



Championing music rights,  
ensuring our members'  
talent and investment is  
fairly rewarded



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Annual Review 2024

PPL Annual Performer Review 2024-2025

## PPL - 2024 at a glance



“As a musician, being part of bringing songs to life and music to the world has been an unbelievable honor. A lifelong journey of passion, creativity, and deep commitment. Along the way, PPL has been a trusted partner and a real advocate. Their work in recognizing and supporting our contributions has been instrumental and profoundly impactful. I’m truly grateful for everyone at PPL and for their efforts on our behalf.”

Paulinho da Costa, Percussionist and PPL Performer Member

**£301.0  
million**

Total revenue generated

**£261.9  
million**

Net distributable revenue\*

**13.2%**

Cost-to-income ratio

**£121.4  
million**

Public performance and dubbing revenue

**£98.6  
million**

Broadcast and online revenue

**£81.0  
million**

International revenue

**156,000+**

Performers paid

**1 million+**

Performer claims processed

**113**

International agreements across 52 countries

\*Net distributable revenue is the total amount payable, after costs and other deductions, to PPL members and to international CMOs for their members.

Read our full financial statements and Annual Transparency Report for 2024 on [ppluk.com](https://www.ppluk.com).

# Realising our ambition to be the first choice globally for neighbouring rights royalty collections



“2024 was another strong year for PPL as we grew our revenues across the board, crossing the £300 million collection threshold for the first time. These landmark collections in our 90th year are the result of our team’s consistent efforts to ensure our members’ talent and investment are fairly rewarded when their music is broadcast or played in public spaces. Thank you to all those across PPL and PPL PRS who work so hard to deliver them. Our ability to deliver for our members, protect their rights, and provide a reliable source of income has never been stronger.”

Peter Leatham OBE CEO, PPL

**£124.3m**

Net distributable revenue for performers in 2024

“I am proud to have been Chair of PPL since 2016. In playing our part to build and sustain a pipeline of musical talent in the UK, PPL not only continues a legacy of supporting those who make music but also reflects our values around equity, diversity and inclusion. We believe in the importance of representing all genres and communities across the UK - to help make the world a better place through music. This sense of giving back to music continues to be a powerful motivator for the whole team at PPL.”

John F Smith OBE Chair, PPL



PPL is the largest international collector of neighbouring rights revenue, covering over 95% of the available markets from which neighbouring rights can be collected.



“The music business can be complicated to navigate, especially as a new artist, but PPL is the real deal, and you know you are in good hands. PPL’s combination of global reach, expertise and member focus means it’s the best organisation to collect my neighbouring rights royalties around the world.”

Kenya Grace

In 2024, royalties were paid for the first time to PPL performer members for the use of their music in India and Azerbaijan, and to recording rightsholders for usage in Guatemala - further extending our global reach.

Hundreds of new mandates were signed with both established and emerging artists, including Ice Spice, Kenya Grace, Lewis Capaldi and The Last Dinner Party. We also retained over 99% of existing mandates, including with performers such as Artemas, Cat Burns and Eve.

“PPL has shown that it is a leader in advocating for neighbouring rights globally.”

The John Lennon Estate



Since 2022, we’ve paid **£433.3m** to hundreds of thousands of performers.

## Delivering for our members

We continued to welcome thousands of new members, while working to provide a world-class service to retain existing ones.

PPL is proud to represent close to 100,000 performer members. In 2024, we paid out £125.5 million to performers (including any residual payments from open airplay years), either as direct members of PPL or via our agreements with other international collective management organisations (CMOs).

During the year, we handled over 47,000 member queries and managed more than 1 million performer claims, ensuring performers are linked correctly to recordings on which they have performed in our database.

We made significant progress with our Member Services department's transformational efforts, including releasing £314,000 in held balances through a successful tracing pilot.

As part of our ongoing efforts to improve and refine our distribution policies and practices, we implemented several updates in the June 2024 distribution of 2023 public performance revenues. These included drawing on data from a new market survey on background music usage across various types of workplaces, helping to improve the accuracy of how a distribution fund's value is calculated.

As part of a new trial to manage library music for international collections, we completed the onboarding of over 250,000 recordings for Audio Network, a global library music company. Working closely with their team to ensure the quality of data and populate performer line-ups, we have now begun submitting international claims for the catalogue.

### Ten years of Annual Supplementary Remuneration (ASR)

In 2013, to comply with European Law, UK law was changed so that the term of protection for copyright in sound recordings was extended from 50 to 70 years from 1963 onwards. During the extra 20 years - the "extended term" - record companies and performers continue earning from those recordings.

In PPL's December 2024 distribution, over £2.2 million UK ASR was payable to more than 15,000 non-featured performers on recordings released between 1963 and 1972. In 2024, PPL also received ASR for its performers from GVL (Germany), EJI (Hungary) and SENA (the Netherlands). Since 2015, PPL has paid out over £9.4 million in UK ASR to more than 18,000 performers.

## Improving payouts for classical performers

Many classical musicians may miss out on royalties due to inconsistent or incomplete data. At PPL, we've been working to change that for our members.

Classical music presents specific challenges: large line-ups, inconsistent credits and multiple naming conventions often make it harder to match usage to the right performers.

A cross-departmental team has been further improving data quality to increase payouts for members - identifying patterns, resolving discrepancies and linking performer

details to the correct recordings and usage. In some cases, performers have seen substantial increases in income after being linked to previously unclaimed recordings.

One example is Uzbek conductor and performer Aziz Shokhkimov. He signed with PPL last year and was added to numerous recordings in the repertoire database.

This work continues into 2025, alongside outreach to conservatoires and managers to raise awareness of neighbouring rights and accurate performer data.

"I'm pleased to be joining PPL and appreciate the valuable role they play in supporting musicians globally. It's reassuring to know that such an organization helps to safeguard the rights of performers."

Aziz Shokhkimov

Credit: Mischa Blank



# Leading positive change in the music industry

In March 2024, we launched PPL Giving, a **£1 million** annual programme to support the education, talent development, employment and welfare of performers in the UK.

The initiative includes continued support for three funds administered through PRS Foundation: the PPL Momentum Music Fund, the International Showcase Fund and the Talent Development Network.

In addition, PPL Giving provides direct funding to more than 30 organisations operating across the nations and regions of the UK, such as The BRIT School, Music Managers Forum and the Benedetti Foundation.

Our funding also supports employment providers like the Curve Theatre in Leicester, and organisations providing artists with welfare support, including the British Association for Performing Arts Medicine (BAPAM) and Music Minds Matter.



▲ Music Managers Forum Accelerator class of 2025.

Credit: Paul Hampartsoumian



▲ The BRIT School's Sounds Global event, a performance night celebrating music from around the world.

Credit: Theo Winkley



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