

▶ ANNUAL PERFORMER REVIEW ●

2022



2023

**Standing up
for music rights**



The logo is centered on a dark blue hexagonal background. It features the text 'ANNUAL PERFORMER REVIEW' in white, bold, uppercase letters. A blue triangle points to the right, positioned to the left of the word 'ANNUAL'. An orange circle is positioned to the right of the word 'REVIEW'. Below this, the years '2022-2023' are written in a white, sans-serif font. The entire logo is set against a background of three concentric, light gray hexagonal shapes that create a tunnel-like effect.

**▶ ANNUAL
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REVIEW ●**
2022-2023

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Founded in 1934, PPL is the UK music industry's collective management organisation (CMO) for performers and record companies. We license recorded music in the UK when it is played in public (shops, bars, nightclubs, offices, etc.) or broadcast (BBC, commercial radio, commercial TV, 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 globally renowned artists.

PPL's public performance licensing is carried out on our behalf by PPL PRS Ltd, a joint venture between PPL and PRS for Music. Through a network of agreements with CMOs around the world, we also collect performance rights internationally for many of our members when their music is played overseas in public and used on TV, radio and some online streaming services, as well as for private copying.

2022 in numbers

**£272.6
million**

Total revenue
generated

13.3%

Cost-to-income
ratio



*Net distributable revenue is the total amount payable to PPL members after costs and other deductions.

John F Smith OBE

Chair's statement

I am delighted to report on another positive year for PPL, as 2022 saw the company generate record levels of revenue, deliver many operational and technology improvements, and continue to contribute to the broader industry agenda of innovation, talent development and cultural change.

Our performance is in line with the positive trajectory of the global recorded music business, with revenues from neighbouring rights increasing by 9.4% year-on-year, according to the IFPI's Global Music Report 2023. PPL plays a central role in driving growth for the industry in this field and we know from many of our members — record labels and self-releasing artists, as well as session musicians and established performers — that PPL's royalties are critical to their businesses and livelihoods.

In this report, you will read about the wealth of activities undertaken by Peter Leatham and the PPL team throughout 2022, which ultimately led to the payment of £238.7 million — a 7.4% increase on 2021 — to 165,039 performers and recording rightsholders. This marked the highest number of performers and recording rightsholders ever paid by PPL in a calendar year, 19,000 more than in 2021. In the quarterly December 2022 distribution alone, PPL paid money to more than 148,000 performers and recording rightsholders, the most we have ever paid in a single distribution. These new figures reflect the important technology and operational investments made by PPL and the neighbouring rights industry over the last decade, as

well as our growing membership and reach through our relationships with other CMOs.

Our commitment to supporting the music community continued to extend into the wider industry to encompass the next generation of talented musicians and executives. With commercial success comes responsibility and, at PPL, we are dedicated to partnering with organisations to protect the health and wellbeing of those working in music. Last year, we donated to a number of good causes and charities including Music Minds Matter, launched in 2022 as a standalone mental health charity by Help Musicians, and BAPAM (the British Association for Performing Arts Medicine), of which Peter is Chair. The latter responded to nearly 3,000 performing arts patients alone in 2022, many of whom came from the music community, and it is seeing enquiries relating to health issues rise by 20% each year. The need has never been greater to support our community.

We also pledged funding and shared our expertise with several organisations that strive to develop local talent across all genres and geographies. The wonderful work of these charities, from PRS Foundation and Jazz re:refreshed, to the Benedetti Foundation and the World Heart Beat Music Academy, ensures that the UK's talent pipeline remains strong in order to preserve music's role as a cultural and economic success story in these uncertain times.

We know that challenges remain, be it the economic and political landscapes, with rising inflation and the associated cost of living crisis; the ongoing issues arising from the UK's exit from the European Union; and a general election set for 2024. And, of course, our thoughts remain with those who are affected by conflict around the world.

The payment of £116.4 million to 150,167 performers marked the highest number of performers ever paid by PPL in a calendar year.

John F Smith OBE



As PPL prepares for its 90th anniversary in 2024, we will continue to stand up for music rights and to drive the company and the music industry forward to be more diverse, more sustainable, and even more successful. I would like to congratulate Peter — not least for his well-deserved OBE — and thank him and his team for the outstanding efforts that have led to the positive results we can share with you today. And last but certainly not least, thank you, our members, for your continued engagement and support.



John F Smith OBE
CHAIR

Peter Leatham OBE

Chief Executive Officer's statement

In 2022, we achieved the highest total revenue in our 89-year history at £272.6 million, surpassing pre-pandemic levels with a year-on-year increase of 7.8% (£19.8 million).

PPL PRS Ltd, our joint venture public performance licensing company with PRS for Music, which celebrated its fifth anniversary in February this year, performed very well, with revenues for public performance and dubbing increasing by almost 40% year-on-year to £100.8 million. This follows two years during which public performance revenues were significantly affected by the impact of Covid-19, when many businesses that we license were closed.

Our UK licensing efforts continued to deliver positive growth in broadcast revenues, resulting from the licensing of recorded music for use on TV, radio and by webcasters. Increasing by 8.4% year-on-year to £94.0 million, this part of PPL's business was boosted by new multi-year deals with major broadcasters including the BBC (for both its public service and commercial activities), ITV and Channel 4, and steady growth in advertising revenues from commercial radio. In our licensing of webcasters and live streaming, we extended our multi-territory licences with Sonos and Mixcloud Live and agreed a new deal with Polaroid for its multi-channel online radio service, covering seven territories.

International revenues, from the collection of royalties due to members when their music is played overseas, performed strongly, generating £77.8 million. With 109 agreements with CMOs across 49 countries for the collection of international royalties, we remain the global leader in neighbouring rights and focus each day on developing and strengthening direct

relationships with our counterparts across the world to best serve PPL's growing and diversifying membership.

These achievements were underpinned by our diligent approach to metadata management. We continued to seek to maximise our revenues through improvements to internal processes, investment in cutting-edge technologies, collaborations with stakeholders on critical projects such as Repertoire Data Exchange (RDx), and partnerships with allies such as Gracenote and Session.

Alongside our external-facing activity, we placed significant focus on cultivating a welcoming work environment for our 200+ team of employees. They are vital to the success of PPL's operations and the change we want to drive across the wider industry. Last year saw the launch of PPL's five-year equity, diversity and inclusion (EDI) strategy, together with the publication of our gender and ethnicity pay gap reports. This is an area that I want PPL to lead on in our industry, and its implementation is a priority for the Executive Management Team.

In early 2023, we also launched our first sustainability strategy, following a full audit of our carbon footprint in 2022. PPL is committed to integrating environmental best practice into our operations and becoming net zero by 2050. This report highlights just a few of our activities and achievements, and it showcases the dedication of the whole PPL team to standing up for music rights and ensuring creators and recording rightsholders get paid. PPL continues to go from strength to strength and we are proud of what we accomplished last year. We hope you, our valued performer members, will join us in celebrating these achievements in our journey.



Delivering this impressive set of results is testament to the dedication of our employees and the quality of our partnerships and industry relationships both in the UK and around the world.

Peter Leathem OBE

Peter Leathem

Peter Leathem OBE

CHIEF EXECUTIVE OFFICER

A person is shown from the side, working on a laptop. The image is overlaid with a semi-transparent grid pattern, suggesting a digital or data-related context. The overall scene is dimly lit, with the primary light source being the laptop screen and keyboard.

Working for performers

Another record year for payments

In 2022, we paid 150,167 performers, the highest annual total to date. These figures are driven by our growing membership, as well as the significant technology and operational investments we have made in recent years.

The legal framework

The Copyright, Designs and Patents Act 1988 gives performers the right to receive a fair payment, known as equitable remuneration, when commercially released recordings of their performances are played in public or broadcast on TV and radio. Performers' rights in their recorded performances are also protected, to varying degrees, under the copyright laws of other countries around the world.

Continually improving our service

Throughout 2022, our Member Services department continued to evolve to ensure we remain the leading organisation in an increasingly competitive international neighbouring rights market. PPL's membership continues to grow year-on-year, and 2022 was no exception, with 5,259 new performer members.

The appointment of Kate Reilly to the role of Chief Membership and People Officer was augmented by Titania Altius taking on the role of Head of Member Services and Dan Millington becoming SVP/Head of Client Services. The restructure saw a number of new people come into the department with a wide range of diverse skills and experience, with a focus on developing and maintaining productive working relationships with PPL's members, key stakeholders and industry partners.

The team put a renewed focus on operational efficiencies to drive improvements in the service for our members. We continued to assist members, both new and old, processing 28% more claims in 2022 than in 2021 — where performers wanted to be added to a recording line-up — reaching over a million performer claims processed in the year. We made improvements to myPPL and ran more campaigns to collect

any information necessary to maximise international revenue. We also worked to enable as many performers as possible to benefit from our Qualified Intermediary status in the US, which allows PPL to pay through US royalties, up to the full tax amount, depending on the relevant tax treaty.

What you can do as a performer to benefit from PPL's work

Below are five simple steps that you can take to make sure you are earning the most from your recorded performances.

1. Register as a performer with PPL to get access to our secure online account management portal, myPPL, and the services that we provide.
2. Sign up for PPL's market-leading international collections service so we can collect royalties on your behalf when your recordings are played overseas.
3. Check PPL's Repertoire Database to make sure you are linked to all of the recordings on which you have performed.
4. Make claims against tracks on which you have performed and are not currently linked to but should be.
5. Keep your personal details, such as your bank account and contact information, up to date in myPPL so we know how best to contact and pay you.

Financial summary

Public performance and dubbing

£100.8 million

Broadcast licensing

£94.0 million

**Revenue
generated**
£272.6 million

International collections

£77.8 million

Net distributable revenue

£234.5 million

Net distributable revenue for performers

£116.4 million

(50% of Net distributable revenue)

2022 saw PPL record its highest-ever revenues, with year-on-year growth of £19.8 million to £272.6 million. Net distributable revenue — the amount available for distribution to performers and recording rightsholders — increased by £17 million (7.8%) to £234.5 million, while PPL's cost-to-income ratio increased from 12.9% to 13.3% in 2022, due to the resumption of certain business activities which had been reduced during the pandemic in 2020 and 2021.

The growth in PPL's total licence fee revenue was driven by the continuing improvement in public performance and dubbing revenues, which grew by 39.8% in 2021 to £100.8 million in 2022, and an uplift in broadcast and online revenue from £86.7 million in 2021 to £94.0 million in 2022.

International revenues performed strongly, generating £77.8 million — the fourth highest since collections began in earnest in 2006.



UK licensing

UK licensing

PPL's UK licensing encompasses all of its public performance, dubbing, broadcast and online activity. **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 recorded music services to businesses. **Broadcast licensing** covers the licensing of recorded music used by radio stations, TV channels and some online services.

Public performance and dubbing

Public performance and dubbing revenues increased significantly in 2022, growing by 39.8% from £72.1 million in 2021 to £100.8 million in 2022. Following the turbulence of the previous two years where Covid-19 forced the closure of many of the businesses which we license, 2022 saw a return to improved trading for PPL PRS Ltd. Alongside finalising Covid-related credits for customers who experienced business closure, the PPL PRS team focused on improving operational efficiencies to allow agents more time in direct contact with customers, as well as developing high-performing teams who will thrive in the business.

In late 2021 we settled a Copyright Tribunal reference brought by trade bodies UK Hospitality and the British Beer and Pub Association on PPL's Specially Featured Entertainment (SFE) tariff. 2022 saw PPL PRS Ltd successfully launch the new SFE tariff, with effect from January 2023.

The terms secured will ensure consistent reporting on the new tariff and will better recognise the value of PPL members' repertoire to discos, DJ events and other featured recorded music usage in pubs, bars, nightclubs, restaurants, cafes and hotels.

Broadcast and online licensing

Our broadcast and online revenue grew 8.4% in 2022 compared to 2021, totalling £94.0 million. This growth was driven by the renegotiation of a number of key licensing

deals with some of our biggest partners. Commercial radio income, for which PPL receives a percentage of stations' revenues, grew 2% year-on-year.

2022 was an important year for our licensing of the UK broadcast market, with all our major deals under negotiation, and broadcasters seeking extended rights to cover a plethora of new services. Music remains a key part of UK broadcasters' creative output and PPL's broad blanket licences enable this and ensure that our members are effectively compensated. We agreed significant new multi-year licensing deals with the BBC for its public service activity (including new rights for its online output on BBC Sounds and BBC iPlayer) and for its commercial arm, BBC Studios. A new multi-year deal with ITV covered the launch of its expanded ITVX service, and other renegotiated licences included Channel 4, Channel 5, MTV and Viaplay. These new licences ensure we keep abreast of developments in technology and changes in consumer habits, as our licensees develop new services to maintain their reach and relevance.

On radio and webcasting, we extended our deal with Bauer Media, as it expanded its subscription radio offering to include key brands Absolute, KISS, Magic, and Greatest Hits. We continued to develop PPL's international webcast licensing by working collaboratively with our international CMO partners. This included successfully securing updated multi-territory webcasting licences with Sonos Radio, Mixcloud Live (the audio-visual live streaming service) — extending this agreement to cover additional territories — and Polaroid Radio's new service, covering seven territories, including the UK.



International revenue

The leading company for collecting royalties overseas

We remain the largest international collector of neighbouring rights, with 109 agreements in place with CMOs across 49 countries.

PPL's international revenues in 2022 reached £77.8 million, declining by £16.2 million on 2021. We saw revenue from past periods (i.e., monies related to airplay more than two years old) continue to make up a significant proportion of the international income collected. However, year-on-year, the proportion of revenue collected for past periods declined, due to the work undertaken by CMOs in speeding up their distribution paythrough.

With the collections market in Europe maturing, resulting in less historic money being paid out and an improved first-time paythrough rate, PPL is now focusing on further expanding into developing markets, ensuring that members benefit from the increasing reach of rights licensing for sound recordings and the development of centralised systems for data management, such as SoundSys. Our continued investment in adopting and using centralised CMO-developed industry tools, such as the Virtual Recordings Database (VRDB) and Repertoire Data Exchange (RDx), is helping to generate greater returns for performers and recording rightsholders respectively.

Working alongside global trade bodies, IFPI (for recording rightsholders) and SCAPR (for performers), we continue to advocate for the use of standard identifiers to help with data quality, the extension of sound recording rights in new territories around the world and the adoption of best practice in licensing.

Supporting our fellow CMOs

An important strategic area of operations for PPL is our Business Services offering, which allows other CMOs to use our pioneering technology to calculate or distribute royalties more accurately. In March 2022, SFH, Iceland's neighbouring rights CMO for performers and recording rightsholders, signed a five-year deal for our Business Services support. In October 2022, LaIPA, Latvia's neighbouring rights CMO for performers and recording rightsholders, signed a new rolling contract to provide matching, rightsholder identification, and reporting services.

As part of our Business Services relationship with PPI (Ireland), we also delivered a new distribution calculation service to support the first-ever payment to performers of Irish Supplementary Remuneration (SR) relating to the extension of copyright terms for sound recordings. This development saw PPL calculate and report SR distributions to 14,000 session musicians who performed on recordings released between 1963 and 1970.

We now deliver Business Services to eight CMOs around the world in Estonia, Jamaica, Lithuania, Portugal and Switzerland, as well as those listed above.

International revenue

**Total
international
revenue**
£77.8 million

USA



Germany



Other



France



Italy



Netherlands



Belgium



Spain



Denmark



Sweden





Representing members' rights

Representing members' rights

PPL continues to champion the rights, and voice the concerns, of performers and recording rightsholders. Where appropriate, we engage with government — both directly and through our active involvement in the work of UK Music and the British Copyright Council — on relevant political, legal and regulatory issues.

International trade

PPL has been seeking to ensure that the interests of our members are being put forward in the international trade deals the UK continues to negotiate following Brexit. In both our direct engagement with government, and as part of contributing to the wider industry responses to the government's various calls for views, we highlighted the value to the UK of seeking to ensure that sound recordings and performances are properly protected by robust copyright laws in other countries. PPL has also continued to support the broader industry call for action to address the adverse impacts of Brexit on touring, such as the challenges of securing work permits and transporting instruments.

Government's work on music streaming

Following the government's 2021 response to the Digital, Culture, Media and Sport Committee's inquiry into the economics of music streaming, various formal working groups were convened as part of the government's ongoing programme of work to address the key issues identified by the inquiry. PPL actively contributed to these working groups during 2022. Mark Douglas, our Chief Information

Officer, was an active participant in the metadata working group, which met with the Intellectual Property Office (IPO) regularly throughout 2022 to examine issues relating to how streaming metadata is generated and used across the music industry. The government also formed an Industry Contact Group to keep the music industry updated on its work in this area, which Peter Leathem regularly attended.

Artificial intelligence

PPL continued to contribute to the wider industry lobbying activities led by UK Music on the topic of artificial intelligence. During 2022, this work focused on supporting the industry's opposition to the government's proposal for a new copyright exception for text and data mining (with government subsequently withdrawing this proposal more recently in 2023).



Driven by data

A pioneer of recorded music data management

PPL's Repertoire Database now holds details of approximately 24 million recordings, with over 45,000 being added each week on average. We are constantly striving to be leaders in music data management, working on internal and cross-industry initiatives that help to maximise our members' income, as well as improve the quality and accuracy of data across the recorded music ecosystem.

Streamlining internal processes to maximise member payments

At the start of 2022, our new technology tool, Usage Hub, went live. This standardises and automates the pre-processing of data relating to the use of recorded music received from commercial radio stations, public performance licensees, CMOs and Business Services clients. Usage Hub is built on the latest cloud technologies, improving the efficiency and accuracy of payments to our members.

Collaborations to improve data quality industry-wide

As more solutions come to market which allow for recording line-up data to be captured directly in the studio, we have worked to ensure that these apps can access the PPL member portal to retrieve and add International Performer Numbers (IPNs) at point of recording. This significantly improves the usefulness of the data when it flows through to record companies, and ultimately into our Repertoire Database. These include Session, VEVA Sound, Sound Credit and Creative Passport.

Data cleansing through digital fingerprinting

To augment in-house work done on grouping multiple versions of recordings together to drive consistent performer line-ups, we trialled the use of digital fingerprinting with Gracenote. Their leading technology in music recognition is enabling us to de-duplicate recording data submitted by recording rightsholders, driving even greater accuracy in our dataset. Following the trial, we signed a contract with Gracenote at the end of 2022 to provide audio recognition data for PPL as part of several usage, matching, and roll-up projects in 2023.



Cultivating our culture

Developing our people

Throughout 2022, there continued to be a core focus on cultivating a culture at PPL where all individuals feel welcome and supported in their personal and career development.

Committing to equity, diversity and inclusion

We launched our landmark five-year equity, diversity and inclusion (EDI) strategy, which sets out PPL's vision for change and targets to measure our progress. It defines our commitments in employee engagement, wellbeing, recruitment, training and development. We also published our gender and ethnicity pay gap statistics voluntarily, both available on the PPL website. We remain committed to ensuring we hire, develop and promote the best people, regardless of any protected characteristic, and that our talent pool is as wide as possible.

Driving change from within

PPL's Diversity Forum established a number of working groups to review and enhance training, development and recruitment practices. A Black employee network group was relaunched to advocate for and support our Black employees, while work on our social mobility strategy, outreach efforts, and collation of diversity data all progressed positively.

Renewing our focus on health and wellbeing

We continued to support hybrid working following our return to the office post-pandemic, and established an employee working group focused on health and wellbeing. We launched a new wellness campaign, 'Get PeoPLe Talking', providing guidance on managing wellness, promoting positive work/life balances and encouraging individuals to talk to someone if they feel they are struggling.

Influencing change across the industry

In support of the wider industry's efforts on EDI, we worked with UK Music on the development and launch of its 2022 Diversity Report. The report set out a new music industry framework — The Five Ps — which comprise people, policy, partnerships, purchase and progress to help deliver enduring results for diversity and inclusion. This was well received by the industry, and we are actively involved in ensuring this is progressed.

Empowering those without a voice

We partnered with Action for Diversity & Development and the Human Library Organisation to support their efforts in championing equality and the under-represented in the music and creative industries. We also donated monies to UK Youth to support bursaries for 50 young people to attend the Avon Tyrrell outdoor learning facility.

Sharing our deep expertise

We continued to provide important external HR support to our friends across the industry who may not have this expertise available internally, including the Musicians' Union, the Royal Society of Musicians and the British Association for Performing Arts Medicine (BAPAM).

Plotting a pathway towards net zero

We commissioned a full audit of PPL's carbon footprint to feed into our first-ever sustainability strategy, which was published in early 2023. We are deeply committed to integrating environmental best practice into our operations and have ambitious targets to reach net zero by 2050.



**Supporting
our industry**

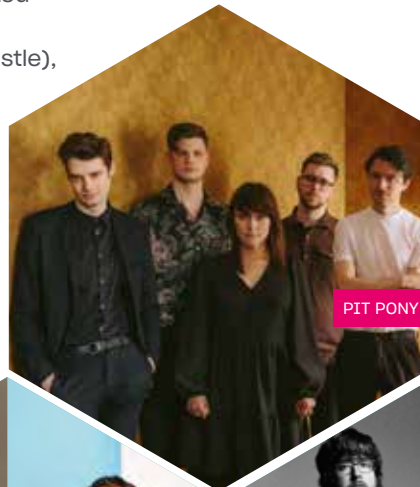
Driving positive change

We believe we must use our significant standing and reputation in the music industry to drive positive change. Each year we donate funds to an array of charities and support numerous projects through sponsorship. PPL's employees also participate in fundraising activities.

Developing new talent with the PRS Foundation

Since 2016, PPL has been a close partner of the PRS Foundation, the UK's leading charitable funder of new music and talent development. In 2022, the PPL Momentum Music Fund, of which PPL is the headline funder, supported 36 music creators, including Hamish Hawk (Scotland), SIPHO. (Midlands), Panic Shack (Wales), Pit Pony (Newcastle), King Hannah (Liverpool) and Kelli-Leigh (London), with grants of between £5,000 and £15,000 to reach the next level of their career.

We continued to support the PPL Momentum Accelerator and International Showcase Funds as well as the Foundation's UK-wide network of 49 Talent Development Partners, all with the aim of fuelling the UK's talent pipeline.



PIT PONY



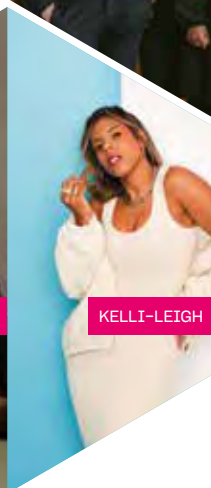
PANIC SHACK



SIPHO.



HAMISH HAWK



KELLI-LEIGH



KING HANNAH

Supporting our industry

Benedetti Foundation

The Benedetti Foundation, founded by Nicola Benedetti, 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.

benedettifoundation.org

Blues Project

Comprised of a collective of lovers of new-age soul music, The Blues Project is a platform which promotes the best emerging R&B talent and provides a way for that talent to be fairly compensated for their art, doing so through a range of initiatives.

thebluesproject.co

British Association for Performing Arts Medicine

BAPAM is a healthcare charity providing medical advice to people working and studying in the performing arts. PPL CEO Peter Leathem is its Chair. It helps individuals overcome or avoid work-related health problems and is dedicated to sharing knowledge about healthy practices.

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. An independent school for 14- to 19-year-olds, it is funded by the UK music industry and through other sources of sponsorship. The school is dedicated to educating and training students for the performing arts, media, art and design, and the technologies that make performance possible.

brit.croydon.sch.uk

Curve Theatre

Curve is a leading producing theatre located in the heart of Leicester's Cultural Quarter, dedicated to making and programming world-class performances for everyone who lives, works and learns in Leicester and beyond.

curveonline.co.uk

Donmar Warehouse

The Donmar Warehouse makes unmissable, high-quality productions of classic plays, new works by leading writers, and intimate musicals to thrill and inspire audiences. In the converted Covent Garden warehouse space, audiences experience the power of live performance up close, as they sit no more than four rows away from the action.

donmarwarehouse.com

Hospital Broadcasting Association

The Hospital Broadcasting Association is the national charity that supports and promotes hospital broadcasting in the UK. It comprises more than 170 individual broadcasting stations, representing thousands of volunteers. These stations broadcast programmes to hospital patients designed to make their lives better and aid their recovery.

hbauk.com

Ivors Academy Trust

The Ivors Academy Trust supports, educates and nurtures the songwriters, composers and creators who need it most. Focusing on music creators who are over 18 across the UK, the charity supports their creative, professional and leadership development so they can fulfil their potential and build lifelong careers in the industry.

ivorsacademy.com/support-us/ivors-academy-trust

Jazz re:freshed

Jazz re:freshed is a music movement which started in 2003 and aims to reinvigorate the jazz music scene, by challenging the elitism and prejudice within it and misconceptions from outside it, and by promoting underexposed musicians. In 2022, PPL sponsored Jazz re:freshed Weekly, a series of live events shining a light on emerging talent in the UK.

jazzrefreshed.com

Midland Youth Jazz Orchestra

The Midland Youth Jazz Orchestra is one of the UK's top big bands, providing education and opportunities to some of the finest up-and-coming jazz musicians in the country.

myjo.co.uk

Music for Youth

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

mfy.org.uk

Music Minds Matter

Established by Help Musicians, Music Minds Matter is a dedicated mental health support line and service for the whole UK music community, available 24 hours a day, seven days a week. Set up by Help Musicians as a separate entity due to the degree of demand and necessity, it offers emotional support, advice, and access to free counselling for anyone in the UK music industry.

musicmindsmatter.org.uk

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.

nordoff-robbins.org.uk

Ukraine Relief Support Fund

Ongoing support was provided to those affected by the continuing conflict in Ukraine via international federations IFPI and SCAPR.

World Heart Beat Music Academy

The World Heart Beat Music Academy offers free music tuition and instruments to young people aged between 5 and 25 who may not otherwise have access to a musical education.

worldheartbeat.org

Young Musicians Symphony Orchestra

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

ymso.org.uk

Executive Management Team

John F Smith OBE

Chair

Peter Leathem OBE

Chief Executive Officer

Chris Barton

Chief Financial Officer

Jez Bell

Chief Licensing Officer

Mark Douglas

Chief Information Officer

Christine Geissmar

Chief Operating Officer

David Harmsworth

General Counsel

Suzi Ibbotson

Director of Communications

Laurence Oxenbury

Director of International

Kate Reilly

Chief Membership & People Officer

Natalie Wade

Director of Music Industry Engagement

Board of Directors



Board of Directors

John F Smith OBE (Chair), PPL

Roxanne de Bastion, Performer Director

Soriya Clayton, Demon Music Group

Jackie Davidson MBE, Performer Director

Joy Ellington, VP Records

Julian French, Universal Music Group

Rob Gruschke, Beggars Group

Nick Hartley, [PIAS]

Hannah Joseph, Performer Director

Peter Leatham OBE, PPL

David Lee, Performer Director

Sarah Mitchell, BMG

Charlotte Saxe, Warner Music UK

Rt Hon Lord Smith of Finsbury, Independent Director

Michael Smith, Sony Music Entertainment UK

Peter Thoms, Performer Director

Horace Trubridge, Performer Director

Performer Board Members

Roxanne de Bastion	Performer Director
Jackie Davidson MBE	Performer Director
Hannah Joseph	Performer Director
Peter Leatham OBE	CEO and PPL Director
Michael Smith	Sony Music Entertainment UK Ltd
Dave Lee	Performer Director
Peter Thoms	Performer Director
Horace Trubridge	Performer Director
John F Smith OBE	PPL Chair and Chair of the Performer Board

Performer feedback

"I just wanted to write and thank you HUGELY for pushing me to fill in the forms for the US monies owed. I was REALLY not expecting such a dividend, and am honestly so incredibly grateful to you for all your help and assistance."

"Thank you - the payment was much higher than I was expecting - very pleased!"

"I realised just now that I received some money from you earlier in the week which is incredibly helpful - perfect timing!"

"PPL are excellent. Thank you for my Royalties which I have received."

"THANK YOU!!!!!! Fabulous!"

Thank you...

to all contributors to this year's
Annual Performer Review.

Design:

Re:View Creative — re-view.design

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