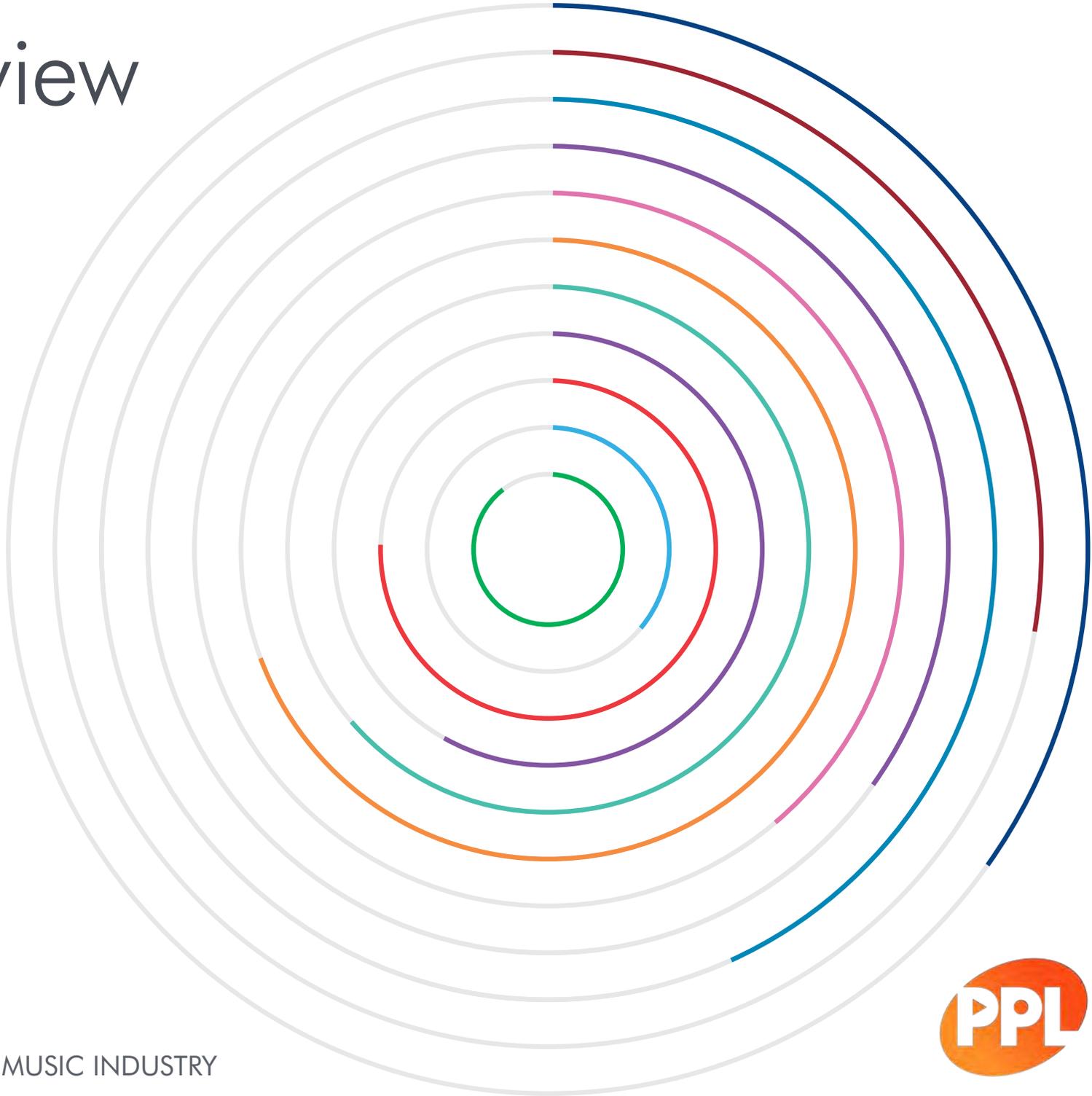


# Annual Review 2017



DELIVERING FOR THE RECORDED MUSIC INDUSTRY

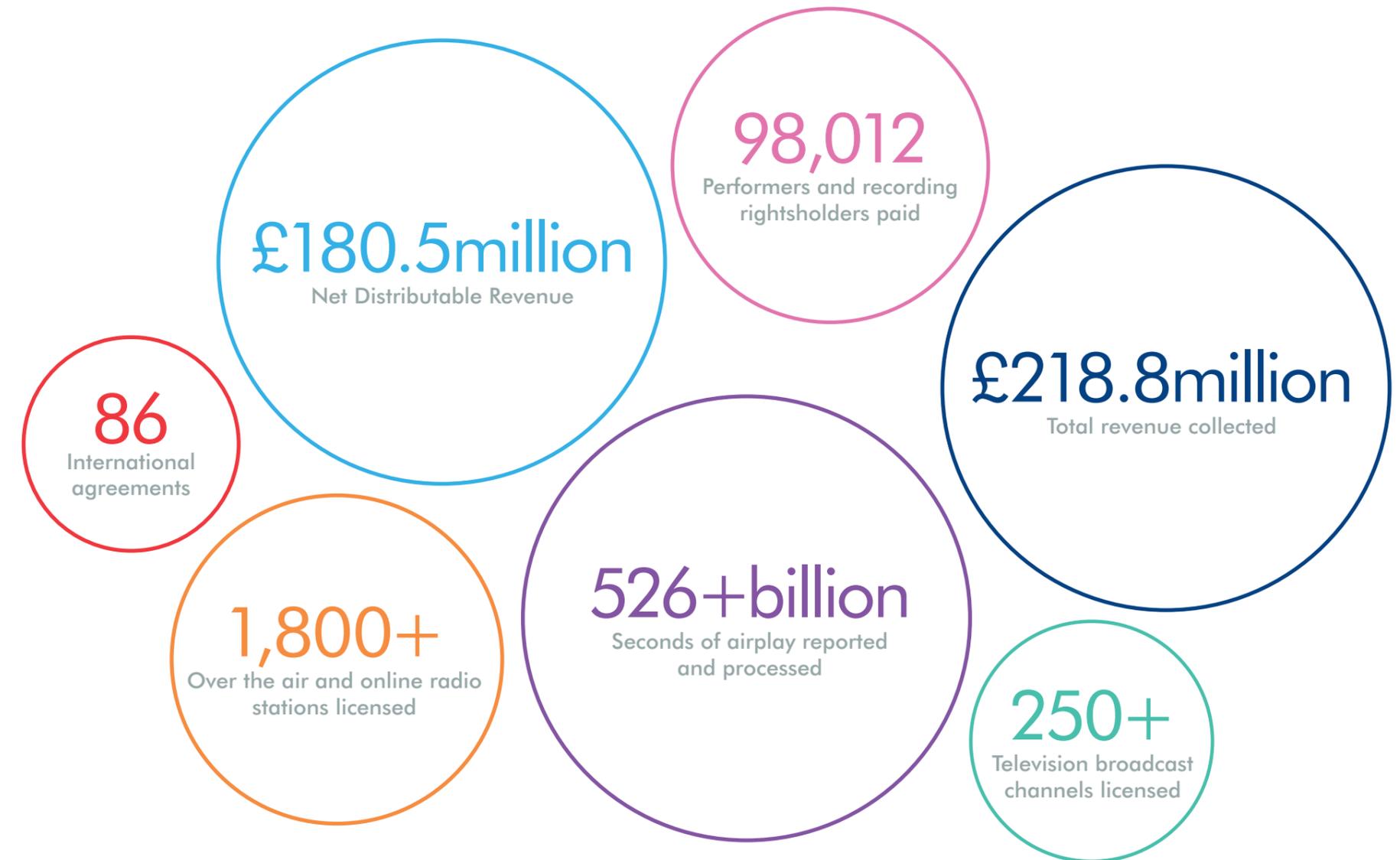
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Founded in 1934, PPL is the UK music industry's music licensing company for tens of thousands of performers and recording rightsholders.

We license recorded music in the UK for broadcast on radio and TV and, through PPL PRS Ltd (our public performance joint venture with *PRS for Music* launched in early 2018), when it is played in public (shops, bars, nightclubs, offices etc.) and ensure that revenue flows back to our members. These include both independent and major record companies together with performers, ranging from emerging grassroots artists through to established session musicians and festival headliners.



# Chairman's statement

## Progress. Evolution. Growth.

### Three words that reflect PPL's activities and achievements in 2017. And, indeed, the wider industry's trajectory.

It is encouraging to hear reports of growth for the recorded music industry. In April 2018, it was announced that, last year, UK record label income experienced its fastest growth since 1995 whilst later that month it was revealed that revenues for the global recorded music industry increased last year by 8.1 per cent - still only two thirds of the market's peak in 1999 but music to our ears nonetheless.

PPL is very much part of this success story. As Chairman of PPL, I see how central a role the company plays in the industry. The revenue it distributes can make the difference between profit and loss, a hobby or a career, one's success or otherwise, for record companies, producers and performers.

However, the road ahead is not smooth for our industry. We face challenges from the wider ecosystem that influences the development and success of our home-grown talent. Whether it's the changes in music education, the closure of live music venues, the lack of clarity around the meaning of Brexit, or the fall in the perceived value of music – all whilst the use and consumption of music is greater than it has ever been.

PPL is well positioned to support record companies and performers through these changing times. Over the past year, progress on a number of initiatives at PPL has driven forward the increase in both the collection of monies from public performance, broadcast and

international and the distribution of monies to more performers and record companies than ever before.

Whether it be through the licensing of more customers, the renewal of major television and radio licensing agreements, greater engagement with members via regional events, or investment in technology to facilitate greater data analysis and matching, all avenues are being explored. This is further supported by the signing of more international agreements, the provision of funding to PRS Foundation to support new music and the driving forward of international initiatives to generate more revenue for performers and record companies. I have no doubt that the recently launched joint venture with PRS for Music – PPL PRS Ltd – based in Leicester, and a clear example of positive evolution, will also generate benefits, cost efficiencies and greater return for members in the long term.

PPL is a force for good in this industry. It is home to many passionate individuals united by a love for music and driven by a desire to see people rewarded for the music they create. No conflicting interests. No clouded vision. Just one clear focus of maximising revenue for members.

I would like to thank all of you for your continued support and would like to take this opportunity to thank my colleagues across the company for their hard work and dedication to what has been an excellent year for PPL.



John F Smith  
CHAIRMAN



PPL is a force for good in this industry. It is home to many passionate individuals united by a love for music and driven by a desire to see people rewarded for the music they create. No conflicting interests. No clouded vision. Just one clear focus of maximising revenue for members.



John F Smith  
CHAIRMAN





We have a strong and steadfast business model that forms the foundation for our future progress, and positions PPL well to deal with today's ever-changing, competitive and complex market.



Peter Leathem  
CEO

## CEO's statement

**PPL entered 2017 with a clear strategy and vision, aiming to continue to grow its revenue for members. Having surpassed the £200 million threshold with our revenues in 2016, I am pleased to report that in 2017 we collected £218.8 million for our performer and record company members – up 3 per cent on 2016. This accounts for an additional £6.7 million generated from our core business activities.**

It is no small feat that PPL has been able to grow its revenues, particularly at a time when we were also heavily focused on building PPL PRS Ltd – the biggest joint venture of its kind in the world – as well as a range of other ground breaking projects.

Once again, we delivered growth across each of our three main revenue streams: broadcast, public performance and dubbing, and international. Broadcast revenue generated £79.9 million whilst public performance and dubbing saw an increase on 2016's figure with £89.3 million being collected; PPL's third main revenue stream, international collections, generated £49.6 million – an increase of 3 per cent from the £48.3 million collected in 2016.

2016 had witnessed a growth of 32 per cent in our international collections business due to receiving one-off payments from overseas collective management organisations (CMOs). With such significant growth having occurred in that year, it was always going to be a challenge to deliver further growth in 2017. As such, to achieve a 3 per cent growth in this business area was a very positive result.

As ever, we continued to expand our international footprint. In 2006, PPL's international collections were £6 million – a fraction of the £50 million collected in 2017. PPL has now collected over £355 million internationally for performers and record companies, and has, at the time of writing, 90 international agreements in place with overseas CMOs.

We continue to do the heavy lifting so our members do not have to and we have been able to build on the high-quality service we provide to our members. In 2017, we paid more performers and record companies than ever before – over 98,000 at least once, up nearly 6 per cent on the previous year.

This continued success can be attributed to a highly-skilled, dedicated and hard-working team at PPL, our ongoing investment in technology and our focus on innovation, all of which has furthered our efforts to improve the quality of the data which underpins our business and the wider neighbouring rights market.

One of the highlights of my year was readying PPL PRS Ltd to go live. As of February 2018, public performance licensing (where recorded music is played at shops, bars, offices and other businesses across the UK) is now administered by PPL PRS Ltd, the newly-launched joint venture with PRS for Music. This joint venture, based in Leicester, offers a single point of contact, and one public performance licence covering both companies' respective rights, thereby providing a streamlined service to licensees. It was a significant moment for both parent companies as well as the wider industry.

PPL is a business of scale and complexity and it has the resources and the commitment from dedicated employees to deliver. However, it will be our relentless focus on meeting our members' needs that will help us to determine and achieve our goals for the long-term success of the company.

We have a strong and steadfast business model that forms the foundation for our future progress, and positions PPL well to deal with today's ever-changing, competitive and complex market.

I would like to thank everyone that has been part of our journey over the last year, especially the great team of people at PPL without whom I would not be able to proudly announce our achievements.

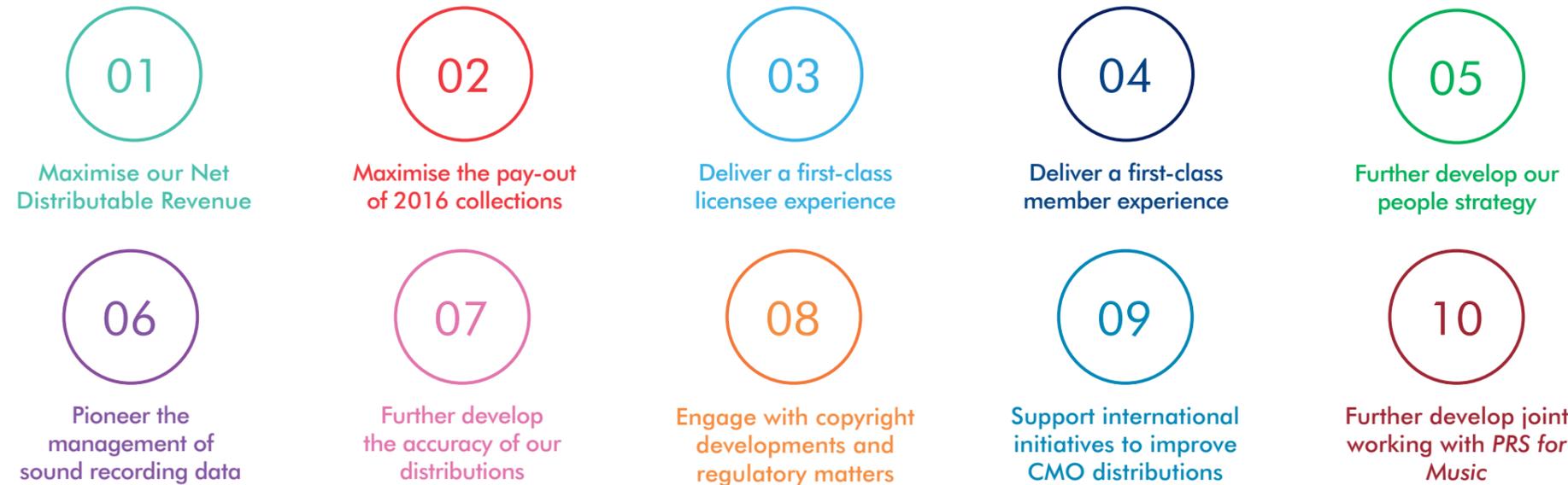
As ever, we appreciate support from our members and partners and look forward to working with you further to build on our success for the future.

Peter Leathem  
CEO

# Company strategy

PPL's company strategy serves as the roadmap for our key activities during the year and helps us deliver our strategic business goals to better support you, the recording rightsholders and performers we represent. Ten priorities formed the basis of our planning, target setting and performance management at all levels of the company during the year.

## Our 10 key areas of focus in 2017



A selection of some of the highlights from each of these top ten areas is set out in the pages that follow.



05

## Further develop our people strategy

### Award-winning employee engagement

We won awards at both the Employee Engagement Awards and the UK Employee Experience Awards for internal engagement and for our learning and development initiatives.

### Health and wellbeing

We introduced "Wellbeing Wednesdays", held once a month, to support the health and wellbeing of PPL employees through a range of different initiatives and events.

### Management Excellence programme

We supported fourteen people managers through our Management Excellence programme, delivering coaching, training and personal development.

06

## Pioneer the management of sound recording data

### Increased ingestion of repertoire data

On average, we loaded data for over 31,500 new recordings per week into the PPL Repertoire Database during 2017, with details of over 1.6 million recordings being loaded in total.

### Linking data sets with PRS for Music

We launched a first-of-its-kind initiative to explore linking the data sets of PPL and PRS for Music to improve the identification of sound recordings and musical works.

### International repertoire validation

We further developed our capabilities to validate our repertoire data against other CMOs' data requirements, supporting the sending of large volumes of data to CMOs around the world to maximise international revenues.

07

## Further develop the accuracy of our distributions

### Increased performer identification

We identified over 11.5 million performances across internationally played recordings (up from 10 million in 2016). This allows us to maximise the payments our members receive from distributions made by CMOs.

### More music usage data collected

We processed 526 billion seconds of airplay in 2017, up 17% on 2016.

### Continued focus on performer line-ups

We enhanced the quality of data we hold through the addition of more than 2 million individual contributions to performer line-up information in 2017, allowing us to conduct more accurate matching and pay-through greater royalties to members.

08

## Engage with copyright developments and regulatory matters

### Data security

We continued to focus on the importance of data security and undertook various improvements over the course of the year, to ensure sensitive information continues to be protected.

### General Data Protection Regulation

Alongside our data security measures, we worked on initial preparations for the changes to data protection law being brought in by the General Data Protection Regulation.

### Other legislative developments

We continued to work with the British Copyright Council, UK Music and others on matters such as the EU Digital Single Market strategy and Brexit.

09

## Support international data improvement initiatives

### Business Services to other CMOs

We supported CMOs in Ireland, Portugal and Latvia with the back office delivery of their distributions, and a further three CMOs in Estonia, Lithuania and Switzerland with the provision of analysis to support their local processing of distributions.

### Virtual Recordings Database (VRDB)

We continued to take a leading role in the VRDB project – a network that helps CMOs around the world to exchange and improve the quality of data to support international collections.

### Digital Data Exchange (DDEX)

We attended the plenary meetings of DDEX to represent the views of recording rightsholders in discussions relating to standards that enable the industry to exchange and share data about sound recordings.

10

## Further develop joint working with PRS for Music

### PPL PRS Ltd – our public performance licensing joint venture

We made significant progress in readying PPL PRS Ltd for its launch in February 2018, with the preparations including systems development work, staff recruitment and training, marketing and office refurbishment at the joint venture's new Leicester premises.

### Supporting new music with the PRS Foundation

We continued to partner with the PRS Foundation, contributing funding for emerging talent through the charity's Momentum Music and International Showcase Funds.

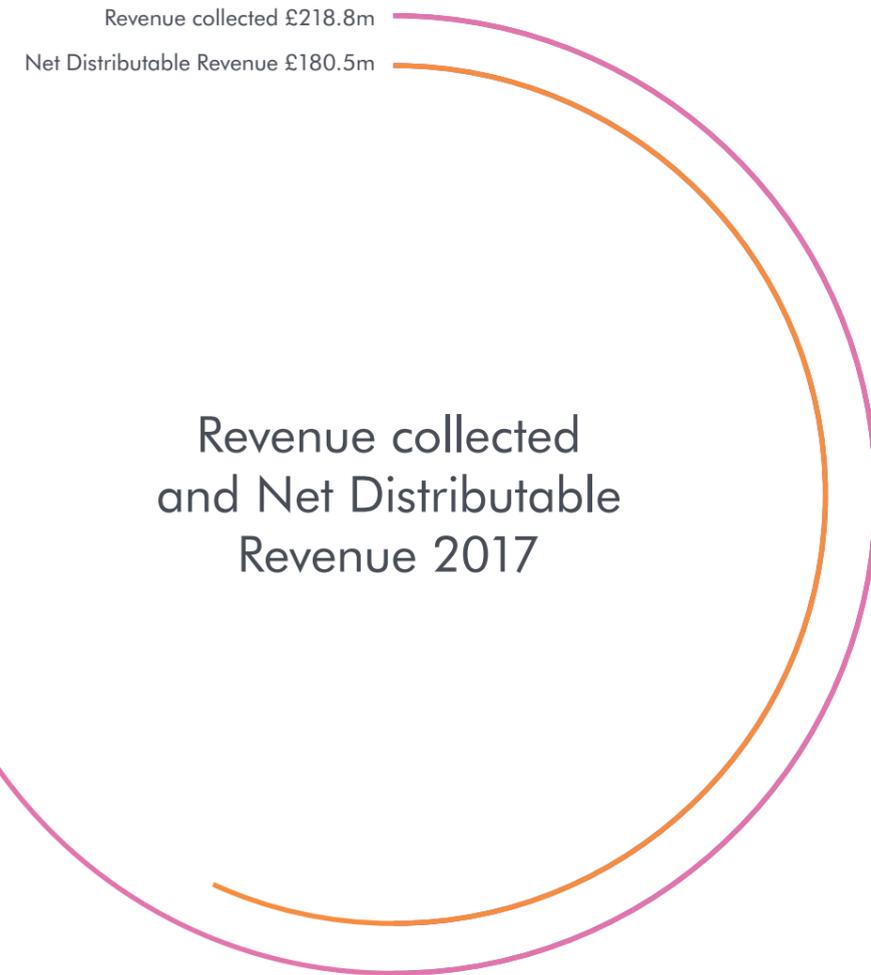
### Music Recognition Technology (MRT) pilot

We continued to explore the use of MRT, installing further devices into licensed bars and clubs across the UK to identify recordings played, providing a data sample which can then feed into distribution policy considerations for such venues.

# Financial summary

**Revenue collected:** £218.8m  
(up 3%)

**Net Distributable Revenue:**  
£180.5m (up 1%)



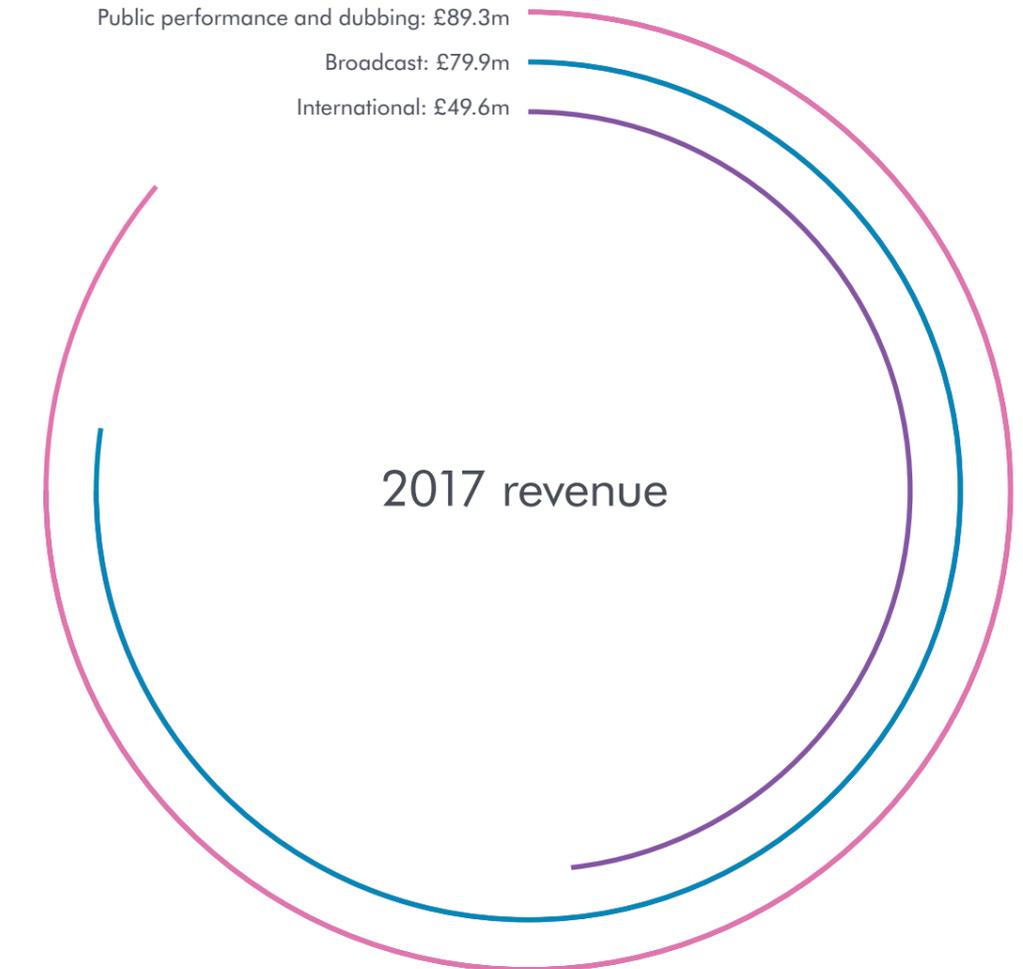
PPL's total revenues for 2017 saw steady growth of 3% to reach £218.8m. Annual growth was delivered across all parts of the business: broadcast, international and public performance.

The cost to revenue ratio was 16.5%, compared with 14.8% in 2016. This was an anticipated short-term increase, mainly driven by the significant ongoing investment in establishing PPL PRS Ltd, the PPL and PRS for Music joint venture, which is expected to provide greater returns for PPL's members over the longer term.

**Public performance and dubbing:** £89.3m (up 3%)

**Broadcast:** £79.9m (up 3%)

**International:** £49.6m (up 3%)



**Anti-piracy and industry contributions 2017**

In 2017, PPL made anti-piracy and industry contributions to the following: BPI (£1,567,669), IFPI (£623,976), UK Music (£429,615), IMPALA (£67,650).

# Business review

2017 saw continued growth for PPL with total revenue of £218.8m and Net Distributable Revenue of £180.5m.

Continued preparatory work for the joint venture in the area of public performance licensing between PPL and PRS for Music was a key focus throughout 2017. Positive progress was made across all aspects of this project, with the new joint licensing system close to completion at the end of last year, ahead of PPL PRS Ltd launching in early 2018.

PPL continued to invest in both our employees and technologies throughout the year, with the aim of delivering improved services to our members, supporting future revenue growth and achieving increased efficiency across the business.

In this section, we look at our three core revenue streams as well as the activities that underpinned another successful year for PPL.

## Broadcast

Broadcast revenue grew year-on-year by 3% to £79.9 million, continuing the trend of annual growth maintained over the last 10+ years.

### Radio sector drives revenue growth

Strong performances from commercial radio, the BBC and television secondary sales licensing (which enables the copying of programmes containing PPL repertoire for sale to other broadcasters) helped broadcast revenue to increase in 2017.

### Successful joint community radio licensing scheme with PRS for Music

Revenue from community radio stations increased 2.3% year-on-year. This work was supported via the implementation of a new joint licensing scheme with PRS for Music for community radio stations, achieving 98% market penetration.

### Television licensing terms secured with major broadcasters

Headline commercial terms were agreed for a new long-term PPL blanket licence with the BBC covering their public service activities. New commercial terms for licences with Channel Four were also secured.

## International

International revenue grew by 3% in 2017 to reach £49.6 million. Significant payments were received from a number of CMOs including GVL in Germany, SENA in Holland, SoundExchange in the US and SAMI in Sweden.

### Number of international agreements continues to grow

A number of new agreements with overseas CMOs were signed in 2017, including performer agreements with SFH in Iceland and SAMPRA in South Africa as well as a recording rightsholder agreement with Slovgram in Slovakia. This took PPL's total number of international agreements with CMOs to 86 by the end of the year.

### Greater collaboration with CMOs

PPL continued to develop successful collaborative working with international CMOs through direct and open relationships. During 2017, PPL met with over 60 CMOs to drive forward operational exchanges of data and discuss best practice to ensure performers and recording rightsholder revenues flow across the world.

### Landmark agreement signed with Jamaican CMO, JAMMS

PPL became the first CMO to sign an international performer agreement with the Jamaican Music Society (JAMMS). This represented a significant step forward for the Jamaican music industry, addressing a longstanding gap that has seen performers miss out on revenue where their music is used overseas.

<b>USA:</b>	£10.3m
<b>Others:</b>	£9.9m
<b>Germany:</b>	£9.5m
<b>Netherlands:</b>	£5.8m
<b>Belgium:</b>	£2.8m
<b>France:</b>	£2.3m
<b>Italy:</b>	£2.1m
<b>Denmark:</b>	£2.1m
<b>Japan:</b>	£1.6m
<b>Sweden:</b>	£1.6m
<b>Spain:</b>	£1.6m
<b>Total:</b>	£49.6m



# Business review

## Public performance and dubbing

Revenue from public performance – the playing of recorded music in public such as in hotels, restaurants, cafes, gyms and hairdressers – increased, yet again, to £80.3 million.

This was a significant achievement during 2017 in light of the impending joint venture with PRS for Music which created uncertainty for a number of employees. Their dedication and commitment to delivering for members was remarkable and helped to lead to this positive result.

Data analysis was undertaken to explore any potential under-licensing in markets to enable revenue growth whilst Business Relationships Executives undertook a significant contact programme across the regions to meet and support businesses in their acquisition of a licence. As always, the quality of service was key to maintaining positive relationships with licensees, whether existing customers or new businesses.

Revenue from dubbing also continued to grow, generating £9 million revenue in 2017. Dubbing is the licensing of the commercial copying of music by specialist companies that supply music systems to businesses for the playing of recorded music.

## Introducing PPL PRS Ltd: the journey of our joint venture with PRS for Music



Significant progress was made during 2017 in readying PPL PRS Ltd – our public performance licensing joint venture with PRS for Music – for launch in early 2018, with a number of work strands reaching or nearing completion during the year.

### Systems development and testing

Work continued with building brand new IT systems to support the licensing activity that PPL PRS Ltd will undertake.

### Recruitment and training

Suzanne Smith was appointed Managing Director of PPL PRS Ltd and all appointments to her senior management team were made. A training programme was carried out for recruits at the PPL PRS Ltd office in Leicester, covering topics including customer service, systems training and tariff training.

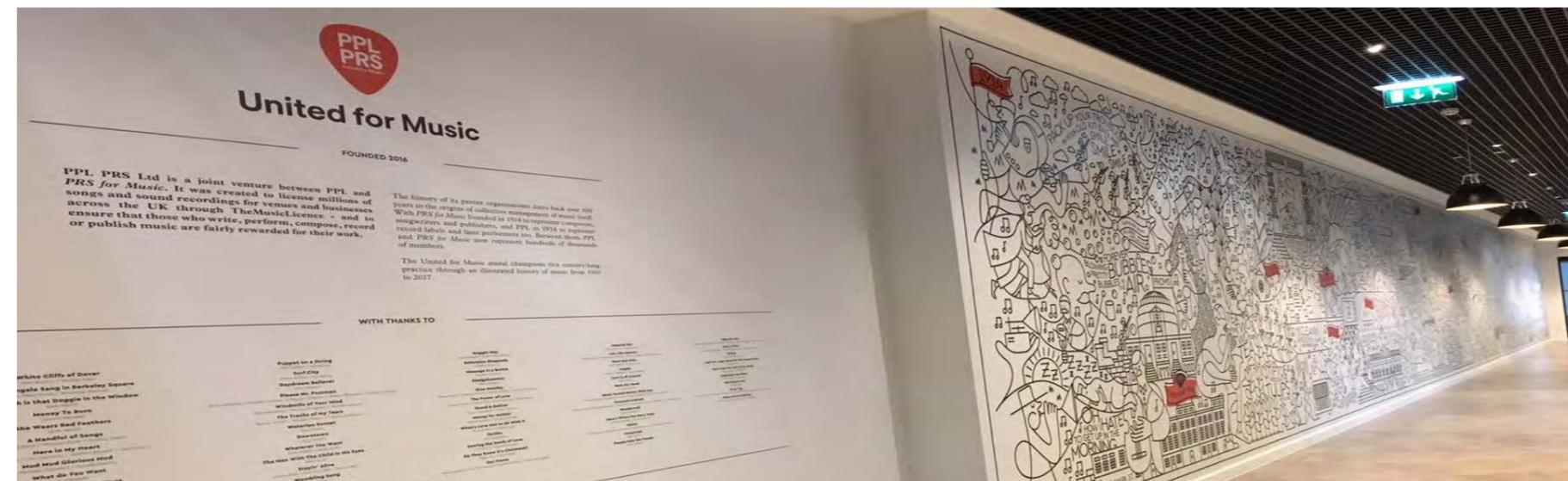
### Marketing and communications

The name, logo and brand of the joint venture were announced, the PPL PRS Ltd website was designed, an explainer video was produced, and all customer documents were drafted and prepared for launch.

## Introducing Suzanne Smith: Managing Director, PPL PRS Ltd

Suzanne is excited by the opportunity to lead the new business of PPL PRS Ltd, whose parent companies (PPL and PRS for Music) have such a strong reputation in the music industry.

Prior to joining PPL PRS Ltd, she was the Managing Director of Customer Experience within the Experian PLC UK business. She previously held other senior management roles at Capital One and NatWest Bank.



# Delivering more for members

## More payments than ever before

In 2017, PPL made at least one payment to 89,040 performers and 8,972 recording rightsholders – a total of 98,012 members, more than ever before. These include not just our direct members but also those performers and record companies we represent via the agreements that we have in place with overseas CMOs.

## Improving the member experience

PPL further embraced new technologies in 2017 to enhance its services to recording rightsholders and performers.

In August, we launched a new and improved version of myPPL - the online portal used by members to access and administer information relating to their repertoire and payments. The updated portal offers many new features such as a more user-friendly homepage featuring an account summary, faster repertoire searches and re-designed payment and account pages. It is also compatible with mobiles and tablets.

In addition to the new portal, significant work was undertaken to review and improve the member registration process. This has made it easier for performers and recording rightsholders to join PPL online.



## Member engagement increased through multiple events

2017 saw PPL host or attend more than 150 events – averaging at three per week – to engage with members across the UK, Europe and the USA. Some of these were delivered in collaboration with our friends at PRS for Music and PRS Foundation.

We focused in 2017 on offering more PPL events to members based outside of London. As such, we looked at where our members are based across the UK, in order to provide opportunities for training, education and

networking sessions – all delivered with the aim of meeting our members face-to-face. No fewer than 37 events were delivered across the nations and regions, concentrating on cities such as Glasgow, Belfast, Cardiff, Manchester, Liverpool, Leeds, Brighton and Leicester to name a few.

Internationally, PPL took part in panels, roundtables and 1-to-1 member meetings at 15 events outside of the UK. These included Eurosonic, Amsterdam Dance Event (ADE), South by Southwest (SXSW) and the music tech conference, FastForward.



## PPL's award-winning service continued to be recognised

PPL was awarded first place in the category of 'Business Change or Transformation – B2C' at the UK Business Awards as a result of implementing changes enabling members to use electronic signatures to sign their US tax forms and then submit them digitally. This improved the member experience and facilitated the pay-out of more US revenue to members. We were also awarded second place in the 'Customer Centric Organisation' category in recognition of the work done to proactively track down the rightful beneficiaries of deceased performers' monies to ensure they are paid correctly.

# Driven by data

**31,500+**

Average number of new recordings for which we receive data every week

**1.6 million**

Number of recordings for which data was added to the PPL database in 2017

**526+ billion**

Seconds of airplay reported and processed

Technology was at the heart of our drive to maximise revenue and enhance service levels in 2017. A number of initiatives were undertaken using in-house expertise to further improve data quality, which in turn supports our collection and distribution processes.

## New data analytics tools developed

New analytics tools were delivered to provide better insight into PPL's data. The tools direct staff to where data quality improvements can be made to help maximise international revenues and pay-through rates.

## International repertoire validation

We developed new functionality to improve the process through which we send repertoire data to other CMOs around the world as part of making international claims on behalf of our members. The data policies and information requirements of other CMOs can vary considerably, but PPL can now systematically validate our members' data against those policies and requirements, which in turn helps to further improve the effectiveness of our international collections activities. The analysis we obtain from this validation process also enables us to work even more proactively and closely with rightsholders where additional information is required by certain CMOs.

## PPL and PRS for Music link repertoire data sets for the first time

Last year, PPL and PRS for Music announced a first-of-its-kind initiative to explore linking each other's repertoire data sets and to create a prototype joint search tool that could be used to improve identification of recordings and musical works and the links between them. The prototype tool linked 2.5 million PPL recordings to over 1.2 million PRS musical works and met a very positive reception across the industry. The ultimate aim is to establish and promote a set of consistent and authoritative links between recordings and works that can be gathered from and shared across multiple parties.

## First "Music, Tech and Data Meet-Up" held at PPL

With technology at the centre of many of our efforts to deliver positive business change, we hosted our first "Music, Tech and Data Meet-Up" to further establish PPL's eminence as a leading company in the field of data and analytics.

# Supporting our people

PPL's business is driven by our people. Our people strategy aims to develop and drive positive performance and behaviour across the company, resulting in high levels of retention and engagement.

## Equality and diversity

At PPL we take equality and diversity seriously and it is intertwined within our people strategy to ensure that we continue to develop a culture that is fair and considerate to all. Building on previous work PPL had carried out around equality and diversity, in 2017 we compiled the data necessary to produce our first ever Gender Pay Gap Report (in accordance with new statutory regulations), which we published in March 2018.



## Focus on recruitment

Alongside our wider equality and diversity work, we asked all recruitment agencies working with us to provide their equality and diversity policies and details of how they monitor this. On an ongoing basis PPL's People and Organisational Development team works to ensure that PPL is actively seeking candidates from all backgrounds, that hiring managers understand the importance of this, and that we have an equal balance of backgrounds where possible when recruiting for new roles.

As part of managing costs appropriately, we have also sought to recruit candidates directly where possible. In 2017, 66% of PPL vacancies were filled directly via online job boards, LinkedIn, industry press, our website or from internal applications (with the rest filled by recruitment agencies, including agency temps). This built positively on 2016, when the split was 49% direct and 51% agency. We continued to focus on hiring talent from within PPL, and 2017 was another strong year for internal moves. 35 vacancies across PPL were filled by internal applicants in 2017.

## Transitioning to PPL PRS Ltd

Another key focus for PPL's People and Organisational Development team in 2017 was managing the HR aspects of the transition of public performance licensing from PPL's Public Performance Operations (PPO) team to PPL PRS Ltd in Leicester. This included additional training and regular communications for affected staff, redeployment to other roles within PPL where possible – with 20 of the 35 internal moves in 2017 being PPO staff – and outplacement support. In addition to this, we helped support the hiring and training of PPL PRS Ltd staff and the fit-out of the new Leicester premises.



# Celebrating success

PPL was delighted to be nominated for and to win a number of awards in 2017 including:

## Winner

### Employee Engagement Awards 2016 (winner announced in 2017)

- Company of the Year – Small to Medium Business
- Highly Commended in the Customer Engagement category

### The Peer Awards for Excellence 2017

- Judge's Accolade for Customer Engagement

### UK Employee Experience Awards 2017

- Silver award for Voice of the Employee

### UK Business Awards 2017

- Business Change or Transformation – B2C award

## Finalist

### British Institute of Facilities Management Awards (BIFM) 2017

- Employee Experience

### Employee Engagement Awards 2017

- Unsung Hero
- Leadership Award
- Customer Engagement

### UK Employee Experience Awards 2017

- Insight and Feedback
- Delivering Customer Experience

### UK IT Industry Awards 2017

- IT Team of the Year

### Women in IT Excellence Awards 2017

- Hero of the Year

# Giving back to music

PPL is proud of its ongoing dedication to its Corporate Social Responsibility (CSR) programme. Whether it is donating funds to a number of charities or supporting numerous projects through sponsorship, we are passionate about giving back to good causes whilst moving the company and our people forward.

## Our Charity of the Year

Last year we were proud to raise £16,770 for our charity of the year, Dementia UK. To achieve this incredible amount, our staff undertook a number of sponsored challenges, hosted charity events and contributed donations throughout the year.

Sponsored challenges undertaken by individual employees accounted for 55% of the total raised. PPL CEO Peter Leatham raised over £6,000 from running the Royal Parks Half Marathon in October – making him the highest individual fundraiser of the year – whilst others held a silent auction, ran 10k races and survived the Serpentine Swim.

A team of 14 PPL employees took on the Thames Bridge Trek walking 25kms across 16 London bridges. It was a fantastic team effort as they doubled their original target of £2,000 by raising just over £4,000.

The rest of the fundraising total came from individual donations and various other staff events organised by PPL's staff CSR committee during the year – which included a

Christmas Tombola, BRIT Awards music raffle, bake sales and a Christmas Jumper day.

## PRS Foundation

PPL continued its partnership with the PRS Foundation to support new and emerging talent through the charity's Momentum Music and International Showcase Funds. The charity is described as the UK's leading charitable funder of new music and talent development across all genres. [www.prsfoundation.com](http://www.prsfoundation.com)

## Hospital Broadcast Association

PPL makes an annual donation to the national charity that supports and promotes hospital broadcasting in the UK. It currently consists of over 200 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. [www.hbauk.com](http://www.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. [www.ymsso.org.uk](http://www.ymsso.org.uk)

## Nordoff Robbins

PPL is a longstanding supporter of the music industry charity Nordoff Robbins which brings music's transforming power to children and adults in need, through its therapy services, music and health projects and community music projects, as well as education programmes and research. [www.nordoff-robbins.org.uk](http://www.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. [www.bapam.org.uk](http://www.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. [www.radioacademy.org](http://www.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 late husband, Sir George Martin, was a patron, helps young people to appreciate and enjoy music through educational workshops and live orchestral concerts. [www.ypcf.co.uk](http://www.ypcf.co.uk)

## The BRIT School

The BRIT School is a free Performing Arts and Technology School. It is an independent state funded City College for the Technology of the Arts, dedicated to education and vocational training for the performing arts, media, art and design and the technologies that make performance possible. As a school for 14 to 19 year olds, it is unique in its approach to education. Recognising that most of its students intend to make a career in the arts, entertainment and communications industries, it expects all students to follow full time courses to completion. It prides itself on providing an excellent general education that helps prepare young people for the future. [www.brit.croydon.sch.uk](http://www.brit.croydon.sch.uk)

## Executive management team



John Smith  
Chairman



Peter Leathem  
Chief Executive Officer



Christian Barton  
Chief Financial Officer



Jez Bell  
Chief Licensing Officer



Mark Douglas  
Chief Technology Officer



Christine Geissmar  
Chief Operating Officer



David Harmsworth  
General Counsel



Sarah Mitchell  
Director of Member Services



Laurence Oxenbury  
Director of International



Kate Reilly  
Director of People and  
Organisational Development

## Board of Directors

### Board of Directors

John Smith  
(Chairman) PPL

Roger Armstrong  
Ace Records Ltd

Roxanne de Bastion  
Performer Director

Julian French  
Polydor Records

Rob Gruschke  
Beggars Group Ltd

Nick Hartley  
[PIAS] Group

Crispin Hunt  
Performer Director

Mark Kelly  
Performer Director

Peter Leathem  
PPL

Christine Payne  
Performer Director (Equity)

James Radice  
Warner Music UK

Adrian Sear  
Demon Music Group

Rt Hon Lord Smith of Finsbury  
Independent Director

Michael Smith  
Sony Music UK

Peter Stack  
BMG

David Stopps  
Performer Director

Horace Trubridge  
Performer Director (Musicians' Union)

### Attendees

Steve Levine  
Music Producers Guild

Paul Pacifico  
AIM

Geoff Taylor  
BPI

### 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, and to monitoring progress throughout the year.

#### 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 Finance Committee about their audit work with PPL.

#### Remuneration Committee

The Remuneration Committee's role is to review executive remuneration.

# PPL's most played tracks 2017

# PPL's most played artists 2017

PPL's most played tracks and most played artists 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 and shops all across the UK.



01

**Shape of You**  
Ed Sheeran  
Asylum (Warner Music)



02

**Symphony**  
Clean Bandit feat. Zara Larsson  
Atlantic (Warner Music)



03

**Castle on the Hill**  
Ed Sheeran  
Asylum (Warner Music)



04

**Human**  
Rag'n'Bone Man  
Best Laid Plans/Columbia  
(Sony Music Entertainment)



05

**There's Nothing  
Holdin' Me Back**  
Shawn Mendes  
EMI (Universal Music)



06

**Chained To The Rhythm**  
Katy Perry feat. Skip Marley  
Capitol (Universal Music)



07

**Something Just Like This**  
The Chainsmokers & Coldplay  
Disruptor (Sony Music Entertainment)



08

**Your Song**  
Rita Ora  
Atlantic (Warner Music)



09

**What About Us**  
P!nk  
RCA (Sony Music Entertainment)



10

**Touch**  
Little Mix  
Syco (Sony Music Entertainment)



01

**Ed Sheeran**



02

**Little Mix**



03

**Coldplay**



04

**Calvin Harris**



05

**Clean Bandit**



06

**Maroon 5**



07

**Olly Murs**



08

**Bruno Mars**



09

**Rag'n'Bone Man**



10

**Katy Perry**

# Credits

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Our thanks to all contributors to this year's Annual Review.

**Photography:**

Page 6 - John Smith, Chairman

Page 7 - Peter Leatham, CEO

Page 24 - Executive management team

All Dolly Clew

Page 16 and 17 - PPL PRS images

Rebecca Savage

Page 19 - Peter Leatham, Stormzy and Ray BLK, Andy Fletcher

Page 19 - Peter Leatham and Emeli Sandé, Mark Allan

Page 19 - SXSW 2017, Laura Harvey

Pages 26 and 27

Ed Sheeran, Mark Surridge

Ed Sheeran, Greg Williams

Olly Murs, Simon Emmett

Rag'n'Bone Man, Dean Chalkley

Clean Bandit, Rita Zimmermann

**Design and print:**

Preview

This review is available online at [ppluk.com](http://ppluk.com)

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