

▶ ANNUAL REVIEW 2019 ●



Standing up for music rights



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Founded in 1934, we are the UK music industry's music licensing company for over 115,000 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*), when it is played in public at businesses such as shops, bars, nightclubs and offices. We offer a market-leading international collections service, covering similar uses of recorded music overseas.

All of this helps to ensure the flow of important revenues 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.



Contents

02

**2019
in numbers**

03

**Chairman's
statement**

05

**CEO's
statement**

07

**Financial
summary**

11

**International
collections**

14

**Delivering more
for members**

19

**Driven by
data**

21

**Developing
our people**

23

**Supporting charitable
causes**

26

**Executive
Management Team**

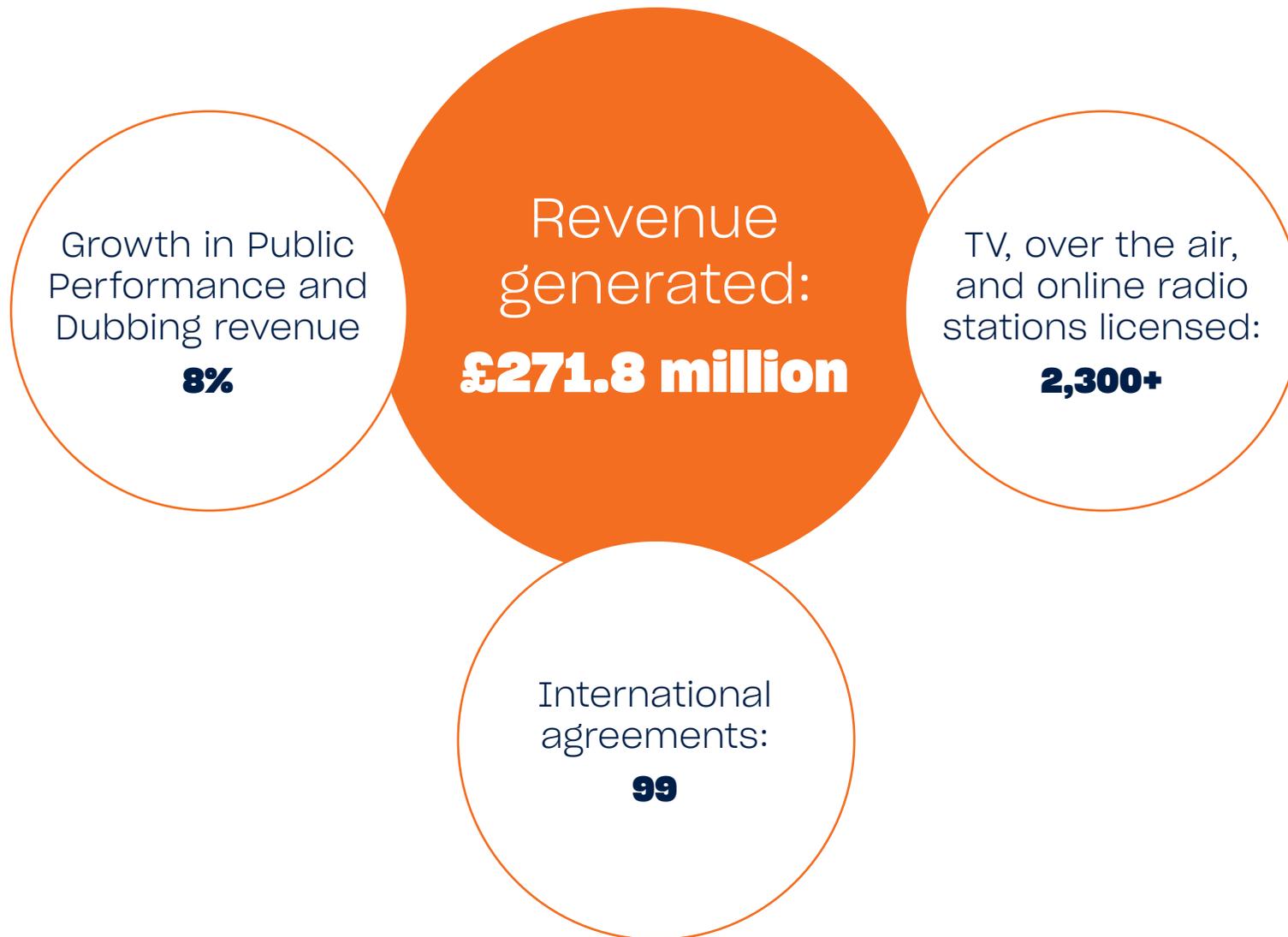
29

**PPL's most played
track 2019**

31

**PPL's most played
artist 2019**

2019 in numbers



Seconds of airplay reported and processed:

805 billion

Net Distributable Revenue:

£233.7 million

Performers and recording rightsholders paid:

119,710

Chairman's statement

▶ **THE REVENUES WE COLLECT AND DISTRIBUTE HAVE NOT JUST GROWN IN SIZE, MAKING THEM MORE IMPORTANT, BUT HAVE BECOME MORE CRITICAL AND RELEVANT TO OUR MEMBERS ●**



John Smith

Chairman's statement

Looking back on 2019, I am pleased to report that it was another great year for PPL as we continued to represent the rights of performers and recording rightsholders.

Continued revenue growth, an increased number of international agreements, involvement in developing IFPI and WIN's global data exchange initiative RDX (Repertoire Data Exchange), and greater engagement with members through events and outreach both in the UK and internationally are just some of the year's highlights.

We continued to provide support to a number of good causes across the UK, including Music for Youth, the Midlands Youth Jazz Orchestra and PRS Foundation. Through our closer collaboration with the latter, we welcomed the renaming of their flagship fund as the PPL Momentum Music Fund.

Such achievements in the company's 85th year were a fitting way to mark our anniversary, which we formally celebrated in July. We were delighted that so many from across the entire UK music industry, and internationally, came to celebrate with us, including some of those who have been

pivotal in leading PPL's growth and development throughout the years.

It also marked how far and how fast the company has grown, not just in this century, but also specifically in this past decade. From 2000 to 2009, PPL collected over £950 million for performers and recording rightsholders; however, in the ten years just gone, we collected more than double this figure (£1.98 billion).

The revenues we collect and distribute have not just grown in size, making them more important, but have become more critical and relevant to our members as the modern record industry has gone through significant change in the last twenty years.

As we publish this Annual Review, we are yet again on the cusp of a new era - one where a global pandemic is leading us into uncharted territory. We know that our members are being significantly impacted; recordings and releases face delays whilst live performances face postponement or cancellation.

The impact of COVID-19 is being felt by all. The music community, and indeed the wider creative sector, need to come together to support each other now more than ever. And PPL is committed to playing its part.

To date, whilst continuing with our core business operations, we have pledged hundreds of thousands of pounds to emergency hardship funds to help the music community, and we made an advance payment in April to provide much needed support for our members during these times of crisis. We have also worked closely with *PRS for Music* to alleviate the pressures faced by businesses that have a licence via PPL PRS Ltd to play music in public.

As we move into the second half of 2020, we do not know what the immediate future may hold. However, with Peter Leathem leading the company, and with the support of his Executive Management Team and wider staff at PPL, we will continue to stand up for music rights, for *your* rights, to play our part in helping the music economy, which is so vital to the UK in both jobs and exports, to get back on track.

John F. Smith
CHAIRMAN

Chief Executive Officer's statement



▶ **THIS IS THE FIRST TIME THAT PPL HAS PAID MORE THAN 100,000 PERFORMERS IN A SINGLE FINANCIAL YEAR, A NEW LEVEL OF SUCCESS IN OUR ANNIVERSARY YEAR** ●

Peter Leathem

Chief Executive Officer's statement

In 2019, PPL celebrated 85 years of supporting the music community; the anniversary provided a moment for us to come together with our friends and partners to reflect upon our achievements as well as focus on our future. I would like to thank all of those who joined us in our celebrations.

2019 was a strong year for PPL; we collected a total of £271.8 million, an increase of £25 million (10%) from 2018, with growth achieved across all three of our core revenue streams.

In the UK, broadcast and online licensing revenues totalled £85.5 million, an increase of £1.9 million (2%) on the prior year whilst revenues from public performance and dubbing increased to £99.6 million, up by £7.3 million (8%) in 2018. To achieve such growth in only the second year of our joint venture for public performance licensing with *PRS for Music* - PPL PRS Ltd - is recognition of the successful collaboration between our three companies in transitioning customers to TheMusicLicence and promoting the value of music.

Turning to our international collections, our revenues grew by £15.8 million (22%) to £86.7 million, up from £70.9 million in 2018. This was an exceptional result in a year where we received strong payments from a number of territories as well as one-off backdated payments from our overseas counterparts. By the end of 2019, we had 99 agreements in place with collective management organisations (CMOs) around the world, allowing us to collect monies where our members' repertoire is used overseas.

We also distributed money to over 119,000 individuals and music companies - amongst them more than 100,000 performers. This is the first time that PPL has paid more than 100,000 performers in a single financial year, a new level of success in our anniversary year.

With a growing membership and increased international collections, we are now managing record volumes of data. We now have details of more than 15 million recordings in our Repertoire Database and receive tens of thousands more each week. We are a company that is truly driven by data.

Our in-house expertise in this field was recognised in 2019 as we were selected by IFPI and WIN, representing the global recorded music industry, to deliver and operate a new technical service for the industry. In the past year, PPL has been building

RDx (Repertoire Data Exchange), a centralised industry data exchange service that will enable record companies and CMOs to submit and access authoritative recording data via a single point.

This will help to improve the timeliness, accuracy and efficiency of CMOs' revenue distributions to rightsholders worldwide and represents a significant step forward in global data management for our industry. As ever, we remain committed to growing the global market for neighbouring rights and improving global data standards.

Underpinning all of our achievements is the expertise of the dedicated teams of people at PPL working on your behalf. Our success is the result of a real team effort and I would like to thank all of my colleagues for their support.

At the time of writing, the world is slowly emerging from lockdown in response to the COVID-19 pandemic. While we all face challenging times ahead, from both a domestic and business point of view, I know that PPL will continue to innovate, develop its services and work hard on behalf of performers and recording rightsholders throughout 2020 and beyond.

Peter Leathem
CHIEF EXECUTIVE OFFICER

The background features a stylized financial chart with a grid of blue dots and various colored lines (green, orange, blue) representing data trends. The chart is set against a dark blue background with a subtle grid pattern.

▶ FINANCIAL SUMMARY ●

2019 revenue

International collections

£86.7 million (up 22%)

Public performance and dubbing

£99.6 million (up 8%)

Revenue collected
£271.8 million

Broadcast licensing

£85.5 million (up 2%)

Anti-piracy and industry contributions 2019

In 2019, PPL made anti-piracy and industry contributions to the following: AIM (£62,000), BPI (£1,283,792), IFPI (£731,557), IMPALA (£69,500) and UK Music (£576,000).

Charitable donations 2019

In 2019, PPL made charitable donations to BAPAM (British Association for Performing Arts Medicine), the English Schools' Orchestra and Choir, the Hospital Broadcasting Association, the Midland Youth Jazz Orchestra, Music for Youth, PRS Foundation, the Young Musicians' Symphony Orchestra and the Young Persons' Concert Foundation.

Growing PPL's revenues

Revenue collected

£271.8 million
(up 10%)

Net Distributable Revenue

£233.7 million
(up 11%)

2019 saw continued growth for PPL with total licence fee income of £271.8 million and Net Distributable Revenue of £233.7 million.

Our growth was derived from strong performances across all of PPL's three

core revenue streams, namely public performance and dubbing, broadcast licensing and international collections.

UK licensing revenues grew by 5% whilst our international revenues grew by 22%. The latter reflects the extent of PPL's market coverage, the efficiencies derived from effective collaboration with international counterparts and the company's investment in leading-edge technology and data infrastructure.

The cost to income ratio was 13.4% in 2019, compared to 13.9% in 2018; this reduction was the result of continued growth in income, ongoing management of our cost base and a lower level of required investment in our joint venture for public performance licensing, PPL PRS Ltd.

In this next section, we look in more detail at our core revenue streams as well as the activities that underpinned another strong and successful year for PPL.

UK licensing

PPL's licensing activity in the UK is centred on public performance, dubbing and broadcast licensing. **Public performance** is the playing of recorded music in public such as in shops, restaurants, offices, gyms and hairdressers. **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. **Broadcast licensing** refers to our licensing of radio stations, TV channels and some online services to include recorded music in their broadcasts.

Public performance and dubbing

Revenue from public performance and dubbing in 2019 totalled £99.6 million. This represents an increase of 8% (or £7.3 million) from the prior year and is a positive result from the second year of our public performance joint venture with *PRS for Music* - PPL PRS Ltd - based in Leicester.

In the past year, we have continued to work closely with PPL PRS (led by its new Managing Director, Andrea Gray, appointed in November 2019) to support customers of TheMusicLicence. Customers now benefit from a streamlined service, a single point of contact and one licence covering both the rights of PPL and *PRS for Music*, thereby simplifying the administration and making it easier to acquire a licence to play and perform music in public.

The efforts of PPL PRS focused particularly on completing the transition of former PPL and PRS licensees to the TheMusicLicence, ensuring existing licensees were licensed correctly, increasing the number of businesses licensed, and enhanced engagement with businesses across the nations and regions. We would like to thank all customers who worked with PPL PRS throughout 2019.

Broadcast licensing

In 2019, broadcast licensing revenue grew year-on-year by 2% (or £1.9 million) to £85.5 million, representing a further year of growth for this important revenue stream.

For radio, this growth was driven in part by a rise in advertising income from the commercial radio sector and by an increase in the number of smaller radio broadcasters and online linear webcasters acquiring licences. 2019 saw the successful completion of new licences with Global Radio - for their online-only radio channels available via the Global Player app - and the linear webcast service, Digitally Imported.

TV licensing remains a core part of PPL's activity with recorded music being used extensively on many television services. In 2019, major long-term licensing deals for a range of public service and commercial broadcasters and TV programme distributors were signed with major UK broadcasters including the BBC - covering all of its public service radio, TV, iPlayer and BBC Sounds - Sky and Channel Four. Agreements were also signed with Columbia Pictures, Fremantle, NBC Universal, TRACE, Virgin Media and for BritBox - the digital video subscription service launched by the BBC and ITV featuring British TV content.

As ever, we sought to engage with the broadcast community through a number of events and initiatives. We continued to be a Patron of the Radio Academy and supported their annual awards, the ARIAS; we continued our sponsorship of the Jazz FM Awards, presenting the Lifetime Achievement Award to Don Was and Blue Note Records; and we took part in a number of educational and celebratory events for the student, community and hospital radio sectors.





▶ INTERNATIONAL COLLECTIONS ●

International collections

2019 saw a further year of growth for PPL's international collections, reaching £86.7 million by the end of the year.

This represents the highest ever annual returns for both performers and recording rightsholders with notable payments received from a number of CMOs, including GVL (Germany), SPEDIDAM (France), SoundExchange (USA) and SENA (The Netherlands). Throughout the year, more than 62,000 performers and recording rightsholders were allocated international revenue, collected for the use of their recorded music around the world.

New international agreements were signed in 2019 with Amanat (Kazakhstan) and ULCRR (Ukraine) on behalf of performers and IPF (Slovenia), STAP (The Netherlands), SOPROQ (Canada) and ULCRR (Ukraine) on behalf of recording rightsholders. By the end of 2019, PPL had 99 agreements with its counterparts around the world.

Furthermore, as a result of recently signed international agreements, PPL started to receive money from a number of territories for the first time. In the first half of the year, we collected a first-time payment from COSON in Nigeria - not only the first revenue from this organisation but the first payment to recording rightsholders from the continent of Africa. Later in the year, we received first time monies from GCA (Georgia), Panaie (Panama) and AIE Paraguay.

PPL is always keen to exchange best practice and share knowledge with its counterparts around the world. Once again, in 2019, we welcomed to our offices a delegation of senior officials from developing countries to learn more about performance rights management in the UK and the work of PPL, as part of their participation in the annual training programme run by the British Copyright Council and WIPO (the World Intellectual Property Organisation). We also hosted a three-day workshop for our CMO colleagues from the Caribbean and Latin America on the collective management of sound recording rights.

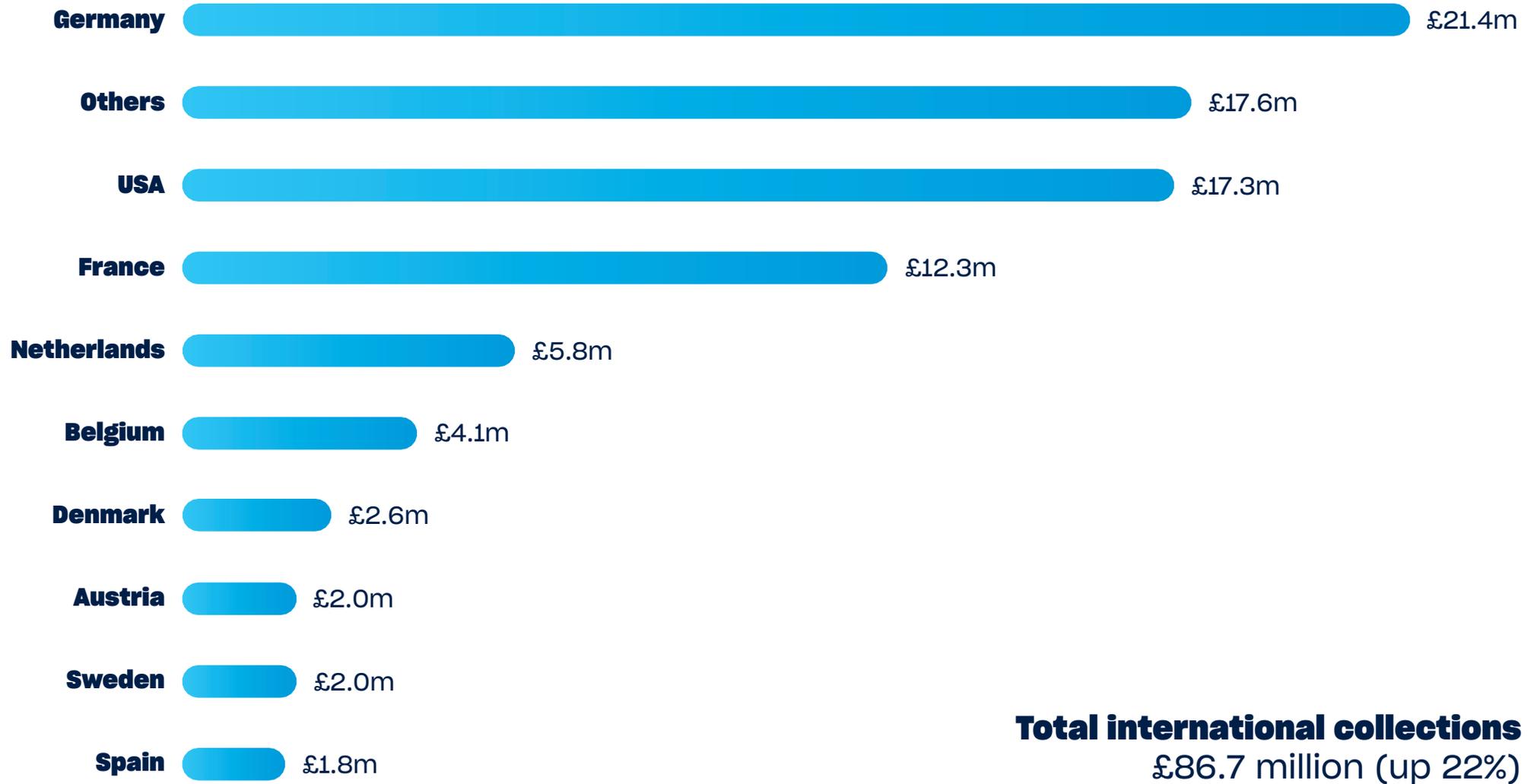
Supporting CMOs internationally via Business Services

At PPL, we have built sophisticated technology, in-depth neighbouring rights knowledge, and extensive data expertise to manage our own operations. We are happy to share this experience and best practice with others around the world. This is the basis of what we call our Business Services offering.

In 2019, via Business Services, PPL supported the delivery of four distributions to the CMOs PPI (Ireland) and Audiogest (Portugal) and provided related support services to five other CMOs in Estonia, Lithuania, Malaysia, Nigeria, and Switzerland. This work helped CMOs to make quicker, more complete onward distributions to their local members.

We also extended the current service being provided to PPI in Ireland to cover certain broadcast licensing activities. On behalf of PPI, we contacted and undertook negotiations with a number of TV broadcasters and provided consultative licensing advice to support PPI's licensing activities.

International collections





▶ DELIVERING MORE FOR MEMBERS

Delivering more for members

More payments than ever before

In 2019, we made at least one payment to over 11,000 recording rightsholders and more than 108,000 performers - making it the first time PPL has paid more than 100,000 performers in a single year. These include not just our direct members but also those performers and recording rightsholders we represent in the UK via the agreements that we have in place with overseas CMOs.

High quality service delivery remained a priority

Throughout the year, the Member Services Operations Team continued to engage positively with PPL's tens of thousands of members. Collectively, they processed more than 550,000 repertoire claims, answered 27,000 phone calls, 18,000 emails, and 8,000 portal queries, and registered over 8,000 new members.

Roster of international mandates continued to grow

PPL has a leading international collections service and represents tens of thousands of performers and recording rightsholders who appoint (or "mandate") PPL to collect monies for the use of their recorded music overseas. Maintaining and growing this roster of international mandates continued to contribute to PPL's positive financial position in 2019, as many more high profile performers asked PPL to collect their royalties. We were delighted to announce recently that those performers now include Björn Ulvaeus, Happy Mondays, and Jade Bird.



Closer collaboration with PRS Foundation

We continued to collaborate with PRS Foundation, contributing funding for emerging talent through the charity's Momentum Music and International Showcase Funds. Through the Foundation, in 2019, we supported more than 140 diverse acts from England, Northern Ireland, Scotland and Wales to develop their careers both in the UK and around the world. Towards the end of 2019, we agreed a closer collaboration between PPL and the charity which has resulted in the renaming of their flagship fund to the PPL Momentum Music Fund.



▶ THE ORIELLES ●



▶ ANAIS ●



▶ ESYA ●



▶ ERLAND COOPER ●



▶ TAWIAH ●



▶ SKENGO AND AM ●

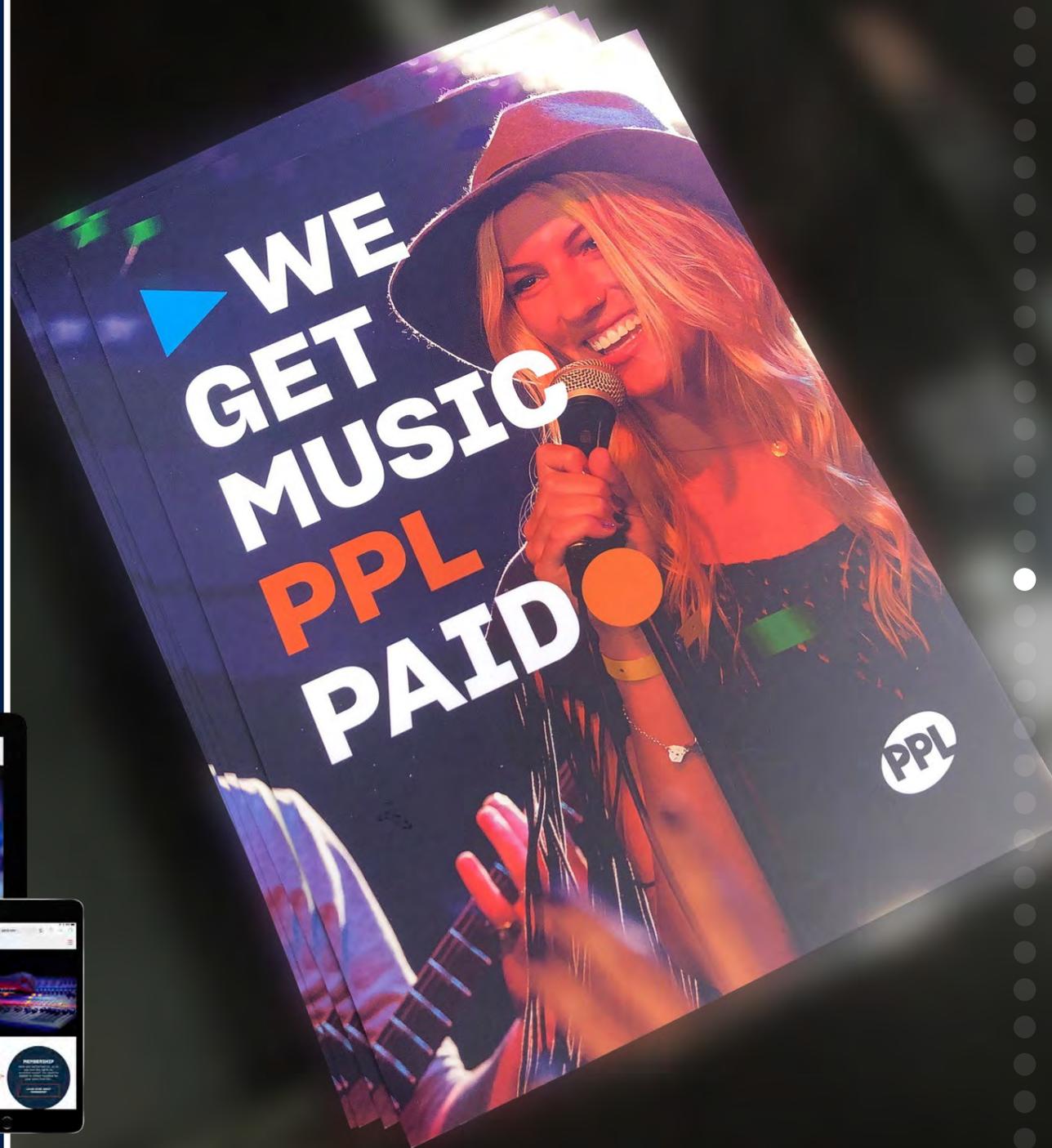


Greater engagement through member communications

In 2019, we launched a new and more user-friendly website full of helpful information, resources and Frequently Asked Questions to support members with any queries they may have about PPL's work.

We revamped our member communications, leading to the creation of a forward-looking monthly bulletin containing key dates and information for the weeks ahead and a more in-depth quarterly newsletter, providing more detail on the company's core activities.

Our social media efforts and press activity also supported more communication with the member community.





Meeting with members through events and outreach

Throughout 2019, PPL hosted or supported 210 events in the UK and internationally with more than a quarter of those held across the UK's nations and regions. On several occasions, we met with members in Belfast, Birmingham, Brighton, Bristol, Cardiff, Edinburgh, Glasgow, Leeds, Leicester, Liverpool, Manchester, Newcastle, Sheffield and more.

We also attended a number of events outside of the UK including SXSW (US), Amsterdam Dance Event (The Netherlands), IMS Ibiza (Spain), Reeperbahn (Germany), DDEX meetings (US and Sweden), and midem (France).

We attended a number of events for the first time, including the Girls I Rate conference, Britain's Got Reggae masterclass, From Me To You Glasgow (organised and hosted by PPL Performer Director Roxanne de Bastion), Sound City Ipswich, Wild Paths in Norwich, and the world music festival WOMEX in Finland.

Yet again, we worked closely with our friends at PRS for Music on many member and broadcast-related events. These included our three-day partnership at BBC Music Introducing Live, joint sponsorship of the national Radio Festival and Student Radio Awards, support for the Handmade Festival in Leicester, and participation in various talks at a number of colleges and universities.





▶ DRIVEN BY DATA ●

Driven by data

Throughout 2019, PPL developed a suite of new tools and initiatives to support the management and analysis of increasing amounts of data. We now hold data relating to more than 15 million recordings in the PPL Repertoire Database and continue to receive data for tens of thousands of recordings each week.

Driving forward data quality globally

Throughout the year, we attended a series of DDEX (Digital Data Exchange) events. In addition to attending the working groups, which focused on developing music data standards, PPL was involved in two public events – the first DDEX Creator Credits Summit and the DDEX MLC Implementation Workshop – both of which sought to educate and engage the industry on the importance of managing and improving the quality of data across the global industry.

Transitioning recording rightsholders to new data formats

Throughout 2019, PPL worked with a number of recording rightsholder members to help them adopt the DDEX MLC standard as the format for registering repertoire data with PPL. Using the DDEX MLC data standard allows recording rightsholders to provide richer data to us, particularly around the rights they own in different territories worldwide.

Improving data capture in the recording studio

Last year, we launched a new partnership with SoundCredit, a tool which helps music creators to gather complete and accurate metadata in the studio about who contributed to recordings. The platform will allow a performer's International Performer Number (IPN)

to be added to the recording's metadata, allowing PPL and other CMOs to accurately identify and pay them as the correct information will have been shared throughout the supply chain to labels, distributors, other CMOs and music users.

More than 2 million contributions added to performer line-ups

More than 2 million individual performer contributions were added to recordings in PPL's Repertoire Database during 2019. This helps to ensure the data held by PPL is as accurate as possible and supports payments to performers for the role they play in any given recording.

Data volumes increased significantly

During 2019, over 144 million lines of rights data were provided to PPL by recording rightsholders and CMOs, which is more than double the amount received in 2018. This data is needed by PPL in order to provide business services to other CMOs, and to make claims on behalf of recording rightsholders that have given PPL a mandate to collect for them internationally.

PPL selected to build and operate new tech service RDX

Last year, PPL was selected by the global recorded music trade bodies IFPI and WIN to deliver and operate Repertoire Data Exchange (RDX), a centralised industry data exchange service. RDX will enable record companies and CMOs to submit and access authoritative recording data via a single point. This initiative will help to improve the timeliness, accuracy and efficiency of CMOs' revenue distributions to rightsholders worldwide.

▶ DEVELOPING OUR PEOPLE



Developing our people

At the heart of our business are our people. Our people strategy aims to develop and drive positive performance and behaviour across the company, resulting in high levels of performance, retention and engagement.



Award-winning learning and development opportunities

Throughout the year, more than half (136) of PPL employees attended an internal development workshop whilst mandatory e-learning training was also delivered. 13 employees undertook the award-winning Management Excellence Programme, successfully completing 12 modules of management learning supported with 1:1 coaching.

Gender pay gap reporting

Whilst PPL was not legally obliged to publish its gender pay gap statistics, due to having fewer than 250 full time employees, we chose to publish our figures voluntarily in 2019, for the prior year. Our mean gender pay gap was 6.9% in favour of men whilst our median gender pay gap was 2.0% in favour of women.

Equality, diversity and inclusion

We focused on supporting equality, diversity and inclusion through a number of initiatives within training, recruitment, employee engagement, and apprenticeships in 2019. We continued to deliver management training, covering topics such as unconscious bias, and equality and diversity. We also signed up to the Government's Disability Confident scheme, to ensure that disabled people and those with long-term health conditions have equal opportunities to fulfil their potential at PPL.

Continued focus on wellbeing

For the third year running, PPL recognised Mental Health Awareness (MHA) Week, along with maintaining our monthly Wellbeing Wednesdays. In total, PPL arranged for 42 activities to take place throughout the year to support our employees' wellbeing. These included introducing an AXA Health Check Point, a company choir, healthy breakfasts, yoga and meditation lunchtime sessions, financial education seminars, and workshops on workplace resilience.

Our commitment to the environment

PPL remains committed to integrating environmental best practice into its business activities where it is possible to do so. We accept our environmental responsibilities and recognise our obligation to reduce the impact of business activities on the environment. More information can be found on our website at ppluk.com

Supporting charitable causes

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

Our Charity of the Year: Macmillan Cancer Support

In 2001, we introduced a Charity of the Year, which is nominated and voted on by our employees. Since 2008, over £145,000 has been raised for a variety of charities including Cancer Research, Dementia UK, Great Ormond Street Hospital, MIND, Shelter UK, Teenage Cancer Trust, Thames21 and Whizz Kids through activities ranging from marathons and skydives to bake sales and internal raffles.

The commitment of PPL employees to our charity of the year, Macmillan Cancer Support, saw us raise a significant sum of money in 2019. More than £27,000 was raised - the highest annual amount PPL has raised since our corporate social responsibility programme started in 2008. Thanks to all of those employees who took part in a challenge, from running and swimming, to cycling and other activities.

**MACMILLAN
CANCER SUPPORT**



Supporting Nordoff Robbins

Every year, PPL teams take part in a number of fundraising events to support a wide range of charities. Last year, as always, we supported two music quizzes to help raise awareness of and monies for the music therapy charity, Nordoff Robbins.

The PPL team returned victorious from the Nordoff Robbins Pop Quiz, bringing home the coveted trophy for the first time ever. Congratulations to the winning team, which comprised Russell Chant, Luke Cumiskey, Stuart Fitzsimon, Dave Goggin, Holly Hopwood, Russell Iliffe, Anna Sparkes, and Sarah Wall. Together with the Nordoff Robbins Classical Quiz - which was co-hosted by BPI and PPL, and raised more than £6,000 - these two events raised significant funding for the charity.

**NORDOFF
ROBBINS**
Life-changing music

Supporting charitable causes

British Association for Performing Arts Medicine

The British Association for Performing Arts Medicine (BAPAM), of which PPL's CEO Peter Leathem is Chair, is a healthcare charity giving medical advice to people working and studying in the performing arts, including musicians, singers, actors, dancers and other performers. BAPAM helps individuals to overcome or avoid work-related health problems, and are dedicated to sharing knowledge about healthy practice.

www.bapam.org.uk

The BRIT School

The BRIT School is the leading Performing Arts and Technology School in the UK. It is an independent state school funded by government but with vital extra revenues from the UK music industry. It is 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

English Schools' Orchestra and Choir

The English Schools' Orchestra and Choir, founded in 1994, exists to provide the opportunity for talented young orchestral musicians and singers, still in full time education, to meet and perform with other similarly talented young people from all over the country.

www.englishschoolsorchestra.org

Hospital Broadcasting 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

Midland Youth Jazz Orchestra

The Midland Youth Jazz Orchestra (MYJO) is a leading charitable organisation that provides opportunities for young musicians, helping to develop the music reading skills necessary as well as the foundation skills required for professional music making. It has the reputation of one of the UK's leading big bands.

www.myjo.co.uk

▶ THE BRIT SCHOOL ●



▶ ENGLISH SCHOOLS' ORCHESTRA & CHOIR ●



Supporting charitable causes

Music for Youth

Music for Youth is a national youth arts charity working to provide young people aged 21 and under across the UK with free, life-changing performance and progression opportunities, regardless of background or musical style.

www.mfy.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

PRS Foundation

PPL annually donates money to the PRS Foundation to support new and emerging talent through the charity's renamed PPL Momentum Music Fund and the International Showcase Fund. The charity is described as the UK's leading charitable funder of new music and talent development across all genres.

www.prsfoundation.com

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 patron of the Academy and a key sponsor at the Radio Festival and other music-related Academy events.

www.radioacademy.org

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

The Young Persons Concert Foundation

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



Executive Management Team



John Smith

Chairman



Peter Leathem

Chief Executive
Officer



Christian Barton

Chief Financial
Officer



Jez Bell

Chief Licensing
Officer



Mark Douglas

Chief Information
Officer



Christine Geissmar

Chief Operating
Officer



David Harmsworth

General Counsel



Sarah Mitchell

Director of
Membership and
Communications



Laurence Oxenbury

Director of
International



Kate Reilly

Director of People
& Organisational
Development

Board of Directors

Board of Directors

John Smith (Chairman), PPL
Roger Armstrong, ACE Records Ltd
Roxanne de Bastion, Performer Director
Robin Firman, Performer Director
Julian French, Universal Music Group
Rob Gruschke, Beggars Group Ltd
Nick Hartley, [PIAS]
Crispin Hunt, Performer Director
Mark Kelly, Performer Director
Peter Leatham, PPL
James Radice, Warner Music UK
Adrian Sear, Demon Music Group
Rt Hon Lord Smith of Finsbury, Independent Director
Michael Smith, Sony Music Entertainment UK Ltd
Peter Stack, BMG
David Stopps, Performer Director
Horace Trubridge, Performer Director

Attendees

Steve Levine, music producer community
Paul Pacifico, AIM
Geoff Taylor, BPI

Finance & Audit Committee

The Finance & Audit Committee is tasked with reviewing PPL's revenue and costs budget prior to ratification by the PPL Board, and to monitor progress throughout the year. In addition, the role of the committee is to review internal and external audit activities, including the audit of the financial statements each 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.

Remuneration Committee

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

A woman with short blonde hair, wearing large headphones and a white t-shirt with a red lip print pattern, is singing into a professional microphone in a recording studio. The background is dark with a blue and orange circular graphic overlay on the left side.

▶ PPL CHARTS ●

Most played track 2019

PPL's annual 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



Giant

Calvin Harris and Rag'n'bone Man

02



Nothing Breaks Like a Heart

Mark Ronson
Feat. Miley Cyrus

03



Dancing with a Stranger

Sam Smith & Normani

04



I Don't Care

Ed Sheeran and Justin Bieber

05



Just You and I

Tom Walker

06



Higher Love

Kygo and Whitney Houston

07



Sweet But Psycho

Ava Max

08



Someone You Loved

Lewis Capaldi

09



Don't Call Me Up

Mabel

10



Walk Me Home

Pink

Most played track 2019

11



Hold Me While You Wait

Lewis Capaldi

12



Señorita

Shawn Mendes and Camila Cabello

13



Castles

Freya Ridings

14



Sucker

Jonas Brothers

15



Let You Love Me

Rita Ora

16



Shotgun

George Ezra

17



Thursday

Jess Glynne

18



Rewrite the Stars

James Arthur and Anne-Marie

19



Promises

Calvin Harris, Sam Smith

20



Here With Me

Marshmello and Chvrches

Most played artist 2019

01



Ed Sheeran

02



Calvin Harris

03



Sam Smith

04



Jess Glynne

05



P!nk

06



George Ezra

07



Rita Ora

08



Little Mix

09



Coldplay

10



Maroon 5

Most played artist 2019

11



Ariana Grande

12



Lewis Capaldi

13



Jax Jones

14



Taylor Swift

15



Shawn Mendes

16



Mark Ronson

17



Jonas Blue

18



Mabel

19

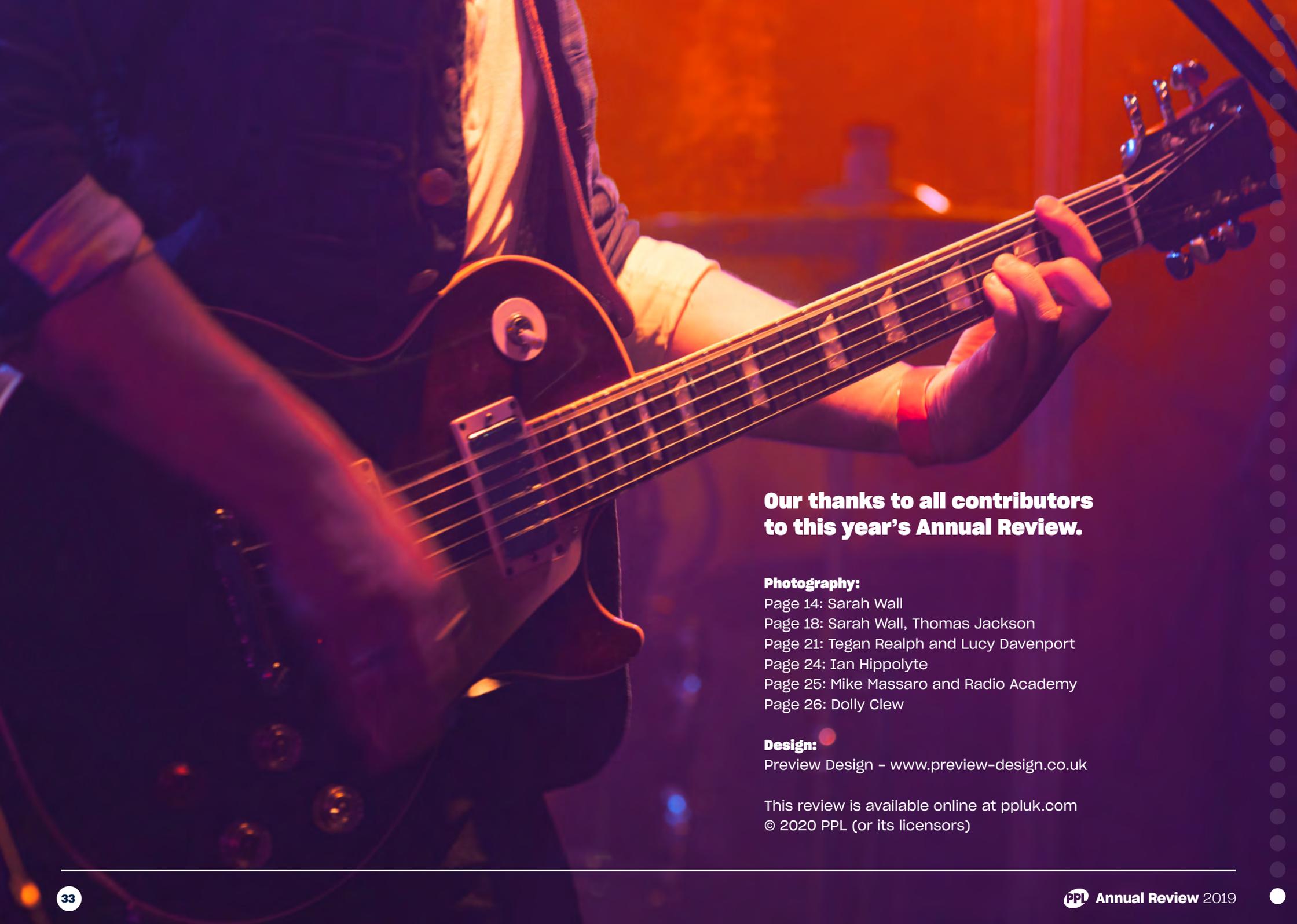


Rag 'n' Bone Man

20



Katy Perry



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