton John**



**19**  
**Stevie Wonder**



**05**  
**Goldplay**



**10**  
**P!nk**



**15**  
**Clean Bandit**



**20**  
**Becky Hill**



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

**Photography:**

Ed Sheeran (P34/35/36) – Dan Martensen

David Guetta (P34/36) – Dan Reid

Raye (P34) – Jenny Brough

Coldplay (P34/36) – Photo by Dave Meyers. Art direction by Pilar Zeta

Joel Corry (P35) – Ryan Saradjola

Elton John (P35/37) – Gregg Kemp

Justin Bieber (P36) – Evan Paterakis

Kylie Minogue (P37) – Denys Dionysios

Maroon 5 (P37) – Travis-Schneider

Ariana Grande (P37) – Dave Meyers

David Bowie (P37) – Greg Gorman

**Design:**

Re:View Creative

[www.re-view.design](http://www.re-view.design)

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1 Upper James St.  
London W1F 9DE

020 7534 1000  
**ppluk.com**

