



Annual Review 2012
Raising the volume



PPL licenses recorded music when played in public or broadcast on the radio and TV, as well as certain uses on the internet, and then distributes the revenues collected to its members. Established in 1934, PPL exists to ensure that those people who invest their time, talent and money to make music are fairly paid for their work.

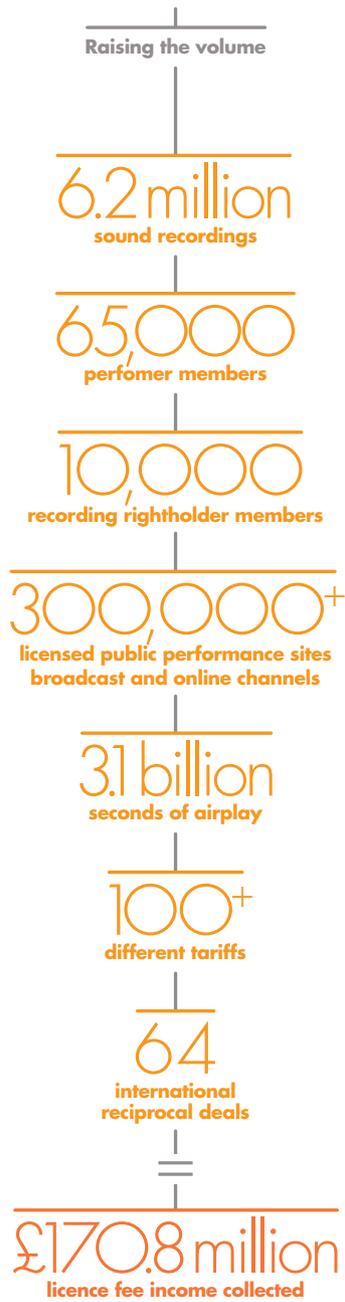
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Welcome to PPL's Annual Review.

Our mission is to manage the sound recording rights entrusted to us by our members, maximise their earnings from the broadcast and public use of those recordings, and distribute them in the most efficient manner possible. In order to do so, we strive to ensure that our IT systems, our music data, our people and our customer service are first-class. These are some of the goals and objectives which were reflected in our 2012 Company Strategy and which form a significant part of this year's review.

We are pleased that 2012 was a further year of revenue growth. This was achieved against a backdrop of ongoing economic difficulty and continued political focus on copyright's role in the economy. Both these issues remain challenges. The review also reflects the fact that 2012 was a year in which UK music was not only celebrated at home (as the spotlight fell on the country during the Olympics) but was also extremely successful around the world on both a commercial and cultural basis.



Chairman's Statement

The excellent 2012 numbers, as you will read in this review, are simply a reflection of the focus and determination of PPL to deliver again and again first class results and services for its members and wider constituents.



Fran Nevkrkla OBE

In my first full year solely as Chairman, it gives me immense pleasure, following the level of growth achieved last year, to have been able to hand over to Peter Leatham the key role of the company's CEO which he is discharging with energy, intelligence, ambition and gusto. I feel very proud of having identified, hired, nurtured and promoted such an exceptional individual.

After seven years we succeeded in changing legislation resulting in the public performance rights of our constituents being on a par with those in Europe.

This remarkably smooth and effective succession and transition is the cornerstone of ensuring that under Peter's leadership PPL continues to strive for and achieve ever new heights to build on the success that has been achieved since the turn of the century.

The income generated by the organisation for the benefit of its members during these thirteen years has increased threefold. This is indeed remarkable considering the recent state of the British and global economy. Cost-to-income ratio has been drastically reduced and then maintained at a low level. PPL membership has grown enormously, both in terms of individual performers and record company members. The ambitious programme of IT systems developments that was agreed and put in motion five years ago continues apace. International income has grown very substantially in a relatively short period of time. Most importantly a wholly new structure was created, backed by a new constitution, which has embraced the whole performer community, studio producers and all the key music industry sister organisations. This continues to make the company even stronger.

Licence fee income
£m

170.8 +11%

Distributable income
£m

146.6 +12%

Performer membership

+16.5%

Record company membership

+17.6%

PPL played a key role in ensuring that the term of copyright protection for sound recordings was extended for the benefit of all performers and all record companies. Similarly, after seven years of litigation against the government PPL succeeded in bringing about essential changes in legislation which finally resulted in the public performance rights of PPL constituents being on a par with those enjoyed by our counterparts in Europe.

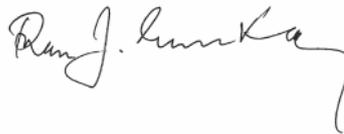
In short I genuinely believe that the company's standing in the industry and the respect the organisation now commands in the wider world, including the political arena, has never been better or higher. I was personally delighted by the two parliamentary Early Day Motions last year (one in Westminster and one in Scotland) complimenting PPL on its work for performers. It is high praise and recognition of how far the company has come and I know that this good work will continue under Peter's leadership.

I would also like to acknowledge and thank all our friends and supporters in the outside world, the Boards and especially all members of our staff for their loyalty, commitment and hard work coupled with good humour which are all essential ingredients of success. I salute

every one of them for making my job so exciting and enjoyable throughout my term in office. From my new vantage point, the most exciting and for me personally the most satisfying aspect continues to be the sheer calibre and quality of management at all levels throughout the company.

Today's world is full of challenges of political, economic and other kinds and this is unlikely to change soon; nor will the business environment hugely improve in a hurry. Therefore, PPL's job will never be finished. However, we are acutely aware of how important the various income streams have become to all our members, without exception. They may rest assured that the organisation will not spare any time or effort in doing the best possible job in managing, licensing and monetising the precious rights which they kindly vest in us.

Thank you and 'Onwards and Upwards'!



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CEO's Statement

2012 was a further year of good progress for PPL and this Annual Review sets out the main details of what was achieved in a very busy twelve months.



Peter Leathem

We know that PPL's revenue is increasingly important to all our members and so I am delighted to be able to report that, in 2012, we grew all three of our main income streams: Broadcast and Online, International and Public Performance.

As already mentioned, this growth was notwithstanding the difficult economic conditions that continued in the UK and around the world. It was also in contrast to the position for our counterparts in a number of other countries, which made growing our international collections particularly challenging.

High quality repertoire data is the key to greater efficiencies in the world of licensing for PPL, members and licensees, as well as to more accurate payments to members.

As well as growing revenue we have also sought to provide excellent customer service to our licensees and members. This work has been supported by PPL's launch (as part of a wider initiative by UK licensing bodies) of Codes of Conduct for licensees and members. These set out important information about PPL and what you can expect from us, supported by an independent ombudsman should any licensee or member ultimately be unhappy with the service that they have received from PPL. I was also very proud that we reached the finals for two different customer service awards in 2012.

On the licensing side, we invested greater resource in seeking to ensure that all businesses are aware of the requirement (in almost all cases) for a licence from PPL if they are playing commercial recordings in public. I was particularly pleased with the regional campaigns that we conducted where we obtained simultaneous coverage on radio, in local newspapers and in trade magazines and attended trade exhibitions in the area. This work, together with increased online activity, led to a significant increase in visitors to our website and to voluntary applications for a licence – of which you will read more later.

Broadcast and Online income
£m

69.4 ^{+5%}

Public Performance income
£m

64.8 ^{+18%}

International income
£m

36.6 ^{+13%}

Cost-to-income ratio

14.4%

We also continued to extend our working relationship with *PRS for Music* in 2012. Collective licensing by organisations like PPL and *PRS for Music*, on behalf of many thousands of rightholders, already simplifies copyright licensing. However, we are committed to making the licensing process as clear and simple as possible and both companies are therefore keen to explore where we can work together for the benefit of our respective members and licensees. PPL and *PRS for Music* already operate several joint licensing solutions and in 2012 we successfully launched our latest joint licence (for community buildings) and committed to developing two more.

On the membership side, we have been working hard on the services that we provide in order to make our members' engagement and relationship with us as effective as possible. Our investment in IT systems and data will continue to be a key priority going forward. While we are already seeing the enormous benefits of having made a significant investment in new IT systems we still have plans to continue to improve our services. I would like to thank all our members for having worked so well with us in seeking to change fundamentally

the way we receive and manage sound recording repertoire data, a critical asset for the music business in the digital age. High quality repertoire data is the key to greater efficiencies in the world of licensing for PPL, members and licensees, as well as to more accurate payments to members. We look forward to building further on the excellent progress that has been made.

This continued drive, not just to maximise revenue for our members but also to develop further our systems and service, remains at the heart of our company strategy. The next six pages of the Annual Review set out a summary of the key strategic areas on which I felt it critical for the Executive Team and the entire business to focus on in 2012. Having introduced this at the beginning of the year I intend to continue this disciplined approach in order for us to achieve our goals and objectives for 2013 and in the longer term.

I was very pleased that PPL's efforts were also recognised in an independent report to Government about copyright licensing in July 2012 ('Copyright Works: Streamlining copyright for the digital age'). In their report, Richard Hooper and Dr Ros Lynch provided a very positive

assessment of the work that PPL is doing to keep licensing as straightforward as possible. This in particular focused on our joint working with *PRS for Music* and on our repertoire database work.

I would like to finish by thanking the many friends and colleagues who have made my first year as CEO such an enjoyable and productive time. A special thanks goes to Fran as Chairman who has been so supportive and helpful and who has so easily transitioned into his new role. Our working relationship could not have been better. I would also like to thank the PPL Board, Performer Board and various committees for their continued insight, support and governance during the last twelve months. Above all, I would like to thank the PPL staff, whose hard work and dedication are very much appreciated.



Company Strategy

In 2012, we formalised a Company Strategy to provide an even clearer roadmap to guide PPL's key activities during the year and help deliver our strategic business goals. This Strategy, incorporating ten key areas of focus across our business, formed the basis of our planning and target-setting at all levels of management. It was also used as an important performance management tool, with progress against the Strategy being reviewed throughout the year.

Our ten key areas of focus in 2012:

- Maximise our net distributable income
- Participate in copyright consultations and proposals for reform
- Develop our People Strategy
- Deliver a first class licensee customer experience
- Maximise the pay-out of 2011 collections
- Develop the accuracy of our distributions
- Deliver a first class member customer experience
- Pioneer the management of sound recording data
- Develop joint working with *PRS for Music*
- Explore shared repertoire database solutions

Over the next five pages, we provide a top line summary of some of our key achievements in each of these ten areas.

Maximise our net
distributable income



Agreed new licence with the BBC to cover its use of sound recordings in TV and radio programmes until 2017

See page 14



Signed new agreements with internet radio and customised webcasting services including Live365 and Last.fm

See page 14



Received first-time payments from music licensing companies in nine more countries around the world

See page 16

Participate in
copyright consultations
and proposals for reform



Launched Codes of Conduct for licensees and members, setting out key information and what you can expect from PPL

See page 4



Received positive comments about PPL in 'Copyright Works', an independent report to Government about licensing

See page 5



Participated in the Copyright Licensing Steering Group to take forward the recommendations from the 'Copyright Works' report

See page 5

Develop our People Strategy



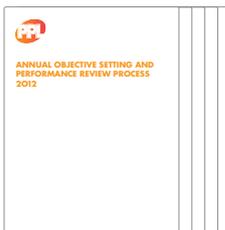
Significantly increased our internal staff training programme

See page 18



Improved our working environment with a refit of parts of the PPL offices

See page 19



Placed additional focus on individual objective setting and performance management

See page 18

Deliver a first class licensee customer experience



Improved the PPL website customer experience and implemented regional awareness campaigns across a range of media

See page 15



Implemented a simplified licence for community radio stations

See page 14



Reached the finals of the UK Customer Experience Awards and European Call Centre of the Year Awards

See page 15

Maximise the pay-out of 2011 collections

+9%

Significantly increased the first-time pay-out of 2011 collections, compared to the previous year

See page 17



Linked 728,000 performer contributions to recordings in the PPL Repertoire Database, to enable payment

See page 17



Licence fee income from BBC Worldwide's use of recorded music in DVDs and DTOs (downloads-to-own) paid out for the first time

See page 14

Develop the accuracy of our distributions



Made adjustment payments for the last six years through PPL's new distribution system, to take account of extensive data cleansing

See page 17



Launched new Eligible Studio Producer Form, making it easier for eligible producers to claim their fair share of PPL income

See page 17



Conducted new surveys to obtain music usage data to support more accurate distribution of public performance collections

See page 17

Deliver a first class member customer experience



Launched new online capability for recording rightholders to register details of their repertoire with PPL

See page 17



Resolved a historical backlog of registrations, queries and claims

See page 17



Provided advice and assistance to members in person, at 'Open Days' held in locations across the UK

See page 17

Pioneer management of sound recording data



Developed new data quality reports to show recording rightholders an analysis of their PPL repertoire and any data needing to be fixed

See page 17



Worked with members to fix significant amounts of invalid data and resolved thousands of recording ownership conflicts

See page 17



Played a lead role in rebuilding the International Performer Database, used by music licensing companies worldwide

See page 16

Develop joint working with *PRS for Music*



Commissioned further research on the value of music to businesses, for the joint MusicWorks website musicworksforyou.com

See page 15



Launched a joint licensing solution for community buildings, administered by *PRS for Music* on PPL's behalf

See page 5



Worked closely with *PRS for Music* on joint marketing activities, including collaborations on advertising and sharing stands at trade events

See page 5

Explore shared repertoire database solutions



Worked closely with SoundExchange in 2012 and opportunities to collaborate on data solutions continue to be explored



Worked closely with IFPI, WIN, and other music licensing companies

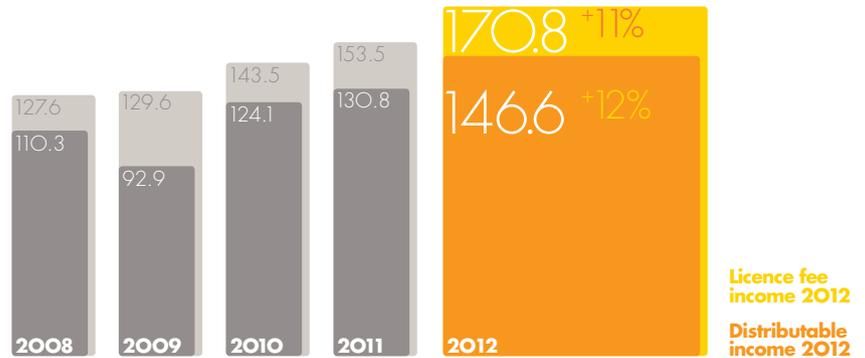


Worked with independent record companies on the management of territorial rights ownership data

Financial Summary

PPL's income in 2012 totalled £170.8million, an increase of 11% on 2011 income. Despite the adverse economic environment all three of the company's income streams – Broadcast and Online, Public Performance and International – achieved growth in 2012. PPL's cost-to-income ratio fell in 2012 from 14.9% to 14.4%.

Licence fee income and distributable income £m

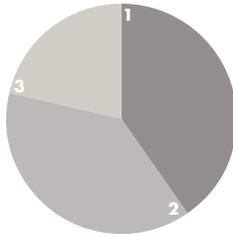


Licence fee income by sector £m



While the sale of CDs may be in decline, the public's appetite for listening to music, and its overall use, continues to rise. PPL's role in facilitating the collective licensing of sound recordings grows in importance as does the value of the revenues we collect on behalf of all our members.

Licence fee income by sector %



- 1 Broadcast and Online 41%
- 2 Public Performance 38%
- 3 International 21%

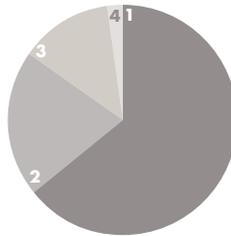
Broadcast and Online

In the broadcast sector, 2012 saw the renewal of PPL's agreement with its largest single licensee – the BBC. The new agreement, covering BBC radio and television services, runs to 2017 and provides a degree of stability to PPL income over the medium term. Revenues from PPL's principal licensees in commercial radio and television have continued to grow despite increasing competition from new online services. The use of recorded music by such online services is largely licensed directly by PPL's members, limiting the potential long term growth of PPL income from this sector.

Public Performance

With annual growth of 18%, PPL's public performance sector had a particularly successful 2012. An enhanced focus on raising awareness levels of the requirement for many businesses to hold PPL licences, supported by improved internal processes, led to significant increases in the number of premises licensed.

Anti-piracy and industry contributions £k



- 1 BPI (Net)* 2,116
- 2 IFPI 683
- 3 UK Music 432
- 4 AIM and Impala 65

International

The international sector returned to double digit growth in 2012 with a 13% income uplift reflecting both the success of UK repertoire around the world and increasing sources of PPL income which were received from nine additional territories in 2012. In addition even more PPL members signed up to the company's international collection service.

Copyright and legislation

PPL's collective licensing is dependent on a framework for the protection of copyright which is currently subject to review by the government. In the course of that review process, PPL, along with others in the creative sector, has sought to explain the key role the copyright regime has played in the success of the UK creative sector in general, and the music industry in particular. 2012 was an outstanding year of success for UK music in the global market place, delivering growth to both PPL's overall revenues and the UK economy.

BPI Breakdown £k

- 1 Funding 2,316
- 2 Recoveries (200)
- 3 Total 2,116

Summary

One of the consequences of the digital age is the creation of thousands of new small businesses producing music as either record companies, performers, or increasingly as both. This is reflected in the continuing growth of PPL which, in turn, builds on the continuing strength of the UK creative sector and its growing contribution to the UK economy. The income PPL collects and distributes, whilst of increasing importance for all its membership, is particularly important for such small new businesses which benefit substantially from the collective licensing of their repertoire alongside that of major international labels.

Piracy affects artists who have been deprived of a fair return for their work. Illegal activity in regard to jukeboxes not only harms the music industry but also those landlords who, in difficult economic times, believed they were paying for a legitimate service when in fact they were being exploited. We would like to thank PPL for their ongoing partnership.

Dave Wood
Director of Anti-Piracy



Business Review

In this section we look in more detail at PPL's three income sectors: Broadcast and Online, Public Performance and International. We worked hard during the year to make further improvements to our services to members, and this section summarises those developments.

When I think of PPL as a company, Darwin springs to mind – it's not the strongest of the species that survive nor the most intelligent but the one most responsive to change.

Claire Jarvis
Director of Music



The cost effective collective licensing arrangement provided by PPL for the BBC's use of commercial sound recordings works very well, facilitating the provision of a wide range of PPL repertoire which enhances the quality of our programming and is enjoyed by millions of our viewers, listeners and online users. The arrangement also ensures that record companies and performers are appropriately recompensed, whilst minimising the administrative time and cost of doing so.

Roger Leatham
Head of Talent and
Rights Negotiation



Broadcast and Online

In the course of 2012 PPL renewed its licensing arrangement with the BBC, with the new agreement running through to the expiry of the BBC's current Charter in 2017.

Accounting for over 50% of UK radio listening, 30% of television viewing and with a major presence online, the BBC is understandably PPL's largest single licensee. The BBC licence covers the use of PPL sound recordings in radio and television programmes broadcast throughout the UK and increasingly distributed online through the iPlayer service. As an innovative broadcaster and a major user of music, the BBC has for a number of years been at the forefront in seeking to broaden the scope of the collective licence on offer from PPL in order to meet the challenge of making its content available whenever and wherever the UK consumer wishes to access it. At a time when the BBC is also under unprecedented pressure to control its costs, it is particularly satisfying for PPL to have reached an amicable agreement which meets the BBC's requirements for the use of PPL repertoire.

The renewal of PPL's long term licensing arrangements with a number of major commercial television broadcasters also commenced in 2012, and these are expected to be concluded in the first half of 2013.

Following significant falls in the years 2005 to 2009, income from commercial radio continued its more recent pattern of slow recovery, but 2012 income remained 16% below its peak in 2004. From its beginnings in 2005, community radio has developed an established niche in the UK radio market, with nearly 200 stations now licensed by PPL. Following extensive discussions with the Community Media Association, PPL launched a new licensing arrangement at the end of 2012 to specifically address the needs of this sector.

The scope of PPL's online licensing rights remains largely limited to online radio, and income from this sector showed further growth in 2012, albeit from a modest base. The majority of online usage of sound recordings is directly licensed by rightholders and PPL maintains a regular dialogue with its members as to the appropriate extent of PPL's online licensing.

Music is very important. When you get it right, you can create a place people want to be and you can build a little community of like minded people who will stay loyal to your bar.

**Amanda Rennie
Manager**



We are renowned for creating a convivial atmosphere at our Chop House dining pubs in Manchester and Leeds. At lunchtime or in the evening, recorded music sets just the right mood for our customers and staff.

**Roger Ward
Co-owner**



This marks the result of four years of discussions between ukactive, a working group of experts drawn from across the industry and PPL with the full support of the ukactive Board of Directors. ukactive is now working closely with PPL to establish the process for collecting the fees due from ukactive members under the new tariff.

**David Stalker
CEO**



Public Performance

Given the difficult trading conditions for many businesses (including our own members, the overwhelming majority of whom are small businesses or sole traders), the growth that was achieved was a tribute to the Public Performance Operations (PPO) team.

This strong performance was achieved through a continued drive to raise awareness of licensing requirements with new geographic campaigns as the base for regional and national presence throughout the UK. In addition improvements to internal processes and systems continued to lead to more effective customer service delivery.

Our efforts to educate and raise awareness within the wider business community included a range of local campaigns across England (notably Manchester, Birmingham, Sheffield and Newcastle) as well as activity in Scotland. This all forms part of a long term, strategic approach to build awareness of the value to businesses of recorded music and we will be focusing similar efforts on various other areas across the UK in 2013 and beyond.

Various members of PPO and the field-based Business Relationship Executive (BRE) team also attended events such as local Chamber of Commerce meetings and trade events to communicate with as many businesses as possible. We undertook new 'value of music' research to help demonstrate to new and existing licensees the potential benefits that using recorded music can bring to their businesses (musicworksforyou.com) and this gained national and local media coverage.

We increased the level of our business-to-business marketing and sought to ensure that the design and navigability of the PPL website was simple and user-friendly with an enhanced emphasis on public performance licensing.

We also appointed five regional BREs, with the aim of further improving the understanding and communication between PPL and businesses and trade associations around the country.

This activity helped to deliver a healthy percentage of customers renewing their PPL licence for a further year and prompted a significant increase in the number of new applications for licences made via the PPL website. This is an encouraging trend and we would like to extend our thanks not only to these businesses but also the many customers who pay on time for their PPL licences. This avoids unnecessary administration and cost and allows us to focus on providing a high standard of service.

We were delighted that PPL made it to the finals in 2012 of both the UK Customer Experience Awards and the European Call Centre and Customer Service Awards. While we did not win either award on this occasion, it is very positive external recognition of the high standards of service that we deliver.

In addition to licensing the public performance of recorded music, PPL also licenses the commercial copying of those recordings by companies that supply music systems for businesses to play recordings at their premises. The continuing economic difficulties made trading equally tough in 2012 for such licensees – a situation exacerbated by piracy. PPL and the BPI Anti-Piracy Unit cooperated on a number of cases during the year, removing 200 illegal jukeboxes and over 10,000 pirate DJ CDs from circulation in 2012. These cases and a number of other anti-piracy prosecutions will come to court in 2013 and PPL will be looking to the courts to send a strong message that piracy is not a victimless crime and substantially harms our members.

Intergram in the Czech Republic has one of the highest levels of collections per GDP in the world and engaging with PPL in a professional collaboration has greatly improved the level of return for all performers which is important.

**Martin Maran
Managing Director**

Intergram

We enjoy working with PPL. Theirs is always an interesting challenge – delivering a scalable, cost effective and high quality IT service to their business against a backdrop of increasing data volumes driven by the ever growing use of music. We, and they, together produce solutions in order to deliver for their performer and rightholder members.

**Tom Needs
Director
Enterprise Client
Services**



International

The increase in income was partly driven by new international agreements with a range of countries, and partly by achieving greater operational effectiveness leading to the identification and management of more repertoire. This in turn leads us to being able to claim income for a greater volume of recordings and performers. PPL also offers a simple one-stop collections and registration process, and now collects for more performers and record companies than ever before.

PPL's international services are dedicated to the active collection of international revenues via agreements with other music licensing companies around the world. This means that PPL members using our international service can receive monies when their repertoire is used in the countries with which PPL has reciprocal agreements. These include the USA as well as most European countries through to the Asian and South American continents with deals in Japan and Brazil – the latter being one of the fastest growing countries in regard to performance rights. PPL only charges the actual costs of collection, which differ depending on the amount of work required, and which for most countries range between 2% and 10%.

In 2012 PPL concluded new deals with the music licensing companies in seven European countries – Croatia, Estonia, Greece, Hungary, Latvia, Lithuania and Portugal. These new deals now mean that PPL has 64 bilateral agreements in 35 different countries. In addition, PPL received payments for the first time from Croatia (HUZIP), Czech Republic (INTERGRAM), Estonia (EEL), Hungary (EJ), Iceland (SFH), New Zealand (PPNZ), Portugal (GDA and Audiogest), Russia (VOIS) and Ukraine

(UMA). PPL was also able to increase the area of rights managed in Norway (to include cable retransmission through an agreement with NORWACO) and, in the Netherlands, via an agreement with NORMA that now extends PPL rights to include revenue from the lending of CDs in public libraries.

90% of PPL's new members now sign up to the company's international collection service. During 2012 nearly 22,000 members received an allocation of international revenues – an increase of 15% over the previous year. In addition, 1,690 more members benefited from PPL being granted 'Qualified Intermediary' (QI) status by the IRS (Internal Revenue Service) in the US.

2012 also saw PPL play a lead role in the rebuilding of the shared system for uniquely identifying performers: the international performer database (IPD). The effective management of rights across borders requires global identifiers to ensure that when two parties talk to each other they know that they are referring to the same thing, be it a company, a sound recording or a performer. The IPD is therefore a valuable resource. This project, using a partner in Spain and involving multiple stakeholders from around the world, required solid project management (plus a little diplomacy!) and knowledge of business processes in multiple companies. The new system was launched on time and on budget and is being used by over 30 performer organisations around the world to support the identification and correct payment of performers.

All dealings with PPL have been straightforward, honest and clear. The kindness of the PPL staff and their integrity have helped us so much. I will always be so thankful to them, and I trust them completely.

**Dee Mitchell
Widow of Mitch Mitchell
The Jimi Hendrix Experience**

If it wasn't for PPL I wouldn't know when and where my music was being played in the UK and around the world - it's great to know they provide that service and make sure I receive all the royalties I'm due. The money I receive is especially important for me as I am now retired and I speak for many of my ex-colleagues in saying that I really appreciate the hard work they do for musicians. PPL, I can't thank you enough.

**Iain MacKinnon
Classical/Session Violinist (retired)**

PPL makes sure I receive all the royalties I'm due and I have also seen the work they do in trying to make sure that deceased performers' families continue to benefit from their work after they've passed on. That is work behind the scenes which is hugely valuable to the performer community.

**Ray Thomas
The Moody Blues**

Member Services

Membership of PPL continues to grow and now totals 65,000 performers and 10,000 owners of the copyright in sound recordings. These are recording rightholders, traditionally record companies, but now increasingly the performers themselves. We are registering over 300 such members per month and in 2012 we accepted over 436,000 online claims from performers to be linked to a recording in the PPL Repertoire Database.

The investment in our systems continues to allow us to improve our internal efficiencies and effectiveness which in turn benefits all our members. This is critical if we are to build on the level of service which is our goal at a time when, as can be seen in the numbers, we are handling more requests from more members than ever before.

PPL is committed to releasing monies that we are holding on recordings with incomplete data and in 2012 we continued to work with our members on 'data cleanse' activities to aid this. We have further developed our systems and reporting to ensure that rightholders can better manage the quality and completeness of recording data they submit to us. We have also run campaigns to identify the correct recording rightholders for recordings which have monies allocated to them (this included the resolution of over 10,000 recording rightholder disputes). We continue to focus further on performer line-up data provided to us by rightholders, and PPL's Repertoire and Member Data Team made over 292,000 updates in regard to performer line-up information on PPL recordings, which was in addition to the 436,000 online performer claims mentioned above. We would expect to see this volume of performer claims reduce as rightholders

improve the quality of the the performer details they provide when registering their recordings with PPL. To support this, we launched the online Register Repertoire ('Reg Rep') functionality for members early in 2012, and it has become an increasingly popular tool actively used by nearly 5,000 recording rightholder members. We also introduced the Eligible Studio Producer Form as an enhancement to industry working practice. Whilst not a change in policy the form offers a simple, practical solution for studio producers to claim royalties from PPL.

In 2012 we built on our communication programme to members (and prospective members) and as part of this we attended more industry events than ever before, both nationally and internationally. These are important opportunities to explain more about PPL's services and often benefitted from our working with other music industry associations around the country. We also held a series of workshops and clinics for members, to help answer any queries about using the new systems, and due to popular demand we held quarterly 'members' open days' which we continue with in 2013.

Our People

This is a critical part of our Company Strategy. We seek to focus on retention, engagement and management development, and to drive positive performance and behaviour across the company.

Total employees

264

Employees with over ten years' service

9.5%

Employees with over five years' service

15%

Objective setting and performance management
By harnessing talent and ensuring each person understands their contribution and impact to the wider PPL priorities we can ensure both success and opportunities for growth in the future, individually and for the company.

In 2012 we modified our objective setting process to reflect PPL's Company Strategy. We want our staff to fulfil their potential, be challenged, rewarded and motivated and this revised process is designed to support this.

In 2012 we increased our internal communication to staff to make sure they were better informed as to what the company was working on and targeting. This increased communication came in many different forms. It included a quarterly update for all staff of achievements against the main priorities for the year.

We increased the number of company communication events to three. At the first in March we explained and reviewed the 2012 results at the famous Ronnie Scott's venue close to PPL's offices. In June, at an event put together by staff working across business departments to encourage greater understanding and cooperation, we focused on a wide range of topical concerns surrounding both PPL and the overall recording music industry. This was then followed by an event in September where attention was re-drawn to the Company Strategy to ensure that all company objectives and goals would be met by the end of the year.

Increased internal training programme
At PPL we believe it is important to build a culture that provides employees with the opportunity to develop and progress towards their career aspirations.

We want employees to understand the benefits of playing a part in their own career development, and allowing them to identify their strengths and development needs.

To ensure that across PPL we showcase equality of opportunity for all and guide decision making around career development as effectively as we can, we provided information, guidance and support to enable managers and employees to identify needs and aspirations. We encouraged opportunities for learning and knowledge sharing across teams and departments in ways that become beneficial to both the employee and the organisation.

We continued the monthly 'PPL People Workshops', open to all employees of the company set up to provide staff with the opportunity to learn about other areas of the business and meet their colleagues. There was also a monthly sandwich lunch in the boardroom with Peter Leatham so that staff could ask him about the business.

In 2012 we launched several new training initiatives as a result of the feedback received in the employee survey. These include a Career Development Academy, Career Ladder Framework, Management Training and Accreditation, and an Aspiring to Management Programme.

The company also continued to support a number of individuals who, as part of their roles, need to study for professional qualifications and it is pleasing to note that over 15% of our existing employees were either promoted or transferred to a different role which demonstrates the career development opportunities that exist at PPL.

Whilst we continued to work with experienced and valued agencies when recruiting new staff, always ensuring competitive rates, 48% of vacancies filled were by alternative methods to agencies which included internal employees, employee referrals or direct applicants.

Improved working environment **The overall refurbishment of the building should not go unmentioned. This is being carried out in phases and some major areas were completed in 2012.**

The boardroom was one of several areas that has benefitted hugely from both a significant design upgrade as well as from a technological perspective. Under the guidance of CFO Ben Lambert, MoreySmith carried out a carefully managed refurbishment programme that has hugely enhanced the building and its attractiveness as a working environment for staff. This has been commented on not only by visitors for meetings but also by the passing public taken by the décor in reception!

Reward and Recognition **Many thanks from PPL to all those who reached long service milestones, for all their hard work and loyal service and especially for their personal contribution towards the success of our organisation in recent years.**

Pam Evans (PPO) was recognised for reaching an incredible 25 years' service at PPL; Panos Hadjinicolaou (IT), Christopher Barrett (IT) and Kelly-Jane Bradley (PPO) were recognised for 15 years' service. Ben Lambert (CFO), Peter Leatham (CEO), Lucy Murphy (PPO), Sacha Fernando (Broadcasting), Barry Reynolds (IT), and Gareth Jenkins (PPO) were all recognised for their 10 years' service. The 2012 Employee of the Year was Josh Cook, Desktop Administrator, IT.

Corporate Social Responsibility **PPL continued its support of a number of projects. As is customary the focus was on the environment and community, the charity annually chosen by staff and those causes supported across the music industry.**

We place a high degree of commitment to CSR and continued support was given to the various charities PPL has been involved with, some for many years, along with new initiatives and projects.

There is a small but dedicated group of staff from across the entire company who meet monthly to drive the CSR programme – all of whom give generously of their time despite busy schedules.

Finally the long-standing sponsorship of various music industry events continued. PPL sponsored the eighth Parliamentary Jazz Awards in May (attended by amongst others Acker Bilk and Jamie Cullum) and, in conjunction with APPJAG (The All Party Parliamentary Jazz Appreciation Group), also hosted their summer event in July where we partnered with Yamaha in their scholarship programme. We also sponsored, amongst several events, the Classical Artist Award at the Silver Clef lunch, the MIT Award and the Football Extravaganza – all in aid of Nordoff Robbins and/or other industry charities.

In addition we sponsored the MPG Awards, the 'Most Played UK Artist on Commercial Radio' and 'Breakthrough' categories at the Arqiva Commercial Radio Awards, the 'Artist of the Year Award' at the Artist and Manager Awards, the 'PPL Award for Most Played Independent Act' at the AIM Independent Music Awards and the 'Best Student Writer' at the Record of the Day Awards.



Our Charity of the Year Each year employees choose a charity that they would like to support as the PPL 'Charity of the Year'.

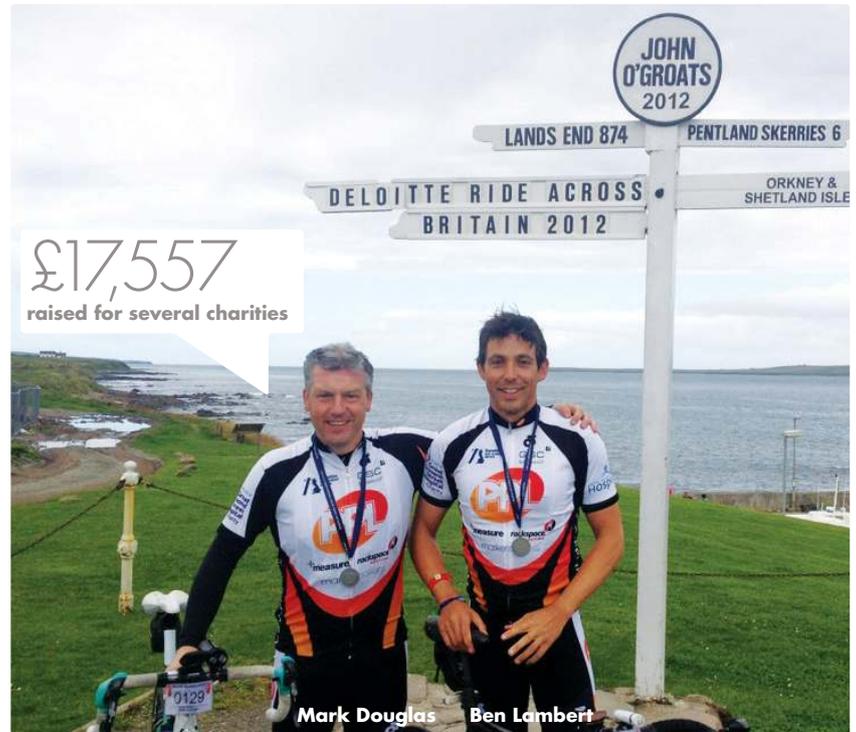
In recent years this has included Whizz-Kidz, Thames 21 and MacMillan Cancer Support.

At the end of 2011 the staff elected Great Ormond Street Hospital (GOSH) and throughout the year there were several fundraising initiatives and programmes to participate in and/or donate to including auctions, raffles, cake-baking, cycling, running, golf, swimming and more.

The biggest event, in a year that collected more money for the Charity of the Year than ever before, was the Ride Across Britain. This was from Land's End to John O'Groats organised by Deloitte in September. It would be remiss not to mention at this juncture the valiant efforts, in the order in which they finished (!), of our CFO, Ben Lambert and our CTO, Mark Douglas. Between them they raised a significant portion of the year's annual total given to GOSH. In addition they made personal donations to their chosen charities.
gosh.org/gen/aboutus/our-fundraising

The support and generosity of all the staff at PPL has been amazing this year. Great Ormond Street Hospital treats some of the most seriously ill children from all over the UK. Unfortunately not all of the surroundings reflect the very high standard of care that the hospital delivers; this is why the charity is currently fundraising to rebuild two thirds of the hospital and that is thanks to individuals and companies just like PPL.

Hayley Richardson
Senior Fundraising Executive
Community Fundraising



Hospital Broadcast Association

PPL makes a significant annual donation to the national charity that supports and promotes hospital broadcasting in the UK. It currently consists of 227 individual broadcasting stations, representing a large number of volunteers. Patients in many UK hospitals benefit from programmes designed to make life better for people in hospital and aid their recovery.

hbauk.com

The Young Musicians Symphony Orchestra

The YMSO is Britain's leading orchestra for young musicians on the threshold of their professional careers.

It provides invaluable experience to those who are studying or have recently completed their training and exists to give these talented musicians the opportunity to rehearse and perform as well as receive coaching from top professionals and work with eminent conductors and soloists.

ymso.org.uk

Nordoff Robbins

PPL is a longstanding supporter of the music industry charity Nordoff Robbins which brings music's transforming power to children in need, through its therapy services, music and health projects and community music projects, as well as education programmes and research.

nordoff-robbins.org.uk

British Association for Performing Arts Medicine

BAPAM's mission is to achieve nationwide occupational health provision for professional, semi-professional and student performing artists, including health promotion, education and clinical advice for performance-related health problems suffered by musicians, singers, actors, dancers and other performers.

bapam.org.uk

The Radio Academy

The Radio Academy is a registered charity dedicated to the encouragement, recognition and promotion of excellence in UK broadcasting and audio production. PPL is a key sponsor at the Radio Festival and other music related Academy events.

radioacademy.org

The Young Persons Concert Foundation

PPL's donations are used to fund workshops for schools in the Soho and Westminster vicinity near the company offices. The Foundation, which is chaired by Lady Judy Martin and of which her husband Sir George Martin is a patron, helps young people to appreciate and enjoy music through educational workshops and live orchestral concerts.

ypcf.co.uk

BRIT School for Performing Arts and Technology

The BRIT School in Croydon provides a unique education for over 1,150 students. It is the only free performing arts school in the country with a diverse intake of talented students. Most leave for higher education or for employment across the creative industries. PPL annually hosts final year Music Business students from the School who spend the day meeting all the departments and learning more about PPL and the music industry.

brit.croydon.sch.uk

PPL is proud of its ongoing dedication to its CSR Programme. Whether it is ensuring that the PPL workplace remains a conscientious environment, donating funds to a number of charities or supporting numerous projects through sponsorship, PPL is passionate about giving back (the 2013 charity is Teenage Cancer Trust) whilst moving the company and our people forward.

**Executive
Management
Team**



Fran Nevrkla OBE
Chairman



Peter Leathem
Chief Executive Officer



Tony Clark
Director of Licensing



Mark Douglas
Chief Technology Officer



Vickie Farrell
HR Director



Christine Geissmar
Operations Director



David Harmsworth
Director of Legal and
Business Affairs



Keith Harris
Director of Performer Affairs



Ben Lambert
Chief Financial Officer



Jonathan Morrish
Director of PR and
Corporate Communications



Laurence Oxenbury
Director of International

Board of Directors

Fran Nevrkla OBE

PPL (Chairman)

Roger Armstrong

Ace Records Ltd

Tony Clark

PPL

Jonathan Cross

Warner Music UK Limited

Mark Kelly

Performer Director

Ben Lambert

PPL

Peter Leatham

PPL

Martin Mills MBE

Beggars Group

James Mullan

EMI Music UK and Ireland

Gerald Newson

Performer Director

Christine Payne

Performer Director
(British Actors' Equity)

James Radice

Polydor Limited

Adrian Sear

Demon Music Group

Rt Hon Lord Smith of Finsbury

Independent Director

John Smith

Performer Director
(Musicians' Union)

Michael Smith

Sony Music Entertainment
UK Ltd

Peter Stack

Union Square Music Ltd

Attendees

Keith Harris

Director of Performer Affairs

Steve Levine

Music Producers' Guild

Dave Rowntree

Featured Artists' Coalition

David Stopps

Music Managers' Forum

Geoff Taylor

BPI

Alison Wenham OBE

AIM

External Adviser

John Deacon CBE

Political Adviser

Committees

Finance Committee

The Finance Committee is primarily tasked with reviewing and setting PPL's revenue and costs budget each year, prior to ratification by the PPL Board.

Distribution Committee

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

Audit Committee

The Audit Committee is a forum for PPL's auditors to talk directly to PPL's management and external stakeholders about their audit work with PPL.

Remuneration Committee

The Remuneration Committee's role is to review executive remuneration. This is the one committee which consists entirely of PPL Board directors.

Credits

Our thanks to all contributors to this year's Annual Review. For more information on the use of music in business please visit musicworksforyou.com

Photography

Cover

Getty Images

Pages 2 and 4

Alan Cook
afcook.co.uk

Page 22

Timothy Charles Smith Photography
timsmith81@me.com

The PPL People's Classical Chart

Vangelis by Stathis Zalidis

Orchestra of the Royal Opera House
with John Lanchbery by J Persson

Philharmonia Orchestra with Kurt
Sanderling by Benjamin Ealovega

Richard Hickox by Greg Barratt

Pascal Rogé by Nick Granito

Marin Alsop by Kym Thomson

Sir Roger Norrington by Manfred Esser

Choir of King's College Cambridge,
Academy of Ancient Music with
Stephen Cleobury by Benjamin Ealovega

Orpheus Chamber Orchestra by Larry Fink

The PPL People's Pop Chart

Emeli Sandé by Simon Emmett

Flo Rida by Alex Kirzhner

The PPL People's Best of British

Take That by Bryan Adams

The Beatles courtesy of Apple Corps Ltd

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The People's Charts 2012

Classical 1
Vangelis
Chariots Of Fire



Pop 1
Jessie J
Domino



Best of British 1
Coldplay



PPL's annual 'People's Charts' are compiled from music usage and airplay data from radio stations and television channels as well as public performance locations such as pubs, clubs, bars, jukeboxes, gyms and shops all across the UK.

2012 was an extraordinary year for British artists. Their music performed incredibly well in the charts both in the UK and around the world, and in a year which was dominated by the Olympics, we were all reminded of the rich heritage of the country's music and its power to captivate and raise the spirit! It is fitting therefore that our third chart for the year celebrates 'The People's Best of British'.

The People's Classical Chart

Despite an even stronger presence in the top 20 last year with six recordings (compared to the five in 2012), Einaudi misses out on the top slot. The new number one, in keeping with the olympic theme, is the famous recording from Vangelis of his 'Chariots Of Fire' which was played and used extensively and became, again, a true people's choice!

The People's Pop Chart

The 'girls' continue their domination at the top of this chart for the sixth year running. Jessie J made her first appearance last year with 'Price Tag' at number four but now the former BRIT school student takes the honour of becoming the people's choice as their favourite track of 2012.

The People's 'Best Of British' Chart

In 2012, the world was watching and listening to Great Britain and at number one as the most played artist in the PPL 'Best of British Chart' is Coldplay.

2012 saw the band perform at the Paralympic Games closing ceremony and ended with them as the true music choice of the people. This brings the sounds and music of all played recordings throughout such a magnificent and celebratory year to a perfect and fitting end.

We salute all these wonderful artists whose recordings were played and used so extensively.

The PPL People's Classical Chart

	<p>1</p> <p>Vangelis Chariots Of Fire (Edit) Vangelis Polydor (Universal Music)</p>		<p>11</p> <p>Puccini Nessus Dorma Luciano Pavarotti, John Alldis Choir, London Philharmonic Orchestra with Zubin Mehta Decca (Universal Music)</p>
	<p>2</p> <p>Lanchbery Mrs Tiggywinkle's Laundry (from 'Tales of Beatrix Potter') Orchestra of the Royal Opera House with John Lanchbery EMI Classics (EMI)</p>		<p>12</p> <p>Górecki Symphony No.3 Doreen De Feis (soprano), Orquestra Filarmónica De Gran Canaria with Adrian Leaper Arte Nova (Sony Music Entertainment)</p>
	<p>3</p> <p>Beethoven Symphony No.5 Philharmonia Orchestra with Kurt Sanderling EMI Classics (EMI)</p>		<p>13</p> <p>Einaudi Eros (Album Version) Ludovico Einaudi Decca (Universal Music)</p>
	<p>4</p> <p>Einaudi Nightbook (Album Version) Ludovico Einaudi Decca (Universal Music)</p>		<p>14</p> <p>Grieg Peer Gynt Suite No. 1 Berliner Philharmoniker with Herbert von Karajan Deutsche Grammophon (Universal Music)</p>
	<p>5</p> <p>Einaudi Nuvole Bianche Ludovico Einaudi Decca (Universal Music)</p>		<p>15</p> <p>Satie Gymnopédie No.1 Pascal Rogé Decca (Universal Music)</p>
	<p>6</p> <p>Einaudi I Giorni (Album Version) Ludovico Einaudi Decca (Universal Music)</p>		<p>16</p> <p>Dvořák Symphony No.9 (From the New World) Baltimore Symphony Orchestra with Marin Alsop Naxos (Select)</p>
	<p>7</p> <p>Einaudi The Tower (Album Version) Ludovico Einaudi Decca (Universal Music)</p>		<p>17</p> <p>Mozart Ave Verum Corpus Schütz Consort, London Classical Players with Sir Roger Norrington Virgin Classics (EMI)</p>
	<p>8</p> <p>Handel Music for the Royal Fireworks English Baroque Soloists with Sir John Eliot Gardiner Philips (Universal Music)</p>		<p>18</p> <p>Handel Zadok the Priest Choir of King's College Cambridge, Academy of Ancient Music with Stephen Cleobury EMI Classics (EMI)</p>
	<p>9</p> <p>Barber Adagio for Strings City of London Sinfonia with Richard Hickox Virgin Classics (EMI)</p>		<p>19</p> <p>Schubert Rosamunde (Excerpts) Orpheus Chamber Orchestra Deutsche Grammophon (Universal Music)</p>
	<p>10</p> <p>Einaudi Divenire Royal Philharmonic Orchestra with Ludovico Einaudi Decca (Universal Music)</p>		<p>20</p> <p>Suppé Overture: Die leichte Kavallerie Orchestre Symphonique de Montréal with Charles Dutoit Decca (Universal Music)</p>

The PPL People's Pop Chart

1	 Domino Jessie J Island/Lava (Universal Music)
2	 Somebody That I Used To Know Goyte Feat. Kimbra Samples 'n' Seconds Records/Island (Universal Music)
3	 Next To Me Emeli Sandé Virgin Records (EMI)
4	 Moves Like Jagger Maroon 5 Feat. Christina Aguilera A&M/Octone (Universal Music)
5	 Titanium David Guetta Feat. Sia Positiva/Virgin Records (EMI)
6	 Dance With Me Tonight Olly Murs Epic (Sony Music Entertainment)
7	 Stronger (What Doesn't Kill You) Kelly Clarkson RCA Records (Sony Music Entertainment)
8	 We Found Love Rihanna Feat. Calvin Harris Def Jam (Universal Music)
9	 Call Me Maybe Carly Rae Jepsen Interscope (Universal Music)
10	 Payphone Maroon 5 A&M/Octone (Universal Music)

11	 We Are Young fun. Feat. Janelle Monáe Atlantic (Warner Music)
12	 Paradise Coldplay Parlophone (EMI)
13	 Drive By Train Columbia (Sony Music Entertainment)
14	 Lego House Ed Sheeran Asylum (Warner Music)
15	 Black Heart Stooshe WEA (Warner Music)
16	 Good Feeling Flo Rida Atlantic (Warner Music)
17	 Rolling In The Deep Adele XL Recordings (Beggars Group)
18	 Alone Again Alyssa Reid All Around The World (All Around The World)
19	 Princess Of China Coldplay Feat. Rihanna Parlophone (EMI)
20	 Call My Name Cheryl Polydor (Universal Music)

The PPL People's Best of British Chart

1		Coldplay
2		Adele
3		Olly Murs
4		Jessie J
5		Ed Sheeran
6		Take That
7		Emeli Sandé
8		Queen
9		Robbie Williams
10		The Beatles

11		Elton John
12		The Wanted
13		Oasis
14		Labrinth
15		Pixie Lott
16		Will Young
17		Cheryl
18		Paloma Faith
19		Florence + The Machine
20		The Rolling Stones

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