

▶ ANNUAL PERFORMER REVIEW ●

2021
2022



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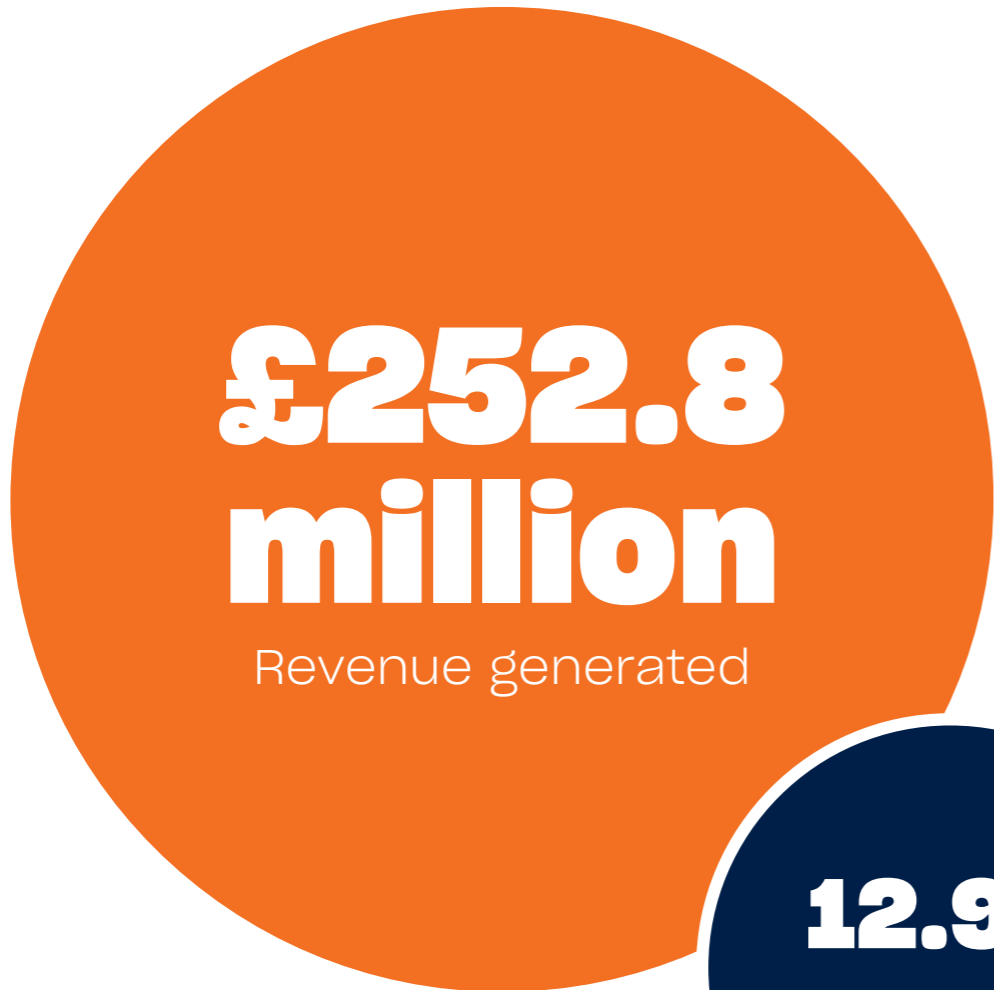
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Founded in 1934, PPL is the UK music industry's collective management organisation (CMO) for performers and record companies. We license recorded music in the UK when it is played in public (shops, bars, nightclubs, offices etc.) or broadcast (BBC, 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.

In 2021, in total, we collected £252.8 million across all of our revenue streams, while also distributing money to 146,495 performers and recording rightsholders.

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

105

International Agreements

133,291

Performers paid

884 billion

Seconds of airplay reported and processed

£217.5 million

Net Distributable Revenue

£121.7 million

Net Distributable Revenue for performers

CHAIR'S STATEMENT



“WE WERE ABLE TO MAKE AT LEAST ONE PAYMENT TO 133,291 PERFORMERS - MORE THAN EVER BEFORE. THIS SHOWS THE ROBUSTNESS OF PPL'S OPERATIONS AND ITS DRIVE TO MAXIMISE NEIGHBOURING RIGHTS INCOME.”

John F Smith OBE Chair's Statement

The last few years have been incredibly tough for many in the music industry, with the pandemic devastating the income of musicians and industry professionals and the subsequent return of live music coinciding with increasing cost.

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 make at least one payment to 133,291 performers - more than ever before. This shows the robustness of PPL's operations and its drive to maximise neighbouring rights income.

We have also seen 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 2021 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. This has continued in 2022 and it has been delightful to be able to meet you, our members, 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 and related cancellations are still being felt by many as they work to recover lost income. And the more recent economic difficulties have made it harder to turn a profit for many artists and businesses. Through all of this PPL has stood tall and will continue to strongly represent our members' rights, lobbying for the UK music industry to be at the centre of the UK's economic recovery and for performers and recording rightsholders to be fairly paid for their work.

This work on behalf of performers and recording rightsholders extends to PPL's wide-ranging charitable support. 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, which is of particularly importance to older performers. Of note is the £100,000 per year PPL is providing across 2021, 2022 and 2023 to Help Musicians' Music Minds Matter mental health line. This has allowed 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 and I look forward to PPL continuing to support our industry's continued recovery in 2022 and beyond.

John F Smith OBE
CHAIR

CHIEF EXECUTIVE OFFICER'S STATEMENT

“TO DELIVER SUCH A POSITIVE RESULT IS A TESTAMENT TO THE STRENGTH OF PPL'S BUSINESS - OUR STAFF, OUR TECHNOLOGY, AND OUR RELATIONSHIPS AND PARTNERSHIPS AROUND THE INDUSTRY.”



Peter Leathem Chief Executive Officer's statement

In 2021 the UK was still contending with lockdown restrictions due to COVID-19.

It was another tough year that now seems a world away, but I look back and am proud at how 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 positive 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 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 emerged from lockdown during 2021. Since 2018 we have conducted 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 delivers new revenue streams.

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 on average 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. The challenges our industry faces today may be different from those during COVID-19, but our team will continue to do their utmost to maximise the revenue we generate for our members.

I 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 adopted and committed to delivering 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 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. And, in June this year, we voluntarily published our 2022 gender and ethnicity pay gaps and laid out five-year staff diversity targets and an accompanying strategy to meet them. There is much work to be done, but I am proud of the steps we are taking and the collective efforts of our industry to do better.

As the UK music industry continues to recover from the impacts of the pandemic and navigates the current financial difficulties many are facing, 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
CHIEF EXECUTIVE OFFICER

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 commercially released 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 2021. 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



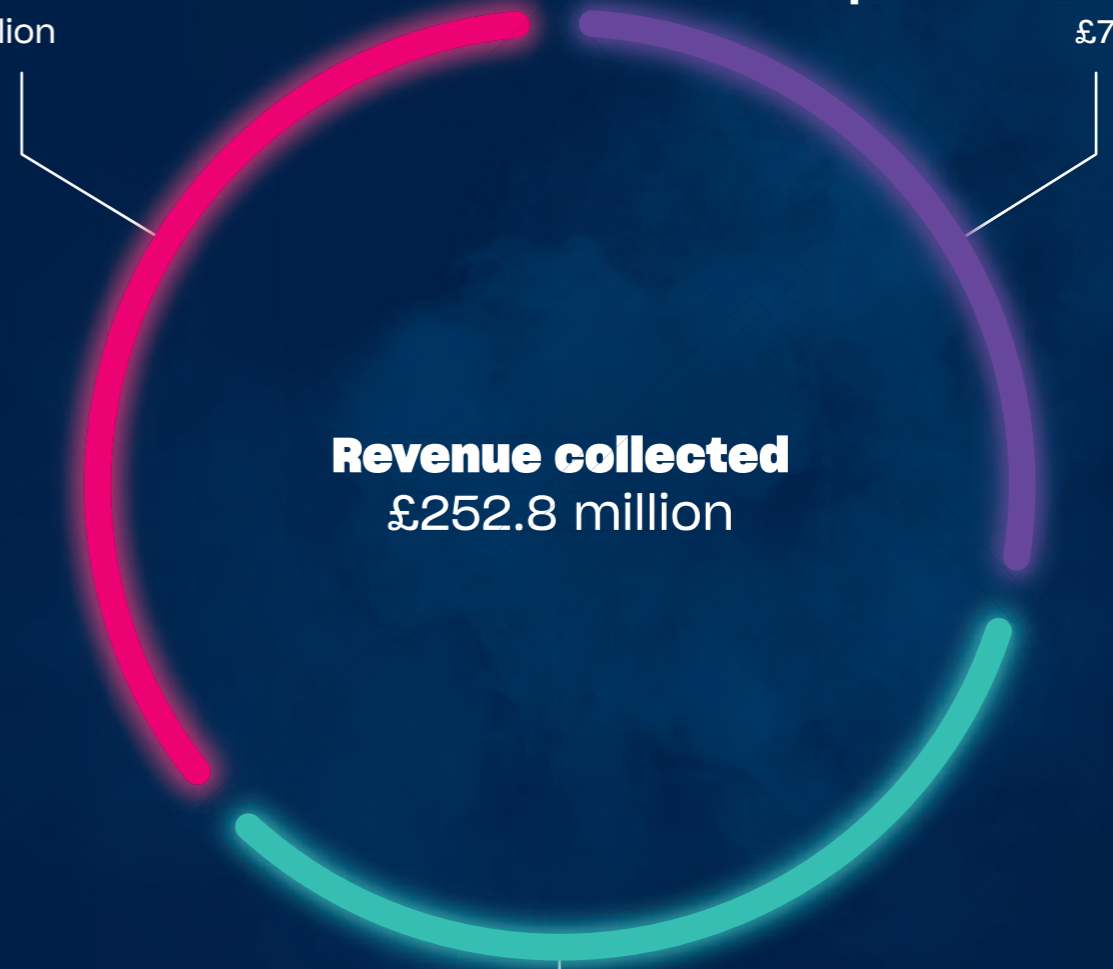
2021 revenue

International collections
£94.0 million

Public performance and dubbing
£72.1 million

Revenue collected
£252.8 million

Broadcast licensing and online licensing
£86.7 million



PPL's revenues

Revenue collected
£252.8 million

Net Distributable Revenue
£217.5 million

Net Distributable Revenue for performers:
£121.7 million (56% of Net Distributable Revenue)

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 carefully managing operating costs.

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 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 were 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 22% 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'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.

PPL continues 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 webcasting deal with Mixcloud for its audio-visual livestreaming 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. 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 performer collective management organisations (CMOs) via SCAPR to do this, notably using its Virtual Recording Database (VRDB) and International Performer Database (IPD) to drive performer royalty revenue. The IPD stores and manages 900,000 unique International Performer Numbers (IPNs), helping CMOs more easily identify performers, their contributions and the royalties they are due. Our CEO Peter Leatham is a SCAPR Board member and we continue to play a significant role in the sector's adoption of IPNs. 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. Lastly, but importantly, the recordings of our members continue to be popular around the world, reflecting the quality of the repertoire PPL represents and UK music as a whole.

The number of agreements which PPL has with other CMOs around the world stands at 105. These agreements ensure that not only do PPL performer members receive royalties from overseas, but that performers registered to other CMOs receive their share of revenue collected by PPL in the UK.



Copyright term extension payments in 2021

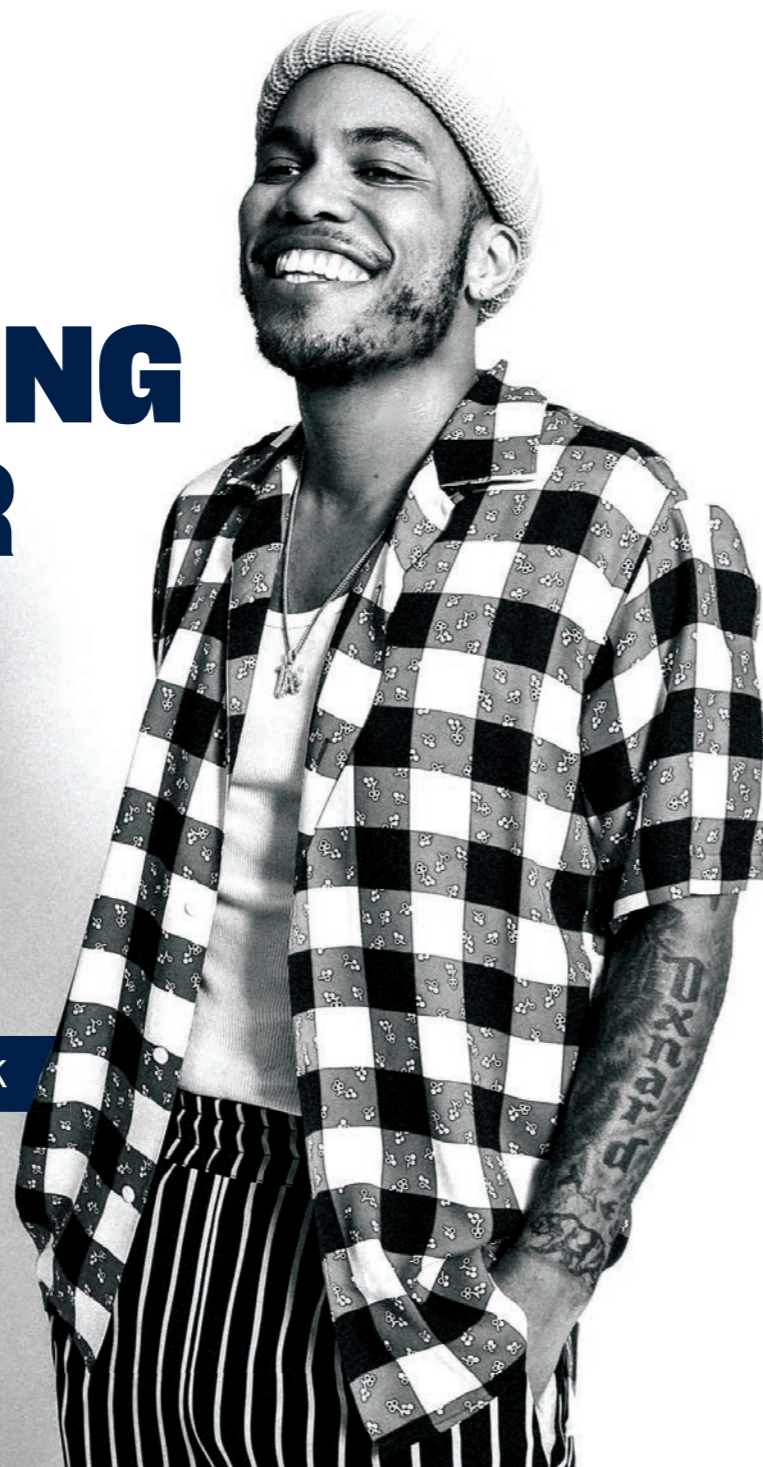
On 1 November 2013 UK law was changed so that copyright in sound recordings now lasts for 70 years (previously, it was 50 years). This was called the Copyright Term Extension (CTE) and applies to recordings released from 1963 onwards. In addition to benefiting from recordings being licensable by PPL for an extra 20 years, performers also benefit from certain other rights under the CTE legislation. That includes a specific supplementary remuneration right for session performers, whereby record companies must pay a percentage of certain monies generated from recordings during their extra 20 years of copyright into a fund which PPL then administers for distribution.

In 2021, we made the seventh annual distribution of supplementary remuneration to performers for CTE in relation to monies generated in 2020 from recordings released between 1963 and 1969. This followed record companies paying £1.95m into the supplementary distribution fund for 2020. More than 8,000 non-featured performers who were active during this period from the UK and around the world received a payment in this distribution.



DELIVERING MORE FOR MEMBERS

ANDERSON .PAAK



Delivering more for members

Record number of payments

In 2021 133,291 performers received at least one payment from PPL, the highest annual total to date and an increase of 9% on 2020, where just under 122,000 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.

Providing support across our membership

The Member Services Operations team continued to assist PPL's membership in 2021, handling 54,980 member queries via phone, email or myPPL.

Tens of thousands entrust PPL with their international collections

PPL is the world's leading international neighbouring rights company, collecting more overseas royalties than any other organisation or agent. In 2021 we continued our excellent track record of maintaining and growing our roster of international mandates from both featured and non-featured artists. We represent performers ranging from eight-times Grammy Award winner Anderson .Paak and Rising Star BRIT Award winner Holly Humberstone, to ABBA member Björn Ulvaeus.

Performer Feedback

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

► **My payment appeared this morning what wonderful timing for Christmas. Thank you for all your help.** ●

► **Thank you, it is particularly welcome at the moment!** ●

► **Thank you very much for the June payment from PPL. Every time we receive some payment we think of your exceptional kind help and we thank you.** ●



Anna B Savage



Deep Tan



Chantelle Lee



Nia Wyn



Mysie



Baba Ali



Big Joanie



Hamish Hawk

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.



REPRESENTING YOUR RIGHTS



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 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 have seen increased adoption of RDx by recording rightsholders, who provide rights data, and collective management organisations (CMOs), who use this data to accurately and efficiently distribute royalties. 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, an internal initiative that is significantly improving our management of recording usage data received from licensees. Usage Hub is already allowing recording usage data to be processed more efficiently and is built on the latest cloud technologies, thus ensuring it is a cost-effective solution.

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 2021 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. In June 2021 we created an Equity, Diversity and Inclusion Partner role at PPL, hiring Tomi Oyewumi to help ensure we fulfil our pledge to deliver positive change. 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.

Supporting charitable causes

PPL is 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.

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



PPL has a Charity of the Year, which is nominated and voted on by our employees. Since 2008, we have raised around £150,000 for various charities.

PPL's 2021 Charity of the Year was the British Heart Foundation. PPL also 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.

COVID relief industry contributions

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 MMF's Re:Build 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.

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

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

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 Leatham 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

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

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

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

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

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

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

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

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

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

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

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

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