



75 YEARS
1934 - 2009

ANNUAL PERFORMER REPORT 2008/09



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PPL CHAIRMAN STATEMENT

AT PPL'S AGM IN JUNE 2009 WE MARKED THE 75TH ANNIVERSARY OF THE ORGANISATION. WE ARE PROUD THAT OVER THE LAST 10 YEARS ALONE PPL GENERATED MORE REVENUES FOR ALL ITS CONSTITUENTS THAN DURING THE PREVIOUS 65 YEARS.

Leading an important music industry organisation such as PPL is a privilege for any individual. I feel exceptionally proud to have had this opportunity over the last nine years and particularly during our special anniversary year.

2008 was yet another successful year for PPL. Top line income grew to an impressive £12.76 million which represents an 11% increase year-on-year. Public performance income alone grew by 11% and our International Department achieved a spectacular result by increasing overseas revenues to £15.4 million which is a 69% improvement on 2007. Over the last four years alone, PPL's efforts enabled gross revenues to grow by a massive 54%. These achievements are bringing substantial benefits to our 42,000 registered performers and more than 5,000 record company members.

At the same time, our cost-to-income ratio has remained relatively low at between 14 – 15% in spite of PPL's acute need to make a substantial annual investment in IT systems and technology generally. These results are nothing short of remarkable because they were achieved against the most difficult trading conditions in living memory, including the infamous credit crunch which affected the entire business environment worldwide.

Whilst PPL's efforts must remain focused primarily on its key business functions, we must never forget that it is music that drives it all. Music is mankind's only universal language and arguably its greatest art form. People's hunger for music is insatiable and the consumption of music and its effective use by other businesses is growing all the time. Unfortunately, the damage being caused to performers and the music industry generally by physical piracy, unauthorised file sharing and other illegal activities is quite devastating. All of us who care deeply about music must stand shoulder to shoulder in our determined struggle to protect our legitimate interests. Cheap posturing must have no place in the modern arena and the 'music for free' model must be exposed as an entirely bogus concept without merit. Both in the traditional world and in the online environment, music must be paid for.

Luckily, the further consolidation of PPL's completely fresh structure under its new constitution makes the organisation even more effective. It enables all the record companies, big and small, the performer community, studio producers, artist managers, the creative unions and PPL's own internal management to work together in a collegiate way and in the spirit of harmony. This commonality of purpose has an obvious impact on the way in which our members' rights are managed, enforced, licensed and monetised which clearly must remain PPL's key role.

In addition, the collectivity established round the PPL table makes our voice considerably more powerful and effective when fighting for better and fairer copyright treatment for all performers and record companies alike. We shall continue to fight together with others here in the United Kingdom, in Brussels, in America and elsewhere until our constituents can be satisfied that we have a copyright regime based on equity and fairness. All surviving and deliberate discrimination against our constituents eventually must cease.

PPL now has teams of people with the necessary knowledge, skills, energy and hunger for success. I hope that these solid foundations will make it possible for us to go from strength to strength in which process we shall spare no effort. I am confident that with the necessary commitment of our own staff and support from our stakeholders we shall succeed.

Onwards and upwards!

FRAN NEVRKLA
CHAIRMAN AND CEO

'PEOPLE'S HUNGER FOR MUSIC IS INSATIABLE AND THE CONSUMPTION OF MUSIC AND ITS EFFECTIVE USE BY OTHER BUSINESSES IS GROWING ALL THE TIME.'



PERFORMER BOARD CHAIRMAN STATEMENT

IT IS A PLEASURE TO PRESENT TO YOU THE 2009 ANNUAL REPORT OF PPL'S PERFORMER BOARD.

For many reasons this year has been tremendously challenging as, clearly, PPL cannot be immune from the financial downturn that has affected every economy around the world with the resulting rise in unemployment and closure of so many businesses.

As the first warning signs were noted in the autumn of last year, the Board took immediate action to minimize the possible effects on our members. We took a hard look at our investments, systems and working structures and consequently took proactive decisions which we believed would ensure the protection and indeed growth of the collection and distribution of performer income.

After a great deal of analysis and discussion we felt confident that much of our previous investment strategy was sound and we felt it was a good opportunity to focus, expand and invest in key target areas. PPL's IT strategy over the past few years has shown great return and efficiency, and the investment in people and systems has proven to be the correct way forward which has enabled us to insulate the company from the worst of the recession.

Our policy of being proactive instead of reactive has been the right way forward and, with a constant watch on global financial trends, I believe, we are well placed to emerge from this crisis stronger, more efficient and able to provide an even better service to members.

In the political arena our involvement in European and global issues has put PPL at the forefront of the music industry where the company's input and experience has been invaluable on many issues such as copyright term extension, anti-piracy, global licensing in addition to assistance in helping developing countries to protect the rights of their respective performers. We have paid close attention to music education as we believe that the encouragement and assistance given to the next generation of musicians is vital to the status of the UK as a world leader in the creative sector. Besides being good business practice, these are issues and achievements of which we are proud and which, in turn, reflect our sense of justice and social responsibility – values which we consider important.

The company has taken great measures to ensure that levels of revenue collection remain on budget. Despite the number of business closures, the impact on 'public performance' income has not been as severe as first anticipated although the downturn in advertising revenues in the commercial radio sector will affect levels of income compared to previous years.

However, income from International continues to grow and develop and this has again shown a marked increase year upon year. Our decision to focus and invest in this area over the past few years has shown increasing revenue for performers and it is now PPL's fastest-growing income stream. There is still much to do and we are seeking yet more efficient ways to collect and distribute income from overseas societies given that there is still much untapped income which needs to be identified and correctly distributed.

We go forward into the next year with a sense of purpose and a belief that we are on the right track. We are confident that we are well placed to pursue our aims and objectives and I believe performers will be increasingly better served and revenues will grow. Your input, feedback and contributions are vital to us as we never forget that we are a membership organisation and our foremost aim is to serve the performer community to our best abilities.

Thank you.

GERALD NEWSON
CHAIRMAN OF
PPL PERFORMER BOARD



EXECUTIVE DIRECTOR STATEMENT

I TOOK ON THE RESPONSIBILITY FOR MEMBER SERVICES, IN ADDITION TO MY OTHER RESPONSIBILITIES OVERSEEING THE LICENSING TEAMS (PUBLIC PERFORMANCE, BROADCASTING AND INTERNATIONAL) AND LEGAL & BUSINESS AFFAIRS, IN NOVEMBER 2008.

This was at the same time that Ben Lambert, Finance Director, whose report follows on page 08, took on responsibility for Distribution and Music Reporting. The timing was perfect in that it coincided with the commencement of our work with Deloitte, and allowed us to start on this major project together from the outset.

It has been a very busy twelve months in which we have looked to re-structure areas of the company, in order to meet the changes and challenges of the market-place so that we can maintain the highest level of service to our members. I am delighted that through the year I was able to recruit Penny White as Head of Member Services who has brought with her a wealth of outside experience.

Moving from domestic to International, there is no doubt that this area of the company, which we have been strategically developing over the last seven years, continues to go from strength to strength. Head of International, Laurence Oxenbury has his review follow on pages 06 and 07. As part of the expansion of the International collections we are also developing the work that the company does with other music licensing companies around the world, ensuring best practice and seeking to build on the IT systems developments that we are making at PPL.

We are aware that to complement the 'right' people and structure, we must have modern, comprehensive IT systems.

The two and a half year Deloitte project commenced in March 2009 and will be split into various stages. We have started on a new repertoire database and a data cleanse exercise. We realise that without better quality data in the first place it will be very difficult to increase efficiencies throughout PPL's processes. The new Repertoire Database will have a soft launch in January 2010 and will then be used by everyone from July 2010.

We are now moving onto the next stages of the project as well. We have just commenced the Music Reporting and Matching part of the project. This is the work where we try to match the actual usage of sound recordings to our Repertoire Database to work out whom to pay. We have also commenced the Member Management part of the project where we develop systems that allow us to manage your affairs more efficiently. Later in the project we will move to a new distribution rules engine and a look at payments.

PPL handles such large volumes of data, be it tens of thousands of performers, thousands of record companies, millions of sound recordings, or millions of instances of airplay, that modern and flexible IT solutions, as I have already stated, are an essential element to the company providing good customer service and an efficient operation.

Finally, on behalf of everyone in Member Services, I would very much like to thank all our members for their continued support of PPL. In particular my thanks go to all the performers who have contributed so much on the 'Gold Repertoire' project – and also to members who have responded so willingly to last-minute media requests, attended functions and travelled abroad to meet MEPs. It helps us considerably in the vital work that we endeavour to carry out on your behalf and is very much appreciated.

PETER LEATHAM
EXECUTIVE DIRECTOR

'OUR POLICY OF BEING PROACTIVE INSTEAD OF REACTIVE HAS BEEN THE RIGHT WAY FORWARD.'

TOP LINE INCOME IN 2008 £

127.6M



PERFORMER AFFAIRS REPORT

THE BUSINESS HAS CHANGED SIGNIFICANTLY IN THE THREE YEARS SINCE THE HISTORIC MERGER BETWEEN PPL AND THE RESPECTIVE PERFORMER ORGANISATIONS. NOW, INTERESTINGLY, SOLE TRADER, PERFORMER OPERATED COMPANIES HAVE BECOME PPL'S FASTEST GROWING AREA OF RECORD COMPANY – RIGHTS HOLDERS – REGISTRATIONS.

The last year, has seen important developments in people and technology which are outlined in detail elsewhere. However I must just mention that, since we have stepped up efforts to find un-registered performers, all of which improves the data that PPL holds, it has become clear in our work with Deloitte on the IT systems front that we are going to have to consider how long PPL holds open its distributions. This is particularly the case since one of the by-products of the introduction of the new back office IT systems will be the need to introduce a retrospective limit to the number of years for which we will be holding performers' revenue. At the moment PPL holds revenue for performers all the way back to 1996 when equitable remuneration came into force in the UK. With better quality data and better systems holding distributions open for a shorter time, certainly not less than six years, would seem more appropriate.

Although the data that PPL holds has gone through a very significant improvement over the last 12 months, the data improvement work is never done. We continue to rely on all performers to make sure that individual records are correct, by keeping a watchful eye on their myPPL accounts.

The consultation process concerning 50's, 60's and 70's repertoire that we have been having with the relevant performers as part of our 'Gold Repertoire' project, has been very successful and is about to finally reach a resolution. This will result in a distribution of funds in the coming months to those players who have been unable to establish the recordings in which they participated. This is, of course, long overdue, but it was essential to establish a fair basis for payments to be made to those involved and, whilst most of the payments will not be huge amounts, it is great to be finally able to acknowledge the contributions of those musicians who have, to date, been un-credited.

Our international revenue stream, as you have probably read is the fastest growing in the company with more and more performers choosing to trust PPL with their international collections by giving us their international mandates. We intend to continue to make PPL's International service second to none and lend our support, as outlined, to overseas companies and colleagues.

'THE CONSULTATION PROCESS, AS PART OF OUR GOLD REPERTOIRE PROJECT, WITH THE RELEVANT PERFORMERS ABOUT THE 50'S, 60'S AND 70'S REPERTOIRE HAS BEEN VERY SUCCESSFUL.'

With the introduction this year of the Featured Artists' Coalition (FAC), a body set up to represent contracted performers, they have been afforded attendee status at the PPL Main Board and Performer Board meetings. Their attendance along with representatives from the Music Producers Guild (MPG) and the Music Managers' Forum (MMF) will help to maintain a good balance, ensure transparency and continue healthy and open communication.

Finally, on the subject of communication, I am delighted to report that the new website, launched last year, has increased its weekly visitors by 75%. There have also been numerous web-developments that benefit our members including video coverage of the AGM and APM on YouTube, video tutorials for PPL App (with myPPL videos in production) an improved membership newsletter, widely-read coverage and blogging on our Fair Play for Musicians campaign and video message to the Prime Minister and campaigns such as MusicWorks to help increase member revenues.

KEITH HARRIS
DIRECTOR OF PERFORMER AFFAIRS



MEMBER SERVICES REPORT

I STARTED WITH PPL AT THE BEGINNING OF MAY HAVING WORKED WITH SAINSBURY'S SUPERMARKETS FOR OVER 26 YEARS, MOST RECENTLY AS THE HEAD OF CUSTOMER SERVICE FOR THE COMPANY'S NEW ONLINE SHOPPING FUNCTION – SETTING CUSTOMER MANAGEMENT, STRATEGY, POLICY AND COMMUNICATIONS.

We have many challenges and opportunities facing us and I am confident we will meet them. We are looking at our systems and our organisation structure to be proactive and looking at how we can provide a better level of service on a consistent basis.

One of the major activities we are embarking on is the development and updating of our systems which will undoubtedly provide a more user-friendly access for members. In addition, it will enable us to have more readily available information to improve the level of service that we can provide directly by the Member Services team. Following consultation with groups of performers and record companies, next summer will see the delivery of the new platform where members can access the system to register, search repertoire, raise claims and queries as well as update details.

In the meantime we are working hard on the quality of the sound recording data that we hold. In order to maximise payout to our members it is vital that we have complete and accurate data and we are working with other industry bodies such as the MU, BECS and key individuals to complete performer line-up details. In addition we have developed a new Data Policy for new sound recordings submitted to us by record companies which will be put into effect during 2010.

One of the projects we have been working on through the year, as previously mentioned, has been the 'Gold Repertoire' project which is now in advanced stages. The objective of this project is to release monies we currently have held for tracks recorded in the 50's through to the 80's where performer line up data has been incomplete and it has been proved difficult historically to obtain. We have consulted with many performers and other individuals who were prolific during this period to arrive at an alternative and fair way to distribute the monies held.

Membership continues to grow rapidly and we now have 42,000 performer members, an annual increase of 10%, and 5,000 record companies which represents a 25% increase. Many of these are performers acting as sole traders and, as Keith Harris has mentioned to increase future efficiency, we have created new roles within the department to actively recruit members for whom we either hold current or future earnings.

A key element we are highlighting is the overseas monies we can collect. In 2008, 86% of new performers registering with us signed the overseas mandate with the result that the monies we distributed for 2008 airplay grew 11%.

Finally we will continue to develop our communications to all members both through the expanded newsletter but also via the website in order to ensure that we deliver timely and relevant information to all our members.

I have thoroughly enjoyed my start at PPL and have met some fantastic people who have been very welcoming. Despite the difference from my previous roles I believe passionately that member/customer service principles basically remain the same. This is a challenging role in which the team and I will never be complacent and I am very much looking forward to combining my past experience with the company's future focus on improving yet further the service we provide to all our members.

PENNY WHITE
HEAD OF MEMBERSHIP SERVICES

PERFORMER MEMBERS
AN ANNUAL INCREASE OF 10%

42,000



INTERNATIONAL REPORT

AS YOU WILL HAVE READ, INTERNATIONAL COLLECTIONS ARE NOW THE FASTEST GROWING REVENUE STREAM WITHIN PPL A TREND WHICH WE ENVISAGE CONTINUING THROUGHOUT 2010 AS WE MOVE INTO NEW TERRITORIES, CHALLENGE PREJUDICIAL DISTRIBUTION SYSTEMS AND INVEST IN PEOPLE AND TECHNOLOGY TO TRY AND CREATE GLOBAL EFFICIENCIES IN THE MANAGEMENT OF SOUND RECORDING RIGHTS.

As part of our investment in international collections the size of the team has doubled in the past year which has enabled us to increase the level of service we offer and the speed of returns from international sources to our members.

The most tangible effect of this investment has been the monthly distributions of international revenue which we have been undertaking since July 2008 with the result that, now, over 14,000 individual performers have received money from international sources in the last twelve months. In addition PPL is proud to reveal that, since the International team was set up in 2002, it has now collected over £50 million.

The majority of international revenue received by PPL is now distributed in the month following receipt. Our aim is to distribute all revenue received within 90 days where the appropriate distribution data is supplied to us by our overseas counterparts.

We continue to pursue very proactively a policy of maximising members' rights and revenue by collecting all available performer revenues in each territory. We have reached agreement in Norway for private copying remuneration and in Spain for private copying, rental as well as 'audio-visual' remuneration. During the past year members have also received their first payment of private copying revenue from Sweden. We will continue to follow this policy of ensuring that all rights available are effectively collected from each territory and members can expect to see further private copying and other rights payments on their statements over the coming months.

At PPL we endeavour to have a transparent distribution system which rewards performers according to the amount of use a recording has. Not all societies have historically followed this methodology and throughout 2008/2009 we have continued to challenge distribution policies which we believe are prejudicial to our members. The most notable of these is the system which historically has been used by the German society GVL. GVL has understood our concerns and we are hopeful that the system used by them will change, within the next two years, to one which rewards performers based upon the level of use of sound recordings. We have also been having fruitful discussions with GVL as to how the demands for proper payment to our members can be more appropriately met in the intervening years and remain hopeful that a settlement will be reached shortly.

We have also focused on both the USA and Canada and we expect to see growth in their licensing income over the coming years. In Canada new tariffs for TV and webcasting have been filed with the Copyright Board which will lead to an increase in revenue from these uses in the future and in the USA. As members will know, at present, only digital performance rights are protected in the USA. We remain optimistic that a full Performance Rights Bill will be introduced in the USA but we are taking nothing for granted and continue to work diligently behind the scenes to ensure that performers are granted this right in the near future.

Whilst the USA and Canada have very different operating methodologies and different rights, they are both confronting similar challenges in attempting to collate the appropriate data to ensure that performers are properly paid for the exploitation of their performances. We have been working through these issues with our colleagues in the societies and PPL performer members can expect to see increased revenue from both territories in 2010 as we ensure that all their repertoire is properly identified and paid for.

Investment in efficient and scalable technical solutions that enable PPL to offer excellent customer service, create efficiencies and ultimately increase the amount of money paid to members has been one of the key projects for the company over the last year. This project also encompasses the international sphere, where, at the moment, we have issues regarding operating models differing in various ways from territory to territory. We are working on standardisation to ensure that in the future we realise greater efficiencies in the exchange of revenue. We have been working with key societies, which represent significant parts of the global repertoire to come up with unified working methods and systems. At present the level of duplication which is undertaken in each country is costing performers money and we therefore all recognise the need to create global efficiencies in the area of collecting and managing these rights.

Looking ahead we have already begun discussions with the remaining two companies in the major Western markets where we do not yet have an agreement, namely Spedidam in France and the AFM/AFTRA fund in the USA. We are optimistic that 2010 will see revenue beginning to flow from all these entities who, for the most part, represent non-featured performers.

We will also turn our focus to the smaller Central and Eastern European territories so that we have the entire European market covered. The societies in these territories are often very small with limited resources which is yet a further reason why global technology solutions are required for the management of performers' rights. As a company we must be able to provide ready made solutions to these smaller organisations to ensure that they can make payments in an efficient and timely manner to all performers, otherwise the entire collections of some societies are in danger of being swallowed up in administration costs.

The overall economic outlook for global performers' rights collections is promising. Whilst every country has been affected by the economic downturn many of the newer territories are operating from such a low base that they are still able to expand their markets rapidly. Licensing fees have also increased in major established markets, such as France where a new agreement has been reached with the commercial radio sector. Similarly the Spanish companies have an aggressive plan to increase their public performance market penetration.

In conclusion, as we get closer to the point where we have cleared out all the past revenue in existing markets, we will be in a situation where we can turn more and more of our attention to the growth generated from new tariffs in those territories. At the same time we will look to grow revenue by working more and more effectively with the smaller markets. For those performers who mandate PPL to collect revenue for them internationally, this should ensure that they will continue to experience regular payments and a growth in overall revenue which we hope will enable performers to continue to create the great music upon which our entire industry is based.

LAURENCE OXENBURY
HEAD OF INTERNATIONAL

SINCE THE INTERNATIONAL TEAM WAS SET UP IN 2002 £

50M

INDIVIDUAL PERFORMERS WHO RECEIVED MONEY FROM INTERNATIONAL SOURCES IN 2008

14,000



DISTRIBUTION AND FINANCIAL REPORT

FOLLOWING SOME INTERNAL CHANGES LAST YEAR IN NOVEMBER 2008, I TOOK ON THE ADDITIONAL RESPONSIBILITY OF DISTRIBUTION, AS WELL AS USAGE, THE NAME OF WHICH WE HAVE NOW CHANGED TO MUSIC REPORTING. SINCE THEN WE HAVE FOCUSED ON DEVELOPING MUCH STRONGER WORKING PRACTICES ACROSS ALL THE DEPARTMENTS AND PARTICULARLY WITH KEITH HARRIS AND THE MEMBERSHIP TEAMS UNDER PENNY WHITE.

It is vital that we continue to ensure that we provide the best level of service that we can. What we call the 'money out' process is a fundamental part of what the company does as it is the critical piece in which you, our members, are paid for the use of your valuable recordings. Therefore, with Music Reporting and Distribution being the two teams at the heart of this process, as engine rooms of the business ensuring efficient and accurate payments, we believe that we now have the best internal structures in place to deal with members' changing needs and requirements moving ahead.

But alongside the people, it is also imperative that we continue to upgrade and invest in new systems. As you have read elsewhere the process to upgrade our systems with, amongst others the incorporation of DataFlux technology, will vastly improve our ability to accurately distribute revenue to our constituents and with the addition of a new Head of Distribution and Head of Music Reporting, PPL can move forward, ever improving our services.

We must ensure continual improvement of data quality from the BBC and other major broadcasters as well as explore options of how frequently we pay back to our members – which the ongoing programme of investment in technology will help us develop.

However, in addition, we need to have a better understanding of how music is played and used, particularly, within the workplace – in bars, shops, restaurants, gyms, hairdressers, etc.. In 2008, 25 million individual track plays were processed for 2008's distribution – that figure is likely to grow by 30% this year. That is a lot of music! We have begun working on a project jointly with PRS for Music called MusicWorks (www.musicworksforyou.com) – the results of which show that businesses using music can make profitable advantages over those that do not.

The 2008 results speak for themselves, overall income being up 11% on the 2007 results. More importantly, we made a record number of 50,000 payments to PPL's record company and individual performer members through the course of the year. However, we can never be complacent about what we have achieved and we must look to strengthen our services further.

The Finance Department, which I have also recently restructured, continues to provide the business with the support and resources they need. The team works extremely hard across a vast range of areas including management reporting and financial analysis, commercial finance and statutory reporting. The Credit Control team does an excellent 'firm-but-fair' job of customer debt collection and our Accounts Payable team is responsible for making timely payments to all our suppliers and creditors ensuring that PPL's solid reputation remains in tact.

This past year has seen a number of challenges, for business in general and the music industry in particular. PPL has met these challenges head on and will continue to do so. I am confident that the Finance, Distribution and Music Reporting departments have the resource and determination to provide a quality service to the rest of our business, and to you, our members of which we can be proud.

BEN LAMBERT
FINANCE DIRECTOR



GOVERNMENT AFFAIRS REPORT

THE LAST YEAR HAS BEEN DOMINATED BY THE PUBLIC CAMPAIGN FOR A FAIR COPYRIGHT TERM. TOGETHER WITH MUSICIANS AND SUPPORTIVE ORGANISATIONS ACROSS EUROPE, WE TOOK THE CAMPAIGN TO BRUSSELS IN A BID TO HAVE THE LEGISLATION UPDATED.

At the time of the Annual Performer Meeting in November 2008, the soundings were less than encouraging. The European Commission's proposed legislation was drawing fierce opposition, especially from our own Government in the UK, and the prospects looked bleak. Reacting to this, the performers attending last year's APM signed a joint letter and recorded a video message to the Prime Minister.

Three weeks later, the UK Government announced it would support musicians in our quest for a fair copyright term. With that backing, together with the support of many prominent MEPs, the Copyright Term Directive made rapid progress, culminating in a vote in the European Parliament in April 2009 when the proposal was adopted by a strong majority.

However, we still needed the approval of the Council, made up of Ministers from the Member States before it could become law. It is there that the proposal stalled, under the Czech Presidency. The plan now is that the issue will be taken up again in the New Year when the Spanish government takes on the Presidency of the EU.

This significant progress has only been possible because of the active support of several key individuals. Throughout the campaign, Michael Connarty MP has spoken out consistently for the thousands of musicians who face the prospect of losing the modest royalties generated by their recordings. Similarly, European Commissioner Charlie McCreevy recognised the unsung performers when he proposed the European legislation. But the biggest impact came from the 6,000 PPL members who took the trouble to sign the original petition.

Hot on the heels of the copyright term debate has been the increasingly damaging effect of illegal filesharing. PPL has worked closely with a host of partners in the music industry on ways of tackling this issue, including the Creative Coalition Campaign whose remit spans film, TV, book publishing, magazines, photography and football rights, and also with the Broadband Stakeholder Group. The Government has become gradually more committed to dealing with the issue, starting with the MOU process, leading to the publication of the Digital Britain Report in June 2009. Hopes are now pinned on a proposed Digital Economy Bill introducing suitable legislation in the short window before the end of the current Parliamentary session.

The news then that, finally, the USA legislature is seriously considering introducing a radio right is more welcome than ever. The Performance Rights Bill was tabled in both houses in February 2009 and has been scrutinised in a series of committee sessions and hearings. Opposition from the radio industry, worth some \$16bn a year, is intensifying but the support from artists who currently receive nothing when their tracks are played by US radio stations is getting through to the politicians in Washington.

Music has never been more popular and new technology has made it more accessible than ever before. The challenge remains to ensure performers actually receive a fair recompense.

DOMINIC MCGONIGAL
DIRECTOR OF GOVERNMENT RELATIONS

PAYMENTS MADE TO MEMBERS IN 2008

50,000

PPL MEMBERS WHO SIGNED THE PETITION CALLING FOR LEGISLATIVE CHANGE

6,000



OUT AND ABOUT

1 PPL hosted another successful APPJAG (All Party Parliamentary Jazz Appreciation Group) event at the House of Commons in July.

Left to right: Fran Nevkla (Chairman and CEO, PPL) with Sam Moore, legendary member of soul duo Sam & Dave, who was visiting the country and Michael Connarty MP (Chairman of APPJAG).

2 Alan Johnson, MP, with Fran Nevkla at the 2009 PPL AGM. Alan was the guest speaker and is pictured here with his thank you gifts. As a keen supporter of Queen's Park Rangers he was delighted with the framed cup final poster from 1967.

3 Keith Harris attended The CISAC World Copyright Summit this year. Held in Washington it saw delegates from 65 countries and 350 companies come together to take part in panels, debates and discussions on copyright.

Left to right back row: Hervé Di Rosa (French Painter), Dinaw Mengestu (US/Ethiopian writer), Keith Harris (Director of Performer Affairs, PPL). Left to right back row: Fernando Trueba (Spanish Film Director), Lamont Dozier (Songwriter/Producer), Fernando Manzanero (Mexican Singer/Songwriter), Paul Williams (Songwriter/President of ASCAP).

4 Fran Nevkla chats to Queen guitarist Brian May after the 2009 Silver Clef Awards.

5 PPL upgraded its systems this year incorporating state of the art DataFlux Technology. Staff from the US company, visited PPL.

Left to right: Tony Fisher (President and CEO DataFlux), Frank Jaschinski (Director of IT, PPL), Katie Fabiszak (DataFlux) and Ashley Brooks (DataFlux).

6 Director of Government Relations, PPL, Dominic McGonigal pictured with Luis Cobos, President of GIART, Spain.

7 Fran Nevkla presents winner Farrell Smith with the PPL Classical Award at this year's Silver Clef Awards. He is pictured here with last years recipient Katherine Jenkins and host of the evening Denise Van Outen.

8 Iestyn David catches up with Morten Harket from a-ha at this year's Arqiva Awards. PPL sponsored the Most Played Artist on Commercial Radio Award, in which Take That were the winners.

Left to right: Iestyn David (Radio Broadcasting Executive, PPL), Karmen Glatt (Baker McKenzie) and Morten Harket.

9 PPL's Repertoire Services Manager Simon Hutchinson had an hour on top of the Trafalgar Square plinth. Armed with a boombox and a loudspeaker, he entertained the crowd with hits from the decades – all fully licensed of course! He is pictured here with members of staff from PPL who came along to show support on the night.

10 PPL sponsored two awards at the Music Week Awards this year. Commercial Radio station of the Year and National Radio Station of the Year.

Left to right: Award's host Jeremy Vine, winner of the National Radio Station of the Year, Lewis Carnie (Controller of Radio 2) and Jonathan Morrish (Director of PR and Corporate Communications, PPL).

11 PPL and The Radio Academy honoured Trevor Horn with The PPL Lifetime Achievement Award at the Radio and Music Forum in April 2009.

Left to right: Trevor Horn with Fran Nevkla.

12 Delegates from the Thai Copyright Office came to visit the PPL offices in April and are pictured with Dominic McGonigal and Keith Harris.

13 Members of the International Team meet at the PPL building with members of ACTRA PRS, the Canadian collection society.

Left to right: Paul Kiernan (International Business Manager, PPL), Laurence Oxenbury (Head of International, PPL), Karmen Glatt (International Administrator for ACTRA PRS) and Brad Keenan (Director ACTRA PRS).

14 Peter Leatham took part on a panel at the Musicians' Union Annual Conference in Peterborough in July.

Left to right: Feargal Sharkey (UK Music), Steven Navin (MPA), Horace Trubridge (Musician's Union), Andrew Missingham (Creative Consultant), Alison Wenham (AIM), Peter Leatham (Executive Director, PPL), James Lancaster (BBC), John Smith (MU General Secretary and PPL Board Member).

15 PPL staff climbed the dizzy heights of Snowdon in aid of company charity Whizz-Kidz in October 2009. Over £10,000 was raised for the trek which saw the brave climbers battle winds of 66 miles an hour en route to the top!



PERFORMER BOARD DIRECTORS AND ATTENDEES
LEFT TO RIGHT: PETER LEATHEN, DOMINIC MCGONIGAL, PENNY WHITE, NIGEL PARKER, DAVID STOPPS, GERALD NEWSON, BEN LAMBERT, FRAN NEVRKLA, GLEN BARNHAM, JOHN SMITH, PETE THOMS, JULIAN FRENCH, KEITH HARRIS, STEVE LEVINE, LAURENCE OXENBURY. ABSENT: DAVE ROWNTREE

PERFORMER BOARD DIRECTORS

Gerald Newson (Chair)
Glen Barnham
Julian French
Fran Nevrkla
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Rick Wakeman
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HEAD OF INTERNATIONAL LAURENCE OXENBURY WITH THE INTERNATIONAL TEAM



HEAD OF MEMBER SERVICES PENNY WHITE WITH THE RECORD COMPANY AND PERFORMER SERVICES TEAMS

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