THESE REMARKS COME VERY SHORTLY AFTER I HAVE MARKED MY TENTH ANNIVERSARY OF RUNNING PPL AND VPL. I AM PLEASED TO SAY THAT IN SPITE OF THE ADVERSE ECONOMIC CONDITIONS AND DEALING WITH THE ACUTE NEED FOR FUNDAMENTAL RESTRUCTURING AND MODERNISATION, MY PPL COLLEAGUES AND I HAVE SUCCEEDED IN ACHIEVING FAST PROGRESS WHILST DRIVING EFFICIENCIES AND GROWING THE VARIOUS INCOME STREAMS.

Not so long ago many people would have doubted as to whether PPL could reach the “magic number” of £100 million of income annually. This figure has been surpassed very substantially and we are now aiming for much higher targets this year and beyond. At the same time, we have been able to maintain a reasonably low cost-to-income ratio of between 14 -15% in spite of multi-million pound investment in IT, business systems and technology generally. All this is being achieved in spite of enormous obstacles, negativity and at times outright hostility. I refer to the current mindsets and the somewhat schizophrenic relationship which our modern society has with culture, all things creative and especially music.

Whilst we are happy to applaud most of these trends, we feel very strongly that music must be paid for. Moreover, it has to be valued properly and therefore at commercially viable but sensible rates. This is particularly important in the inevitable process of physical format sales continuing to decline. It follows, therefore, that the use of music results in the creation of wholly new businesses which become highly successful and immensely profitable.

The working conditions of most British musicians are something of which we should not feel proud. The same is true of the levels of remuneration with the sole exception of a small number of extremely successful superstars. It is not generally appreciated that nearly 90% of the tens of thousands of British musicians, singers and other performers earn less than £16,000 a year from their profession. The funding of orchestras and other ensembles is under pressure and the live music sector too, is beginning to suffer as is the investment in new recordings. My colleagues and I have also highlighted on many occasions the fact that generally speaking the royalty rates or flat fees which the vast majority of businesses have to pay annually to PPL for the use of music are pitifully low. It is ironic and sad that all these businesses have to pay several times more for cleaning or garbage collection.

In 2009 PPL faced a Copyright Tribunal Reference in relation to several of its public performance tariffs. We are very unhappy about the latest Copyright Tribunal Decision and it is likely that the Copyright Tribunal will be asked to consider again these PPL tariffs. Unless your fundamental rights are properly valued, music may cease to be a viable business. This would be a disastrous development for modern society, for our culture and for UK plc generally.

In my view, the above represents the biggest challenge going forward and our constituents, both the performers and the record labels/rightsholders, can rely on our complete determination to carry on the good fight in safeguarding and enforcing the rights vested in us and in obtaining their proper value. I thank you all for helping and supporting us in this difficult, extremely challenging but essential task.

Onwards and upwards!

FRAN NEVRKLA
CHAIRMAN AND CHIEF EXECUTIVE OFFICER

PPL CHAIRMAN STATEMENT

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01 PPL CHAIRMAN STATEMENT
IT IS MY PLEASURE AND HONOUR ONCE MORE TO PRESENT TO YOU THE 2010 ANNUAL REPORT OF PPL’S PERFORMER BOARD.

This is the fourth year since the new PPL structure was created and the decision at the outset to focus on progressive thinking, investments in high-quality personnel and IT systems, has shown to be a major building block against the uncertainties inherent in such a business environment.

Two years ago PPL took the bold decision to develop its IT systems, to maintain a new in systems and expand its international remit. This policy has paid off and today the company is well placed to vary the vast landscape of decisions and continue to collect and distribute more monies to performers more efficiently – and on time.

National and, significantly, international revenues show encouraging growth. Since last year’s report PPL has signed 3 more performer contracts – Germany (Eirt), Bulgaria (Paphon) and Latvia (APRM). By targeting specific ‘high-value’ countries as well as signing up new territories under favourable conditions to performers, we will see growth which runs contrary to the sluggishness of the global economy in general. After lengthy and diligent work which was spearheaded by PPL’s GVL in Germany has now agreed to adopt an IT system that is based upon the actual use of sound recordings. This means that performers will no longer have to go through their various burdensome and time-consuming claims processes. The first GVL distribution will be released in the next few months.

The past four years have seen us adapting and, at times, moving to new working practices, tackling challenges and seeking pragmatic solutions to the problems of discographies, proofs of performances which are ongoing, and, in general looking at better ideas in solving technical and corporate issues. However, what is important, is to look forward and focus on the future.

The new IT system now means that members can easily check if they are associated on the correct tracks and/or release claims where required. Personal information on tracks is the key to all accurate and timely distribution and consequently, investment in this new system, as well as close cooperation with record companies, have been imperative. This new system is being implemented in stages. Over the next year it will be fully functioning with more accurate performer information and track matching of the highest calibre. Therefore, as a result of this work and investment, I believe we will all see higher financial returns to performers while keeping the cost ratio at the minimum.

For all musicians, young and old, it is vital we keep recording because it can be a very important source of income. With the growth in sound recordings, it is vital that we position ourselves at the forefront of the recording world in order to secure increasing revenues from airplay through PPL. As working recording performers we have other ongoing relationships with the BPI and consensus is important in airplay through PPL. As working recording performers we have other ongoing relationships with the BPI and consensus is important in airplay through PPL.

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The cuts in Arts funding generally will affect all areas of the music industry. While we need to be mindful of the damage these cuts will have in the live- performance area, as well as all the associated musical skills that go with ‘live’, we must keep up pressure on the Government to ensure that the unique and special contract, which UK performers are renowned around the world are not undermined. We are global leaders in the creative industries and it is the interaction between music education, live performance and recording which enables our professional workforce to have such a high international profile.

There is realisation that the record industry and performers have much in common. We need to work together, create a product that the world wants to buy and be able to distribute and monitor that product efficiently and professionally and be fairly rewarded for our creative endeavours and input. PPL plays a critical part in that process.

We continue to invest in anti-piracy with the BPI and this has resulted in successful custodial prosecutions with monies returned to performers. Intellectual piracy is a scourge where the whole industry is under threat of being undervalued in a crime that affects us all, performers and record companies alike.

We have done much in the past four years to increase revenues for our members and I believe that the next four years will see even greater returns and more efficient and effective monitoring with fairer distribution. We continue to look forward to the future in a positive and proactive manner. If you are here we are there to serve you, the membership.

Thank you.

GERALD NEWSON CHAIRMAN, PPL PERFORMER BOARD

EXECUTIVE DIRECTOR STATEMENT

IT HAS BEEN ANOTHER VERY BUSY TWELVE MONTHS IN WHICH WE CONTINUE WITH OUR AMBITIOUS AGENDA, COMMENCED SEVERAL YEARS AGO, TO DESIGN AND IN ORDER TO MEET THE CHANGES AND CHALLENGES OF THE MARKET PLACE. WE ARE ADEQUATELY TO THE NUMBER OF OUR MEMBERS CONTINUES TO INCREASE, AS DOES THE NUMBER OF LICENSEES USING MUSIC. WE ARE ALSO DELIGHTED THAT BOTH MEMBERS AND LICENSEES CONTINUE TO DEMAND EVEN MORE FROM US AND IT IS AGAINST THIS BACKDROP OF NUMBER OF NEW REGISTRATIONS IN THE LAST YEAR:

3,100

Gerald Newsom, Chairman, PPL Performer Board

Each year it is clear that we must make strategic decisions in regard to specific projects and areas of the business we need to focus on in the coming twelve months. Some projects take longer than others. Seeking to review a particular tariff can take a number of years of work and while, on the whole, it is a successful process, every now and again we can be knocked back by the Copyright Tribunal that can rule on any of the tariffs we operate. This happened in 2009 in respect of three of PPL’s public performance tariffs. Fighting back from such decisions is not something that can be done quickly as it requires a lot of preparation, diligence and detailed work.

We strongly believe that the Copyright Tribunal failed to reach a fair balance between licensees and PPL’s members for the use of sound recordings for the three tariffs in question but please rest assured we will, in due course, revisit what we regard as unfinished business. The playing of sound recordings can reveal significant commercial benefits to businesses such as such as creating the appropriate ambience for customers or keeping staff engaged and motivated. Therefore, it is our responsibility to you, our members, and one we take seriously, that we continually review that you are receiving an adequate share of the commercial benefits that flow from the use of your performances on any sound recordings when used in public.

Similarly, having made the decision to upgrade the processing of our IT systems to assist us in driving the accuracy, transparency, speed and efficiency of our operations, it takes time to implement new systems. As you have read in Gerald’s Newsom’s report, we are now nearly two years into our IT systems build and are starting to implement the applications much as foreseen. My colleagues provide more detail on what this means for you now and as the programme progresses. The delivery of new IT systems is essential in light of the volumes that PPL has to deal with as a business, such as the tens of thousands of members that we deal with, the hundreds of thousands of licences from whom we collect licence fees, or the millions of sound recordings that we manage on your behalf! As these ongoing IT systems are released we can look to develop our business processes to make use of the new capability that has been developed.

Many of you will already have experienced how PPL is evolving. We have certainly had lots of good feedback from you on many aspects of our work. However, while we are making great strides each year, the process is far from finished. We still have lots of developments to introduce. We have no shortage of ideas and there is no doubt that the next twelve months of IT systems development, together with further development of the business will bring even further benefits to members.

Finally, I would very much like to thank all those for their continued support of PPL. In particular, my thanks go to those who have contributed to various projects and also to those who have responded willingly to last minute requests, attended functions and travelled abroad to meet MEPs. The ‘performer voice’ is a powerful one and helps us greatly in carrying out the work we are entrusted with on your behalf and your support is always very much appreciated.

Peter Leatham, Executive Director

EXECUTIVE DIRECTOR

PETER LEATHEM

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The limitation of retrospective distributions to six years has now been implemented. Initially stated for the end of April, the deadline was extended to the end of August at the request of many performers and several record companies. This limitation will allow PPL to redistribute the existing royalties for works that performers have not been able to find, in spite of repeated attempts over the last 13 years. It will also allow PPL to use its resources in a more focused way to make sure that we are able to find performers on the recordings used over the last six years.

PPL has taken an active part in many events over the last twelve months including Midem, in the City, SXSW, The Great Escape, Go North, South West Sound, The Nobles, Liverpool Sound City, and many more. We have attended events up and down the country to attract new members and offer support and guidance to our existing members. It is possible to track where we’ve been and where we’re planning to visit via the PPSite. In addition, our new digital developments this year helps raise our profile further amongst performers and to stress to them, amongst other issues, the importance of both registration and accurate payments for our existing members. It is possible to track where we’ve been and where we’re planning to visit via the PPSite. In addition, our new digital developments this year helps raise our profile further amongst performers and to stress to them, amongst other issues, the importance of both registration and准确支付对现有成员的重要性。

The international collections for performers have continued their spectacular growth, with the settlement (mentioned in Gerald Newton’s Chairman’s Statement with GVE in Germany, being one of the standout events.

The largest group of new record companies to register with PPL are now performers who control their own copyrights and it is obvious that going forward that the performer record company merger of four years ago has made PPL absolutely the right organisation to be entrusted with performer collections and distributions going forward.

The website continues to grow, increasing its visitors by 41% compared with 2008/09. We have seen numerous developments this year including a completely new myPPL portal with fantastic supporting material, coverage and supporting materials for nonprofit licences, the Copyright Tribunal, new Dispute Resolution Procedures & the Digital Economy Act. We also launched a new careers area, a home for our political campaigns, an interactive map to help members find us at events around the country and many other changes. Additionally, we have made several updates behind the scenes to improve our rankings in search engines, with significant success. However this is far from the end with many exciting changes due to take place in the coming year, so watch this space.

KEITH DAVIS
DIRECTOR OF PERFORMER AFFAIRS

Penny White
HEAD OF MEMBER SERVICES

The foundations of the Equal Remuneration to which we have implemented in the UK in 1996, PPL is, in the first instance, reliant on the copyright holders (usually record companies) for the information that it receives in order to maximise payments and that has been the focus behind many of the changes. Customer service is our number one priority and our new team structure puts more emphasis on proactively looking for non-registered performers as well as answering queries and claims and ensuring swift and accurate payments for our existing members.

At the time of writing, as you have read, we are just over half way through our systems improvement programme which is currently delivering on time and within budget. The first set of changes to our self-service member management portal, myPPL, has now launched. Increased visibility of account information will now allow members to update and manage their own account and an updated claims system means they can register claims on tracks from our entire Repertoire Database, upload supporting evidence and monitor progress quickly and simply. In turn this means that the enhanced information we have about our members makes it easier for the team to ensure payments are made more efficiently. Our newly improved Usage and Matching system also went live earlier in the year, providing significantly more effective track matching information for both the UK and internationally. The remaining parts of the programme are expected to be completed over the following months with final completion during 2011.

In terms of distribution of payments, as Keith Harris mentioned, we now only hold monies for the sixty largest record companies. These payments will be rolled out over the next five years on a rolling basis.

A big focus for me this year has been to improve communications from the team about PPL. Our redesigned quarterly member newsletter ‘On Track’ was launched this year with a new emphasis on shorter pieces of information aimed at giving members an overview of the latest PPL activities. We look to build on this as we plan further improvements to the website. Readership has subsequently increased by 12% and 25% of members click through to the website to find out more about PPL’s activities. We are always looking for ways in as we plan more change in the way we distribute information.

The redesign of the PPL Repertoire Database has been one of the most successful improvements made. The stored data has been cleaned of any duplication and the new system means that performers can now find what they are looking for much more quickly and easily.

The PPL Repertoire Database continues to be updated and searched by the Copyright Tribunal, new Dispute Resolution Procedures & the Digital Economy Act. We also launched a new careers area, a home for our political campaigns, an interactive map to help members find us at events around the country and many other changes. Additionally, we have made several updates behind the scenes to improve our rankings in search engines, with significant success. However this is far from the end with many exciting changes due to take place in the coming year, so watch this space.

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Member Services Report

Much has happened since I joined PPL in May 2002 and there has been a radical shift in the way the Member Services team is structured after the announcement in January 2010 in how it works. In addition, with our improved systems infrastructure the team is now primed to maximise payments to performers.

A major objective for the Member Services team is to increase efficiencies in the way we work in order to maximise payments and that has been the focus behind many of the changes. Customer service is our number one priority and our new team structure puts more emphasis on proactively looking for non-registered performers as well as answering queries and claims and ensuring swift and accurate payments for our existing members.

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We spoke at length at our last Annual Performer Meeting about our Gold Repertoire project, tracing and matching performances on registered tracks from the 1950s, 60s and 70s. We are delighted to announce that we will continue the project looking at the 1980s and 90s.

The past year also saw the introduction of our new Repertoire Data Quality policy which defines the requirements placed on record companies and other rightsholders when they are registering information with respect to recordings. The policy was developed at a number of workshops for the sixty largest record companies. These workshops allowed us to communicate clearly the requirement for line-up information which in turn paved the way for a data clean-up campaign to improve the quality of some of the held data. For a number of companies it has also been possible to identify technical improvements to the way future registrations are made.

Throughout everything we do, our main aim is always to maximise the payments to performers. New systems and team efficiencies help make this happen but ultimately we need to you to supply PPL with accurate data. I cannot stress how important it is that we know as much about our members and their work as possible in order to accurately calculate and simply. In turn this means that the enhanced information we have about our members makes it easier for the team to ensure payments are made more efficiently. Our newly improved Usage and Matching system also went live earlier in the year, providing significantly more effective way to make sure that we are able to find performing on the recordings used over the last six years.

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I HAVE PERSONALLY BEEN TO OVER TWELVE COUNTRIES, SOME TIMES, IN THE LAST YEAR.
We have been working diligently to define our new operational processes and procedures in a continued implementation of the new Music Reporting system, while maintaining focus on running our daily task. We have provided opportunities for team members to develop within their roles, while also strengthening the team through the recruitment of specialist skills in data analysis and Asian and Classical repertoire expertise.

Our new Music Reporting system successfully went live on the 1st August 2010 and we are now using it to match all of our 2010 music reporting for use in the 2011 distribution. The new system provides us with a more efficient, effective and scalable tool that will enable us to process not only our existing music reporting more effectively than before, but also support reporting from new business activity such as Television Programme Sales, Downloads, Own and Online Streaming. Our processes and systems have also been integrated with the Membership teams through the recruitment of specialist skills to complement the implementation of our new system design and development, while refining our processes and reporting to ensure we maximise the benefits it will bring. The new system provides us with a key platform on which we can deliver future improvements in our distribution accuracy and transparency to our members, while also supporting increasingly complex distributions, particularly in international income and new media.

These remain much to do, but with our strengthened team, new systems and supporting processes, we believe we are well positioned to meet the requirements and expectations of performers in the future.

Overall music reported in 2009 dropped by 10%. This was primarily caused by a 40% drop in reporting from commercial radio, due to network consolidation. However this was mostly offset by growth in other areas of our business, most notably from our Dubbing and New Media licences, where we saw 60% growth.

DISTRIBUTION

2010 has been another successful year for the Distribution team. There has been a continued focus on improvement delivery and we have strengthened the team through the recruitment of a new department manager and a data analyst. This has enabled us to continue to develop closer and more collaborative working relationships across PPL, while also providing more clarity and insight into the distribution results. This has given us improved, and valid, confidence in our distribution accuracy.

2011 will see the delivery of our new Distribution and Rights Management system, which is the final and most critical component of the ‘Money Out’ programme. It is now a primary objective for the team. We are diligently supporting the system design and development, while refining our processes and reporting to ensure we maximise the benefits it will bring. The new system provides us with a key platform on which we can deliver future improvements in our distribution accuracy and transparency to our members, while also supporting increasingly complex distributions, particularly in international income and new media.

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Government Affairs Report

In 2009, together with a number of allies at EU level, we secured a majority vote in the European Parliament for the Copyright Term Directive. That was a milestone achievement, the result of a concerted effort from performers and record companies over a number of years. 6,000 PPL performers signed the original petition calling for a fair copyright term and the video message from the Annual Performer Meeting to the Prime Minister had secured backing from the UK Government. In addition, Pat Halling, Tim McGuinness and PH Rickett met politicians in Westminster and Brussels to lobby the cause for musicians, even playing their parts from seminal tracks on the cover of the copyright term.

These were vital in gaining broad acceptance for the legislation, despite vocal opposition from the digital activists. However, before it can become law, the Directive must also be approved by the Council, comprising Ministers from the 27 Member States. Some Member States are blocking the proposal, insisting on using their right of objection, but many are ready to continue to press for a successful outcome. The high profile nature of the copyright term campaign has overshadowed other activity which will have as much impact on performers’ revenue income.

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PPL are proud to be sponsors of the All Party Parliamentary Jazz Appreciation Group, the highlight of which is the annual APPJAG Awards. The winners from the night are photographed here with Michael Connarty, co-chair of APPJAG and Fran Nevrkla, PPL.

One of the many PPL events and seminars held throughout the year. Journalists from the classical sector were invited to learn more about PPL and listen to presentations from key members of PPL staff.

Dominic McGonigal, PPL Director of Government Relations meets recording artist Kate Melua at a Creative Coalition event held in Parliament.

Michael Connarty, MP presents the Best Specialist Music Programme Award at the Hospital Radio Awards.

Peter Leathem, Executive Director, PPL presents artist Russell Watson with his Silver Clef Classical Music Award at this year’s event. Pictured here with presenter Sharon Osbourne and Myleene Klass.

Gary Brooker, lead singer of Procol Harum, with Lady Judy Martin and Fran Nevrkla, PPL at the 2009 PPL Christmas Drinks.

Keith Harris, PPL at the PPL Matrix Workshop in which he, and other members of staff, presented to a mix of labels, producers, managers, publishers and performers.

Director of PR & Corporate Communications Jonathan Morish with grime artist BASHY and Chairman & CEO, PPL, Fran Nevrkla at the PPL telethon for Sport Relief.

PPL annually supports a number of music initiatives, including The Young Persons Concert Foundation. Pictured here at their final end of year programme are:

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Director of PR & Corporate Communications Jonathan Morish with grime artist BASHY and Chairman & CEO, PPL, Fran Nevrkla at the PPL telethon for Sport Relief.

PPL annually supports a number of music initiatives, including The Young Persons Concert Foundation. Pictured here at their final end of year programme are:
WHO’S WHO

PERFORMER BOARD DIRECTORS
Gerald Newson – Chairman
Glen Barnham
Julian French
Mark Kelly
Fran Nevrekla
John Smith

PERFORMER BOARD INVITEES
Steve Levine
Dave Rowntree
David Stapps

PERFORMER BOARD OBSERVER
Pete Thoms

PERFORMER BOARD INTERNAL ATTENDEES
Keith Harris – Director of Performer Affairs
Ben Lambert – Finance Director
Dominic McGonigal – Director of Government Relations
Laurence Oxenbury – Head of International
Penny White – Head of Member Services

PERFORMER GUARDIANS
Sheila Ferguson
John Patrick
Rick Wakeman
Pete Wishart MP

PHOTOGRAPHY
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Alan F. Cook

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