

▶ ANNUAL REVIEW ●

2020

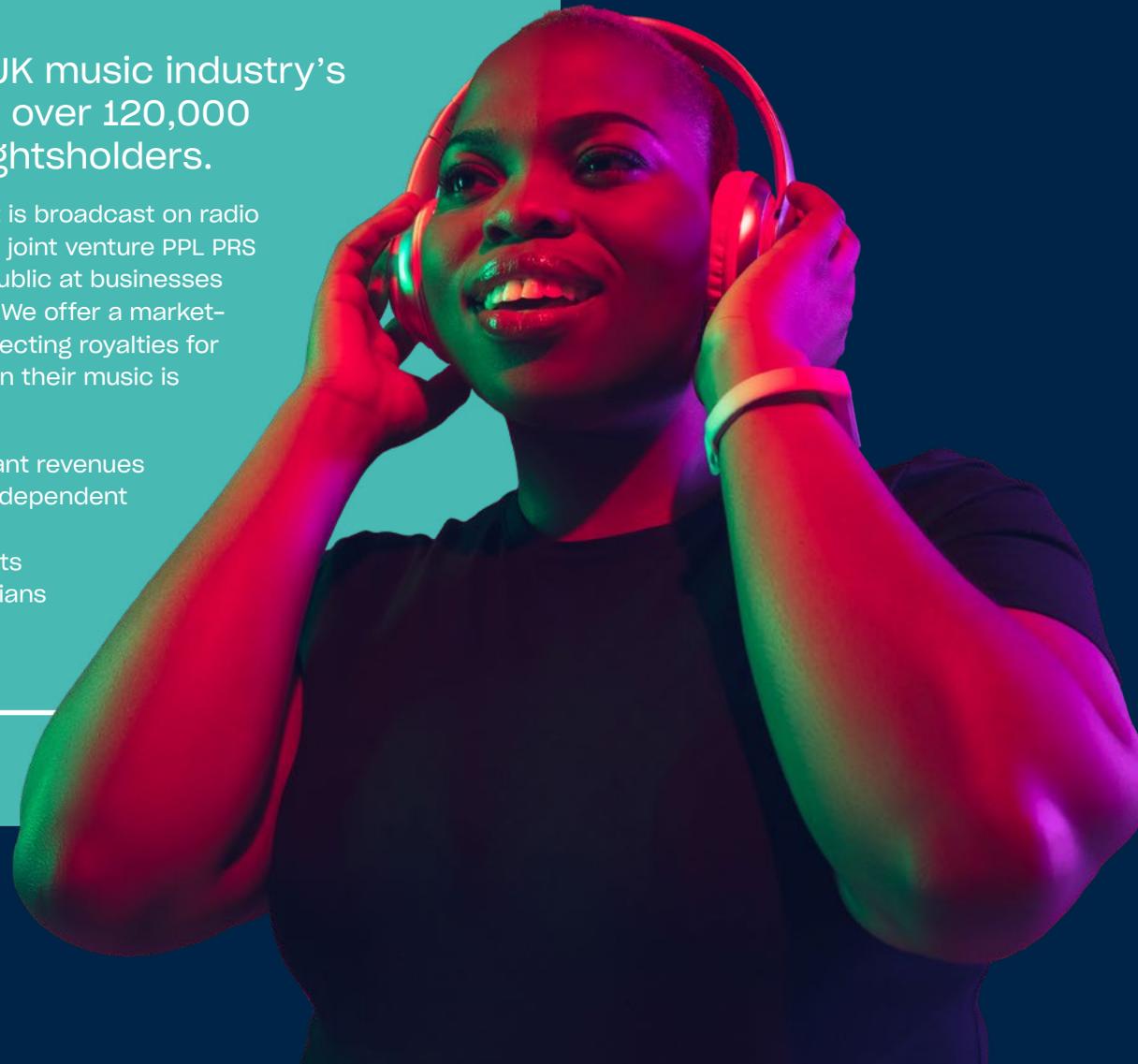
Standing up for music rights



Founded in 1934, PPL is the UK music industry's music licensing company for over 120,000 performers and recording rightsholders.

We license recorded music in the UK when it is broadcast on radio and TV and, through our public performance joint venture PPL PRS Ltd 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, collecting royalties for performers and recording rightsholders when their music is played around the world.

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.



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2020 in numbers

2,439

TV channels, over-the-air and online radio stations licensed

105

International agreements

678 billion

Seconds of airplay reported and processed

£225.7 million

Revenue generated

134,404

Performers and recording rightsholders paid

£193.0 million

Net Distributable Revenue

13.8%

Cost to income ratio

Chairman's statement

// It is a sign of how robust and well-managed the business is that, in the 12 months since the first national lockdown began, PPL distributed more than £300 million to performers and recording rightsholders //



John Smith

Chairman's Statement

It was five years ago in January that I took on the role of PPL Chairman and I have never been more proud of this organisation than I am right now.

Over this past, difficult year, many of my fellow musicians and industry executives have faced devastating blows to their livelihoods because of months-long lockdowns brought about by the pandemic. However, at every step of the way, PPL has risen magnificently to the challenge, donating many hundreds of thousands of pounds to a number of hardship funds and pulling out every stop to maximise distribution payments to our members. This is all while we have endured difficulties of our own, including seeing many of the businesses we license being forced to close for months on end and our own staff having to work remotely for many months.

Under Peter Leatham as CEO, rising to any challenge while always being there for the music community, is what we have come to expect from PPL. The organisation has for many years supported a number of good causes in and around the industry, including Nordoff Robbins and the PRS Foundation. So when the need came to help those in desperate financial trouble after COVID-19 had closed off most, if not all their income streams, PPL was always going to be at the front of the queue, ready to lend a hand. After giving £1.4 million to COVID-19 hardship funds in 2020, PPL has continued providing support to hardship funds in 2021.

And while three national lockdowns in the space of a year was always going to take its toll on how much money PPL could collect in 2020, it is a sign of how robust and well-managed the business is that, in the 12 months from the first national lockdown to March 2021, we distributed more than £300 million to performers and recording rightsholders. Whilst public

performance income was inevitably impacted, our international income almost matched the record £86.7 million we collected in 2019 and broadcasting licensing income only declined modestly, despite the pandemic hitting commercial broadcasters' advertising revenues. Additionally, we acted responsibly to reduce our operating costs in light of the impact on licensing income, putting many activities on hold and making savings across the business.

We have also continued to lobby government on behalf of our members and the wider industry on relevant public affairs issues, including various post-Brexit international trade deals, COVID-19 regulations and support schemes, the post-implementation review of the Collective Rights Management Directive and the DCMS inquiry into the future of public service broadcasting.

It is incredible to think that since Boris Johnson announced the first lockdown

in March 2020, our office was only open to staff for another four months last year and has just re-opened again on the same voluntary basis. The return to more normality will bring hope as well as new uncertainties, but PPL is strongly placed to deal with any challenges as we work relentlessly to further grow the business and to stand up for our members.



John F Smith OBE
CHAIRMAN



Chief Executive Officer's statement

“ At a time when other revenue streams had been impacted PPL's quarterly distributions became even more important to our members // ”

Peter Leathem

Chief Executive Officer's statement

The past year was one of the most challenging in PPL's history with the global COVID-19 pandemic having had a significant impact on our income.

The amount of revenue collected in 2020 fell by 17.0% to £225.7 million. The most severely impacted was public performance and dubbing, which fell by 42.2% to £57.5 million as many UK businesses, which ordinarily play music at their premises, were forced to close or operate under severe restrictions because of lockdown. PPL, via its licensing joint venture with *PRS for Music*, PPL PRS Ltd, worked hard to support businesses during this difficult period, which included not charging them for using music while they were closed.

Broadcast and online licensing revenue in the UK was also down, albeit by only 3.8% to £82.3 million, during a period in which many people at home in lockdown

turned to TV and radio for comfort, entertainment and information in a way they had not previously done.

Turning to our international collections, these held up well at £85.9 million, which was down just 0.9% on the record number we achieved in 2019.

Despite the challenges we and many others faced during this time, I am proud of how the music industry rallied round to help those most impacted by the pandemic. Those affected included many of our members whose incomes had been severely impacted by the lockdown as a result of the closure of recording studios and live music venues. In response, PPL, just a few weeks into the first national lockdown, made an advance payment of £23.9 million to more than 15,000 of our members to bridge the gap between our regular March and June distributions. Over the course of the year, we also contributed £1.4 million to several hardship funds which had been set up by industry organisations.

At a time when other revenue streams had been impacted, PPL's quarterly distributions became even more important to our members. It was pleasing therefore that across 2020 nearly 135,000 performers and recording rightsholders received at least one payment from us. It is a sign of the underlying strength of PPL and its staff that, despite the challenges of the pandemic, our business continued to fully operate during this time.

On the data side, RDx (Repertoire Data Exchange), a centralised industry data exchange service launched by IFPI and WIN and built and run by PPL, became fully operational.

The issue of equity, diversity and inclusion was a very important focus for us in 2020 and this included the launch of an internal Diversity Forum made up of over 20 PPL members of staff. PPL also signed up to UK Music's Ten Point Plan, which aims to increase diversity and inclusion at the UK music industry's trade bodies, including within our own organisation.

We were all delighted to see PPL Chairman John Smith awarded an OBE for services to music in the Queen's Birthday Honours List. John has been a tireless campaigner on behalf of performers for many years and this recognition was thoroughly deserved.

Finally, I would like to take this opportunity to thank the PPL staff for all their support and efforts, especially when they have had to work remotely for an extended period of time. As we emerge from the pandemic, we are fully prepared for the recovery and will work hard on behalf of our performers and recording rightsholders for a better future.

Peter Leathem
CHIEF EXECUTIVE OFFICER

Financial summary



2020 revenue

COVID relief industry contributions 2020

In 2020, PPL contributed £1.4 million to a number of hardship funds to support musicians, singers, freelancers, music managers, live events staff and other music professionals whose livelihoods had been severely impacted by the pandemic. Donations were made to hardship funds administered via AIM, BPI, Help Musicians, the Music Managers Forum, the Musicians' Union and Stagehand.

COVID relief industry contributions 2020

In 2020, PPL made anti-piracy and industry contributions to AIM (£62,000), BPI (£1,340,000), IFPI (£763,000), IMPALA (£69,000) and UK Music (£489,000).

International collections

£85.9 million

Public performance and dubbing

£57.5 million

Revenue collected
£225.7 million

Broadcast licensing

£82.3 million

Revenue collected
£225.7 million

**Net Distributable
Revenue**
£193.0 million

PPL's revenues

PPL faced unprecedented challenges as a result of COVID-19 in 2020 as total licence fee income fell by 17.0% to £225.7 million and Net Distributable Revenue dropped by 17.4% to £193.0 million.

The pandemic had its greatest impact on public performance and dubbing income with many businesses forced to reduce their operations or close altogether during the government-enforced lockdowns, but broadcast revenues were relatively stable and international collections remained strong.

As a result of predominantly the impact on public performance, UK licensing revenue was significantly affected by the pandemic as it fell by 24.5% to £139.8 million, while international revenues marginally dropped by 0.9% to £85.9 million, so came close to matching a record 2019 whose numbers included unrepeatable past payments.

Despite the decline in income, the cost to income ratio remained relatively consistent at 13.8% in 2020, compared to 13.4% in 2019, reflecting a significant effort by PPL to reduce operating costs in response to the exceptional circumstances of the year. Costs were reduced by 14.8% year-on-year to £31.1 million and there was an increased focus to support PPL members and the broader music industry during a period when parts of the industry, particularly the live sector, were severely impacted by the pandemic. This support included earlier advances on distribution payments and contributions to a number of hardship funds and good causes. Many PPL activities were put on hold during the year and savings were made across the business.

UK licensing

PPL's UK licensing activity comprises **public performance**, dubbing and broadcast licensing. Public performance covers the playing of recorded music in public places such as shops, bars, restaurants, offices, gyms and hairdressers. **Dubbing** is the licensing of the commercial copying of music by specialist companies that supply tailored record company solutions to businesses. **Broadcast licensing** is the licensing of recorded music to radio stations, TV channels and some online services for broadcast.



Public performance and dubbing

Public performance and dubbing income dropped by 42.2% to £57.5 million in 2020 as a direct result of the pandemic, which forced many of our licensees to close temporarily or permanently or operate under restrictions because of a series of government-enforced lockdowns.

To support music licensees during this difficult time, PPL and *PRS for Music* via their public performance joint venture PPL PRS Ltd agreed not to charge customers for the period during which their premises were closed. PPL PRS Ltd also introduced changes to payment policies, which included deferring payments and temporarily suspending surcharges for late payments. A new temporary licence to allow aerobics and dance instructors to livestream their classes during lockdown was introduced and was later extended to the end of the year and then into 2021.

Following a period in which many staff from the joint venture were placed on furlough, there was then a focus on issuing invoices and generating new business, which included the creation of a dedicated in-house telesales team and a national marketing campaign called "Restore the Rhythm". However, a number of the licensed businesses which reopened in June 2020 after lockdown restrictions eased had to close again in November during a second lockdown and for a third time in December, causing further severe pressure on public performance revenue.

Broadcast licensing

Broadcast and online licensing reduced by 3.8% year-on-year on 2020 to £82.3 million, a strong result despite the challenges arising from the impact of COVID-19.

A core focus of PPL's activities in the first half of the year was to provide support to its licensees where it was needed, including the development of tariffs to help support new hospital radio services and short-term radio services set up to serve their local area in the immediate aftermath of lockdown.

PPL's commercial radio income fell during the year, as the fees payable are determined by a percentage of each station's advertising revenue. In the first few months of lockdown from March 2020, the radio advertising industry was impacted by the resultant economic downturn. Whilst radio incomes rallied in the second half of the year, overall, the result was a year-on-year drop in income for PPL from this sector.

PPL's television broadcast income grew by a small margin in 2020. Much of this income came from existing multi-year deals with broadcasters such as the BBC, Sky and ITV. Outside of the major broadcasters, a number of new deals were agreed, including with Channel 5, Columbia Pictures, BT Sport, S4C, Fox and NHK. The short-term outlook for TV therefore remained positive with more people turning to TV for entertainment while staying at home during the various lockdowns.

Despite the pandemic, we continued our engagement with the broadcast community during the year. This included our role as a Patron of the Radio Academy, supporting The ARIAS, the Academy's annual awards event, and sponsoring the Jazz FM Awards where the 2020 PPL Lifetime Achievement Award was won by Herbie Hancock.

International collections

International collections

PPL had another strong year of international collections, reaching £85.9 million by the end of 2020.

This was down just 0.9% on 2019's record numbers and represented the highest yearly return to date for recording rightsholder members and, again, a solid year for performer collections. The stability of international revenue offset some of the reductions experienced in PPL's other revenue streams as more than 63,000 performers and recording rightsholders were allocated international revenue during the year from the use of their recorded music around the world. In total, revenue was collected from 65 different CMOs with notable payments received from GVL (Germany), SPEDIDAM (France), SoundExchange (USA) and SENA (Netherlands).

PPL's network of agreements with international CMOs surpassed 100 during the year, with new agreements signed on behalf of recording rightsholders with SAMPRA (South Africa), PPL India and PhonoRights (Thailand). Performer agreements were signed with AIE to distribute monies for PANAIE (Panama) and to extend a bilateral agreement to collect for 'Making Available' remuneration in Spain.

A deal was also expanded with GRAMMO to collect for recording rightsholders in Cyprus, taking the number of international agreements PPL has with CMOs around the world to 105 by the end of 2020.

Supporting CMOs internationally via Business Services

Business Services is an important part of PPL's business in which we make available our industry-leading assets of sophisticated technology, in-depth neighbouring rights knowledge and extensive data expertise to other CMOs around the world.

During 2020 PPL supported the delivery of four distributions to the CMOs PPI (Ireland) and Audiogest (Portugal), and provided support services to AGATA (Lithuania), EFU (Estonia), PPM (Malaysia) and Swissperform (Switzerland). This helped them make quicker, more accurate and complete distributions to their members.

There was a continued focus on introducing service improvements on behalf of these CMOs during the year and this included the roll-out of PPL's online Register Repertoire Portal to EFU and PPI. This has allowed the CMOs and their members to have greater control over their repertoire data, resulting in increased accuracy.

International collections



Total international collections
£85.9 million

Delivering more for members



Delivering more for members

Record number of payments

Across 2020 nearly 135,000 performers and recording rightsholders received at least one payment from PPL, a positive increase from the previous record of payments to more than 119,000 the year before. PPL's December 2020 distribution saw us pay more than 100,000 performers and rightsholders - the first time that this had been achieved in a single distribution.

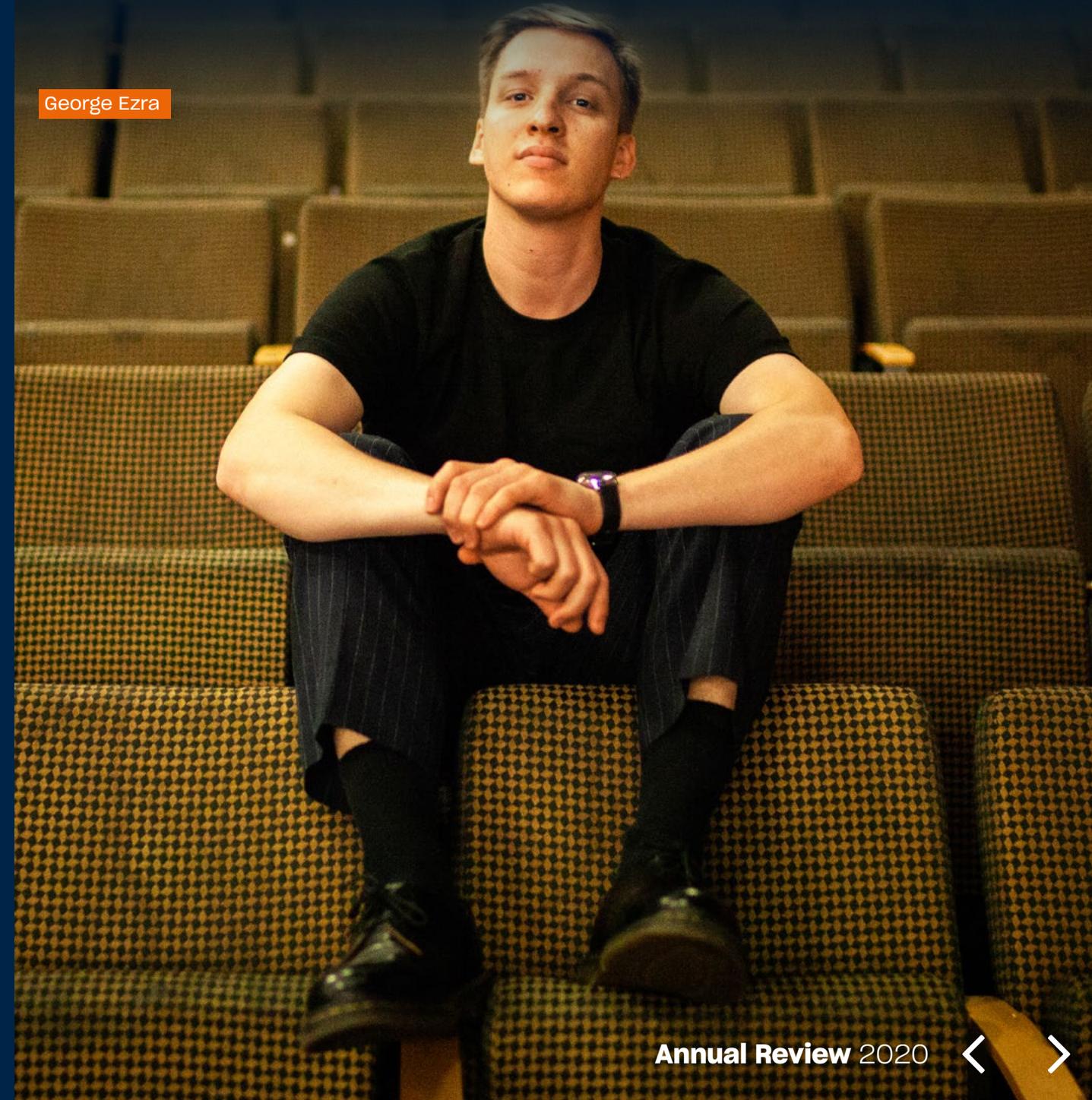
Delivering for members, while working remotely

Despite working from home for much of 2020, the Members Services Operations Team continued to support PPL's tens of thousands of members. During the year, they responded to more than 40,000 member queries either via phone, email or through the myPPL online member portal.

Thousands entrust PPL with their international collections

PPL's leading international collection service has mandates from tens of thousands of performers and recording rightsholders to collect monies for the use of their recorded music overseas. Despite the growing competition in this sector, we have an excellent track record of maintaining and growing our roster of international mandates. In 2020 this included signing performers such as Blossoms, George Ezra and Sigala.

George Ezra





Camilla George



Juice Menace



Lava La Rue



Fatherson



Talk Show



Robocobra Quartet

Backing new talent with PRS Foundation

PPL continued to support new and emerging talent through our close collaboration with PRS Foundation and, at the start of 2020, became the headline sponsor of the Foundation's flagship fund. During the year 55 music creators from across the UK received financial support from the rebranded PPL Momentum Music Fund, while we also retained our support for the Foundation's International Showcase Fund, despite the lockdown halting live performances and touring.



Outreach events went virtual following lockdown

PPL attended, hosted or sponsored 128 events in 2020, many of which were held online due to the ongoing impact of the pandemic.

While some physical events occurred in the first few months of the year, including PPL welcoming more than 100 people from overseas CMOs to London for a week-long SCAPR conference, in March we successfully moved our events online following the start of the first national lockdown.

A number of PPL in Session events took place virtually to educate members and the wider music industry on a range of topics. We continued our backing of events and awards across the nations and regions, which included support for the Scottish Album of the Year, Wide Days, Sound of Belfast, the NI Music Prize and Focus Wales. In addition to this, we supported Folk Expo, the Gramophone Awards, The Ultimate Seminar and Girls I Rate's #MENTORME programme, which aims to educate and support female creatives aged 16-30 through a series of masterclasses and sessions.

We also worked closely with a series of industry partners, including co-presenting a day at the Radio Academy Festival and co-sponsoring the Student Radio Awards with *PRS for Music*. Additionally, we co-hosted or presented member events with AIM, the Featured Artists Coalition, the Ivors Academy, the Music Managers Forum, the Music Publishers Association and the Musicians' Union.

British Music Embassy Sessions - Liz Lawrence



The Ultimate Seminar

Providing support during the pandemic

In a year when some members' other revenue sources were reduced or disappeared completely because of the pandemic, PPL made an advance payment of £23.9 million to more than 15,000 performers and recording rightsholders at the end of April 2020 to bridge the gap between the scheduled March and June payments. During the year, we also contributed £1.4 million to hardship funds administered by AIM, BPI, Help Musicians, the Music Managers Forum, the Musician' Union and Stagehand. PPL's support for some of these funds is detailed below.

Association of Independent Music (AIM)

PPL pledged £150,000 to the AIM COVID-19 Crisis Fund to support self-employed contractors and freelancers, including tour managers, roadies, publicists, stylists and mixing engineers. The Fund made available up to £1,000 to individuals to cover lost income from cancelled projects as a result of the pandemic.

BPI

PPL contributed £100,000 as part of a series of donations made by the UK's recorded music sector to the BPI Coronavirus Financial Hardship Fund to support Help Musicians, other musicians' wellbeing charities and the grassroots live sector.

Help Musicians

PPL donated £500,000 to Help Musicians' Coronavirus Financial Hardship Fund, which was set up in the wake of the pandemic to help self-employed musicians who did not qualify for the government Self-Employment Support Scheme as well as other unemployed musicians experiencing significant financial hardship.

Music Managers Forum (MMF)

PPL made a £150,000 donation in 2020 to the MMF's Rebuild Fund, which was launched to support UK-based artist managers whose income had been affected by COVID-19. Administered by Help Musicians, the Fund provided grants of up to £3,000 to managers who had a demonstrable track record of building artist careers, had suffered significant income losses since March 2020, were unable to access Government support packages and were an existing MMF member.

Musicians' Union

PPL made donations totalling £400,000 to the Musicians' Union Hardship Fund, which was set up to help musicians experiencing genuine and pressing financial hardship due to the pandemic.

Stagehand

PPL donated £100,000 to Stagehand's COVID-19 Crew Relief Fund to support live production workers and businesses unable to work because of the pandemic. Stagehand was founded in 1998 by the Production Services Association and is the original live event production industry's welfare and benevolent fund.

Driven by data

Driven by data

PPL was at the forefront of a series of data initiatives throughout 2020 to maximise revenue for members, enhance service levels and improve the quality and accuracy of data across the industry. There are now details of more than 19 million recordings in the PPL Repertoire Database, which is growing by tens of thousands of recordings each week.

RDx successfully launched

In 2020, Repertoire Data Exchange (RDx), a centralised industry data exchange service launched by IFPI and WIN and built and run by PPL, became fully operational. Providing a single point where recording rightsholders and rightsholder CMOs can submit and access authoritative recording data, RDx welcomed its first data sources during the year with Universal Music, Sony Music and Beggars all successfully ingesting their sound recording data to the service.

Leading efforts to improve the exchange of industry data

PPL is playing a leading role in developing the Virtual Recordings Database (VRDB), an ambitious project to deliver a more efficient way to exchange recording and performer data between performer CMOs. PPL and our international colleagues formed a VRDB Adoption Working Group with the aim to centralise, monitor and support key business change activities to help CMOs move performer claims over to the VRDB, which is run by SCAPR, the organisation which represents international performer CMOs.

Improving the links between recording and musical works data

PPL worked with *PRS for Music* to introduce a new feature in the “Search Works” section of the PRS member portal. This enables anyone viewing the details of an individual work in the PRS member portal to access a new tab called “PPL Registrations”, which lists all the recordings in the PPL database to which it is linked. This collaboration was part of ongoing efforts to improve the linking of sound recording and musical works data between the PPL and PRS databases.

Data volumes provided to PPL increased by 17%

During 2020, more than 168 million lines of rights data were provided to PPL by recording rightsholders and CMOs, up from 144 million lines the year before. The data is used by us to provide business services to other CMOs and make claims for recording rightsholders we have been mandated to collect for internationally.



Developing our people



Developing our people

PPL's dedicated and talented staff are at the heart of everything that we do. We are committed to ensuring that our employees are engaged, that we hire, develop and promote the best people, and that our talent pool is as wide and diverse as possible.

Supporting staff working remotely

A number of initiatives were introduced to support staff working remotely because of the pandemic, including strengthening our IT infrastructure with more layers of security, giving each employee a Desk Assessment to ensure they are working in a safe and healthy way, updating our Flexible Working Policy and providing wellbeing communications and regular video updates and Q&A sessions from the CEO.

Providing a COVID-secure office environment

During the period last year when lockdown restrictions were relaxed, a socially distanced workspace was created in the PPL office so staff could return if they desired. This was part of a series of measures implemented to ensure a COVID-secure working environment.



PPL's Management Excellence Programme

During the year 18 employees from across the business were delegates on PPL's Management Excellence Programme, which took place online because of COVID-19 restrictions. Each delegate invested 44.5 hours in total, spread across 20 workshops, two "reflect and review" sessions and four coaching sessions - all designed to develop them further as managers.

Our commitment to the environment

We recognise our global operations have an environmental impact and we are committed to monitoring and reducing our emissions each year. More information can be found at ppluk.com.

Equity, diversity and inclusion

Equity, diversity and inclusion (EDI) has long been an area of focus for PPL. However, on 2 June 2020, we stood with the music industry to observe Blackout Tuesday, a collective action to protest against racism and police brutality. We also published our response to an open letter to the UK music industry from the Black Music Coalition, setting out our commitment to do more and to do better to drive further change on EDI matters both within PPL and the wider music industry.

UK Music's Ten Point Plan

PPL signed up to the Ten Point Plan established by UK Music's Diversity Taskforce and unveiled in October 2020. The plan aligns evidence and metrics to strategic actions to help increase diversity and boost inclusion at the UK music industry's trade bodies that make up UK Music, including PPL. The ten points include the implementation of a programme to boost diversity in middle and senior management, and to increase diversity on UK Music members' boards.

Diversity Forum

In June 2020 PPL launched an internal Diversity Forum to drive ideas, deliver feedback and provide wider support to bring about positive change regarding EDI across PPL. Its role includes reviewing, scrutinising and developing PPL's policies, processes, initiatives and partnerships. The Forum comprises 28 employees from across the company and its output has included work on the creation of a Diversity Hub for staff to share resources and information to support the education of staff on EDI matters. A

scheme was also introduced whereby each staff member can receive a gift card/voucher to the value of £20 each year to purchase EDI educational materials.

Gender pay gap reporting

Although we are not legally obliged to publish our gender pay gap statistics because we are below the threshold of having at least 250 full-time employees, we once again voluntarily released our figures and these were made available on the company website.

Black History Month

The Diversity Forum collaborated on a programme of events marking Black History Month in October with the aim of educating employees on diversity issues, cultural customs and history. Staff and industry professionals also shared their favourite works of culture by Black creators and every Friday during the month, listening parties were held to listen to and discuss albums by Black artists.

Recruitment process reviewed

We reviewed our approach to recruitment, to explore the use of anonymous CVs and investigate alternative "CV free" recruitment initiatives with the aim of minimising the impact of unconscious bias in the recruitment process. We also began a process of reviewing our programme of EDI training, including specific training on unconscious bias.

Working with a range of charities

PPL worked with charities focused on the development of young people and their access to the music industry. This included a collaboration with The Cat's Mother to support the career paths of aspiring women aged 18 to 25 from low income backgrounds. We also continued to work with charities and initiatives including Girls I Rate, Small Green Shoots and The Ultimate Seminar to support the development of future industry professionals from a diverse range of backgrounds.

Supporting charitable causes

We are proud of an ongoing dedication to our Corporate Social Responsibility (CSR) activities. Each year we donate funds to a group of charities and support numerous projects through sponsorship. We are passionate about giving back to good causes and moving the company and our people forward.



**British Heart
Foundation**

Our Charity of the Year: British Heart Foundation

In 2001, we introduced a Charity of the Year, which is nominated and voted on by our employees. Since 2008, we have raised around £150,000 for a number of charities, including Cancer Research, Dementia UK, Great Ormond Street Hospital, Macmillan Cancer Support, MIND, Shelter UK, Teenager Cancer Trust, Thames21 and Whizz Kids through diverse activities including marathons, skydives, bake sales and internal raffles.

PPL's 2020 Charity of the Year was the British Heart Foundation and this is also the charity we are supporting in 2021. The BHF's vision is to work towards a world free from the fear of heart and circulatory diseases. To achieve this, it raises money to research cures and treatments.

Benedetti Foundation

The Benedetti Foundation is a charity which aims to unite those who believe music is integral to a great education. It organises orchestral and musicianship-based workshops for young people, students, teachers and adults.

www.benedettifoundation.org

British Association for Performing Arts Medicine

The British Association for Performing Arts Medicine (BAPAM) is a healthcare charity providing medical advice to people working and studying in the performing arts. It helps individuals to overcome or avoid work-related health problems and is dedicated to sharing knowledge about healthy practice. Its Chair is PPL CEO Peter Leatham and in 2020 PPL and Help Musicians jointly funded a new bursary scheme to improve counselling support for Black, Asian and minority ethnic communities working in the UK music industry.

www.bapam.org.uk

The BRIT School

The BRIT School is the leading performing and creative arts school in the UK and is completely free to attend. It is an independent school for 14 to 19-year-olds that is funded by government, but also receives 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.

www.brit.croydon.sch.uk

The Donmar Warehouse

The Donmar Warehouse is a 251-seat, not-for-profit theatre in London's Covent Garden, led by Artistic Director Michael Longhurst and Executive Director Henry Finch. It has won more than 200 awards in its 28-year history.

www.donmarwarehouse.com

English Schools' Orchestra and Choir

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

www.englishschoolsorchestra.org

Supporting charitable causes

Hospital Broadcasting Association

PPL makes an annual donation to the national charity that supports and promotes hospital broadcasting in the UK. It comprises more than 170 individual broadcasting stations, representing thousands of volunteers. The stations broadcast programmes to hospital patients designed to make their life better and aid their recovery.

www.hbauk.com

Music for Youth

Music for Youth is a national youth charity, which provides young people aged 21 and under with free, life-changing performance and progression opportunities, irrespective of their background or musical style.

www.mfy.org.uk

Music Venues Trust

Music Venues Trust is a UK registered charity set up in 2014 to protect and secure the long-term future of iconic grassroots music venues. It is supported by a Board of Trustees made up of industry professionals.

www.musicvenuestrust.com

Nordoff Robbins

PPL is a long-standing supporter of the UK's largest music therapy charity, which uses the power of music through its therapy services and music and health projects to enrich the lives of children and adults with life-limiting illnesses, disabilities or feelings of isolation.

www.nordoff-robbins.org.uk



Nordoff Robbins carrying out music therapy

PRS Foundation

PPL annually donates money to the PRS Foundation as headline sponsor of its flagship PPL Momentum Music Fund and supporting its International Showcase Fund. The Foundation is the UK's leading new music and talent development charitable fund, enabling songwriters and composers of all backgrounds to realise their potential and reach audiences around the world.

www.prsfoundation.com

The Radio Academy

The Radio Academy is a registered charity of the UK radio and audio industry and is dedicated to the celebration and promotion of excellence in radio and audio. PPL is a patron of the Academy, a key sponsor of the Radio Festival and other music-related Academy events, including The ARIAS, its annual UK radio and audio awards.

www.radioacademy.org

The Young Musicians Symphony Orchestra

The Young Musicians Symphony Orchestra is the only full-size symphony orchestra based in London which provides orchestral training, performance experience and professional development opportunities to young UK classical musicians aged 18 to 25 who have not yet turned professional.

www.ymso.org.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 &
Communications



Laurence Oxenbury
Director of International



Kate Reilly
Director of People &
Organisational Development



Board of Directors

Board of Directors

John Smith OBE (Chairman), PPL

Roxanne de Bastion, Performer Director

Soriya Clayton, Demon Music Group

Jackie Davidson MBE, Performer Director

Joy Ellington, VP Records

Robin Firman, Performer Director

Julian French, Universal Music Group

Rob Gruschke, Beggars Group Ltd

Nick Hartley, [PIAS]

Peter Leatham, PPL

Charlotte Saxe, Warner Music Group

Rt Hon Lord Smith of Finsbury, Independent Director

Michael Smith, Sony Music Entertainment UK Ltd

Peter Stack, BMG

David Stopps, Performer Director

Peter Thoms, Performer Director

Horace Trubridge, Performer Director

Attendees

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.



PPL charts

Most played tracks 2020

PPL's annual charts are compiled from music usage and airplay data from radio stations and television channels as well as public performance locations across the UK.



01 **Blinding Lights**
The Weeknd



02 **Don't Start Now**
Dua Lipa



03 **Higher Love**
Kygo & Whitney Houston



04 **Dance Monkey**
Tones & I



05 **Adore You**
Harry Styles



06 **Before You Go**
Lewis Capaldi



07 **Physical**
Dua Lipa



08 **Memories**
Maroon 5



09 **This Is Real**
Jax Jones & Ella Henderson



10 **Rain On Me**
Lady Gaga & Ariana Grande

Most played tracks 2020

11 **Break Up Song**
Little Mix

12 **Lonely**
Joel Corry

13 **I Don't Care**
Ed Sheeran & Justin Bieber

14 **Say So**
Doja Cat

15 **Break My Heart**
Dua Lipa

16 **Señorita** Shawn Mendes & Camila Cabello

17 **Watermelon Sugar**
Harry Styles

18 **Head & Heart**
Joel Corry feat. MNEK

19 **Better Off Without You**
Becky Hill & Shift K3Y

20 **Hold Me While You Wait**
Lewis Capaldi

Most played artists 2020



01 **Dua Lipa**



02 **Ed Sheeran**



03 **Ariana Grande**



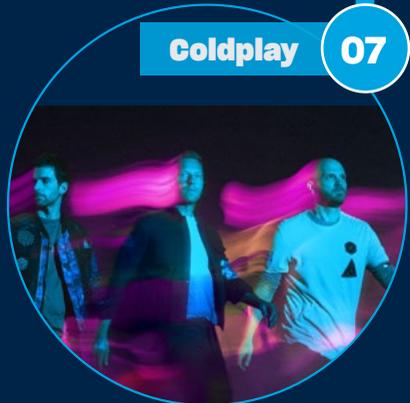
04 **Sam Smith**



05 **Calvin Harris**



06 **Little Mix**



07 **Goldplay**



08 **Justin Bieber**



09 **Maroon 5**



10 **The Weeknd**

Most played artists 2020



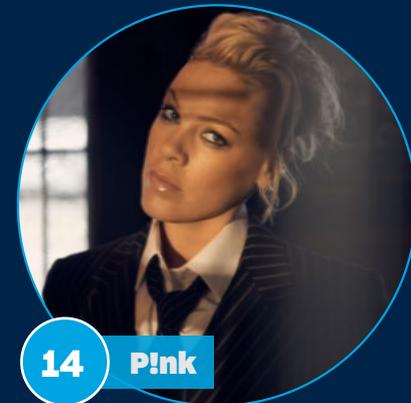
11 Taylor Swift



12 Lewis Capaldi



13 Harry Styles



14 Pink



15 Lady Gaga



Jax Jones 16



Jess Glynne 17



Mabel 18



Rita Ora 19



Whitney Houston 20



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

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BME Sessions - Liz Lawrence (Photo credit: Thomas Jackson)

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Nordoff Robbins photo taken prior to social distancing rules

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Whitney Houston (Photo credit: Red Bull/Toronto Star via Getty Images)
Kygo (Photo credit: Johannes Lovund)
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Ariana Grande (Photo Credit: Dave Meyers)

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Ariana Grande (Photo Credit: Dave Meyers)
Sam Smith (Photo credit: Alasdair McLellan)
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Little Mix (Photo credit: Jack Alexander)
Coldplay (Photo credit: Dave Meyers; Art direction: Pilar Zeta)

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