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Annual Performer Review 2023-2024

Give Back to Music

PPL 90 YEARS

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Contents

02 2023 in numbers

03 Financial summary

04 Chair's statement

06 Chief Executive Officer's statement

08 Delivering for members

12 UK licensing

14 International revenue

16 Standing up for music rights

18 Collaborating for good

20 PPL Giving

24 Building a winning culture

26 PPL Executive Management Team

27 PPL Board of Directors

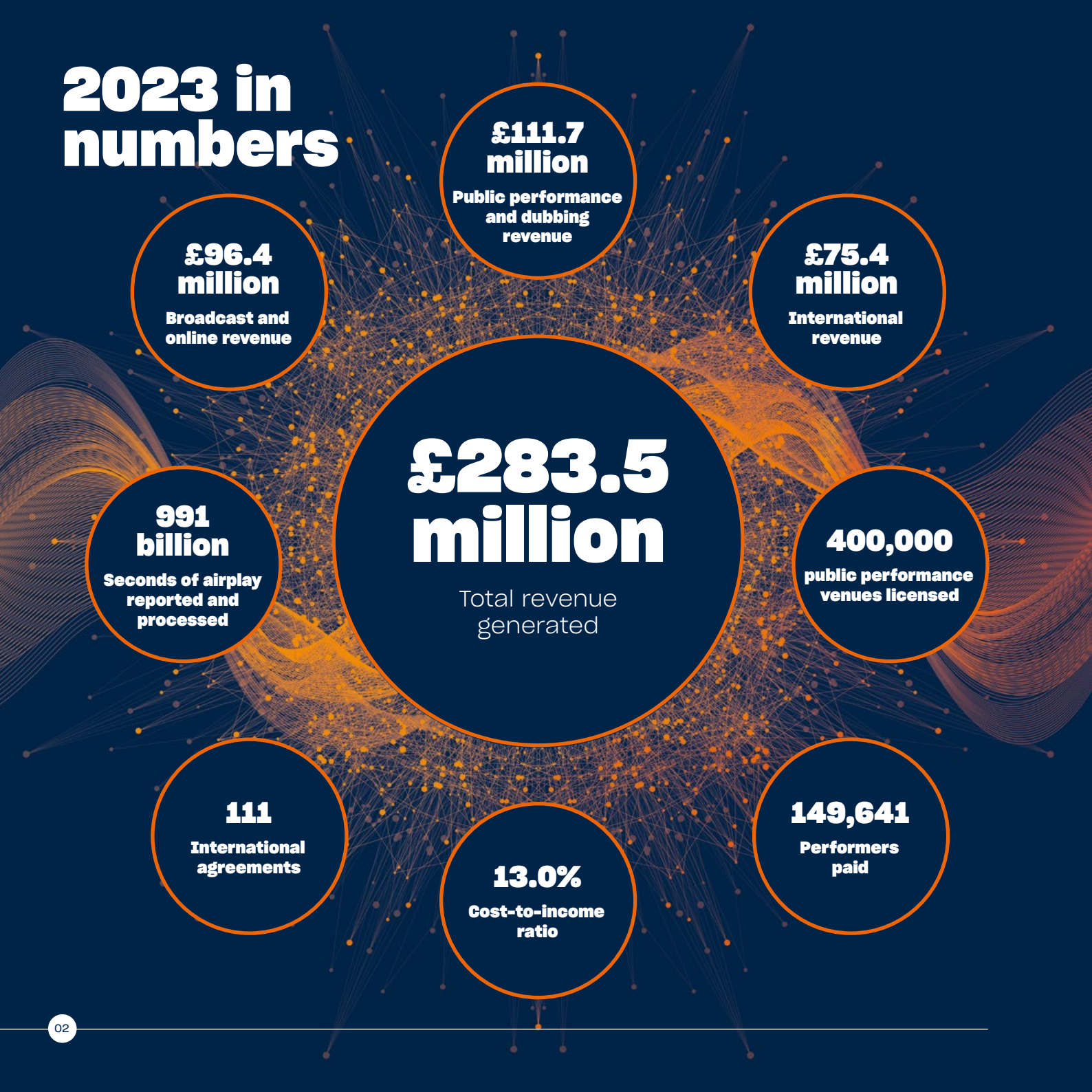
28 Performer Feedback

PPL is the UK music industry's collective management organisation (CMO) for performers and recording rightsholders, founded in 1934. We license recorded music in the UK when it is played in public (bars, nightclubs, shops, offices, etc.) or broadcast (BBC, commercial radio, commercial TV, etc.) and we work to ensure that revenue flows back to both our own members and those of our international CMO partners. Our members include both independent and major record companies, together with performers ranging from emerging grassroots artists through to established session musicians and globally renowned artists.

Through a network of agreements with other CMOs around the world, we also collect performance rights royalties internationally when music is played overseas in public and used on TV, radio and some online streaming services, as well as for private copying.

PPL's public performance licensing is carried out on our behalf by PPL PRS Ltd, the joint venture between PPL and PRS for Music.

2023 in numbers



Financial summary

A strong year for revenue collections

2023 was a strong year for PPL, with growth in revenue across all areas of UK licensing activity.

Public performance and dubbing growth was particularly significant, increasing 11% year on year to £111.7 million.

Revenues from the licensing of recorded music for radio, TV and online increased to £96.4 million, up from £94.0 million in 2022.

International revenue reached £75.4 million, compared to £77.8 million in 2022.

Net distributable revenue grew by 5%, with the cost as a percentage of revenue reducing to 13% from 13.3% in the previous year, through a combination of growth in income and careful management of annual operating costs.

£247.2 million

Net distributable revenue*

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

Supporting the wider industry

PPL continued to contribute to industry organisations that campaign, advocate for and lead anti-piracy efforts in music, including AIM and IMPALA (£132,590), BPI (£1,881,000), IFPI (£920,030), and UK Music (£688,000).

2023 also saw the formation of PPL Giving, a purpose-driven business strategy to support a broad range of initiatives which drive positive change across the music industry. The strategy is focused on supporting the development of musical talent, enabling new performance or employment opportunities, or providing artist welfare. £900,000 was committed to a variety of organisations spanning the UK (see page 20 for more).

John F Smith OBE

Chair's statement

I have had the privilege of working with PPL for nearly three decades, seeing close up how it has developed into the successful organisation it is today.

Part of that success, of course, has been about growing annual collections, including in 2023 when PPL delivered another set of record revenues, collecting £283.5 million, a 4% increase on 2022. Alongside growing the business, we continued to play an active role in the wider music industry, including further building our support and funding for organisations creating positive change in the UK music scene through PPL Giving.

This included announcing three years of funding for The BRIT School to become a lead partner of the school's Music Careers Programme, as well as agreeing funding for East London Arts & Music (ELAM), both free-to-attend educational establishments which enable young people from all backgrounds to have access to world-class education.

We also continued to support organisations working to protect artist welfare, including BAPAM (the British Association for Performing Arts Medicine), of which Peter Leathem OBE is chair, and Music Minds Matter, as well as those dedicated to developing local talent, such as Tomorrow's Warriors, Jazz re:freshed, and the Young Musicians Symphony Orchestra.

Alongside these partnerships, PPL renewed its backing of PRS Foundation, which during the year rolled out a new funding programme, the Talent Development Network, to support UK-based talent development organisations and celebrated the 10th anniversary of the PPL Momentum Music Fund.

Across the wider music industry, we continued to focus on raising data standards through

collaborations with other organisations. Via our management of RDx, we supported and worked with partners to improve recording rightsholder data quality within the service. Also, as a leading voice in a variety of DDEX forums, we worked to standardise the flow of metadata across the music industry. We also hosted workshops with SCAPR to educate and train international performer collecting society members on topics such as audio fingerprinting and data quality.

We played an important role in supporting the work of other CMOs, including through our highly successful business services operation, which in 2023 provided back-office assistance to six CMOs around the world.

PPL continues to focus on a number of important public affairs issues, including AI, music streaming and Brexit. Last year, we engaged directly with the government on the IPO's consultation on the Beijing Treaty. We also actively contributed to the various working groups that were formed out of the Digital, Culture, Media and Sport (DCMS) Select Committee's inquiry into the economics of the music industry and supported broader industry calls to address the adverse effects we know Brexit is still having on touring for many of our members.

Our 90th anniversary year in 2024 is set to be just as productive. This is proving to be a year of investment to further improve our processes, refine our technology and develop our colleagues. As we strive to make PPL even better for our members, I am proud of the work being carried out by Peter and his team and want to thank them for everything they are doing. It is a real pleasure working with them all. And, of course, a thank you to our members, who sit at the heart of everything we do.

John F Smith OBE
Chair

Alongside growing the business, we continued to play an active role in the wider music industry, including further building our support and funding for organisations creating positive change in the UK music scene through PPL Giving.

John F Smith OBE

Peter Leathem OBE

Chief Executive Officer's statement

PPL's 90th anniversary in 2024 is a perfect opportunity to take stock and reflect on its immense achievements, especially over the last two decades.

In 2023, PPL's revenue increased by 4% to a new high of £283.5 million, reflecting the dedication and hard work of our staff, alongside the partnerships and industry relationships we have in the UK and internationally. Within this, PPL PRS Ltd, our public performance joint venture with PRS for Music, reported double-digit percentage growth to over £111 million to surpass the levels it reached before the pandemic. Having been seriously tested by Covid-19 just two years into its launch, the venture is now starting to realise its full potential, with a bright future ahead.

PPL's global footprint continued to expand, and we saw annual growth in international collections from the majority of CMOs in 2023, although the enduring effects of the pandemic were still evident in places. International collections in total reached £75.4 million, a slight decline year on year. We received first-time payments from Guatemala and Indonesia and signed new deals with ISAMRA (India) and RAYS (Azerbaijan), taking the number of agreements we have with CMOs to 111 in more than 50 countries.

Despite a downturn in the advertising market last year, PPL's broadcast revenue increased, helped by the successful negotiation of several new licences, including with Discovery and S4C for their TV services.

No topic took up more industry bandwidth in 2023 than the opportunities and threats presented by AI, which took centre stage in a busy public affairs agenda. Our work, both directly engaging with the government and via UK Music and the British Copyright Council, included supporting industry lobbying against a government proposal for a new

copyright exception for text and data mining. We were pleased to see the government withdraw this proposal early last year and commit to develop a code of practice on copyright and AI. Through UK Music, PPL contributed to a series of roundtable discussions hosted by the Intellectual Property Office to progress this initiative.

Last year, we built on our efforts to make PPL as inclusive and diverse as possible. We again voluntarily published our annual gender and ethnicity pay gap numbers, and while the latest set of figures highlighted there is always more work to be done, they clearly showed we are making positive progress.

PPL's success as an organisation should not only be measured by our revenue numbers but also by the positive progress we're making on equity, diversity and inclusion and how we're using our influence to strengthen relationships and drive change within the industry.

To that end, last year we prepared for the 2024 launch of PPL Giving, an annual £1 million fund to help build a sustainable music industry for future generations. I cannot think of a better way to celebrate our 90th anniversary than by establishing a programme with a mission to create positive change in the industry.

Peter Leathem OBE
Chief Executive Officer

PPL's revenue increased by 4% to a new high of £283.5 million, reflecting the dedication and hard work of our staff, alongside the partnerships and industry relationships we have in the UK and internationally.

Peter Leathem OBE

Delivering for members

A continued focus on improving service, amid record payments for members

£118.6 million

Net distributable revenue* for Performers

In 2023, we paid 149,651 performers, either directly through our 145,000 strong membership, or via our network of international agreements.

Delivering a quality service to our member community

In 2023, PPL welcomed 3,919 new performer registrations, and 2,988 recording rightsholder registrations. Despite increasing competition in the market, our retention rate across the whole membership exceeded 99% in 2023, including high-profile artists such as Central Cee and Ellie Goulding.

We continued to serve our members, honouring the commitments set out in our members' code of conduct. This includes responding to member queries within 10 working days. In 2023, we answered over 47,000 queries from members via email or telephone, or through myPPL, ensuring 99% of correspondence was acknowledged within two days, with over 85% of telephone calls answered in 30 seconds or less.

As part of our changing structure, we introduced new Genre Relationship Manager roles to further enhance PPL's engagement with the Black Music, Classical and Dance communities. We are making positive progress in elevating awareness of PPL among performers and rightsholders in these genres, through broader profile-raising and direct engagement across a variety of new activities.

During 2023, we started a project to simplify the systems and processes through which we pay, and report to, our members. The first phase of the project is due to finish at the end of 2024. We also launched a new Analytic Data Platform (ADP), based on the latest cloud technology. The ADP puts data analytics right at the core of PPL's decision-making, providing new capabilities to help improve operational efficiencies and enhance our member experience.

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

To make music for a living is an honour and a privilege. Knowing that your investment in the creative process will be fairly rewarded when your songs are enjoyed around the world is so important in ensuring you can continue and grow as an artist. Thanks to all at PPL who make that happen.

Ellie Goulding, international artist.

Delivering for members

Maximising payments for members

2023 saw continued success in maximising payments for those who invest their time, talent and money into making recorded music.

Having distributed a record £98 million in June to more than 121,000 performers and recording rightsholders, we ended the year with an all-time high December distribution of £48.7 million - a 13% rise from December 2022. This figure also reflected the continued increase in revenue distributed within the year of collection.

As part of the December distribution, we also made the latest distribution of annual supplementary remuneration (ASR) to eligible performers for the extended term of copyright; in 2023 this related to sound recordings released between 1963 and 1971. Since the first ASR distribution in 2015, PPL has now allocated more than £7.6 million to eligible performers.

In total, through the four quarterly payments made in 2023, PPL paid out £271.9 million (14% more than in 2022) to close to 165,000 performers and recording rightsholders.

PPL has distributed over £356 million to performers in the past three years.

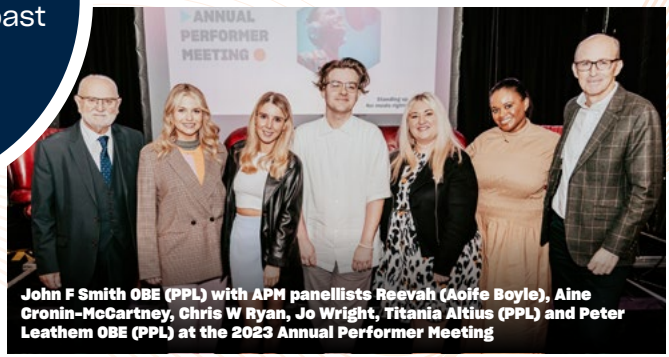
Alongside working to grow collections, we continually work to trace the beneficiaries of deceased performers and those who manage or represent their estates, in order to ensure the royalties due for those works reach the right individuals.

Out and about

Throughout 2023, PPL hosted, attended or supported 142 industry events as part of our aim to show up for our members and our industry as broadly as possible. These included the Great Escape, the Welsh Music Prize, the Northern Ireland Music Prize, the Scottish Album of the Year Awards, the African Music Summit, ADE, IMS Ibiza and SXSW, taking our team to all the UK regions and across to Europe and the US.

For the first time, we also held our Annual Performer Meeting outside of London, heading to Belfast in November 2023 which provided a fantastic opportunity to meet with members and the wider sector in Northern Ireland.

Soak performing at SXSW



John F Smith OBE (PPL) with APM panellists Reevah (Aoife Boyle), Aine Cronin-McCartney, Chris W Ryan, Jo Wright, Titania Altius (PPL) and Peter Leathem OBE (PPL) at the 2023 Annual Performer Meeting

Central Cee is one of the biggest rappers to come out of the UK; he has built a successful career in Europe and is well on the rise in the US. During this time, PPL has provided a crucial and reliable service for us, something that is especially important for Cench as an independent artist. We have faith in PPL's abilities to collect royalties where his music is played around the world and that's why we've re-signed with them. The team works hard for us and they know this part of the industry inside out. They care about artists and are great to deal with. This allows me to do my job and focus on developing Central Cee to be the biggest rapper in the world.

Central Cee's manager, Bello.

Central Cee

UK licensing

A strong year, with growth in revenue across all areas of UK licensing activity.

PPL's UK licensing covers public performance, dubbing, broadcast and online activity.

Public performance and dubbing

Public performance revenue is the revenue collected for the playing of recorded music in public places such as shops, bars, restaurants, offices, gyms and hairdressers.

UK public performance revenue is collected via PPL PRS Ltd, the joint public performance venture with PRS for Music, which celebrated its fifth birthday in March 2023.

Public performance revenue continued to demonstrate a very strong post-Covid recovery, growing by 11% in 2023 to reach £111.7 million. This surpassed the pre-pandemic high and continues to demonstrate the value to businesses of investing in music as a driver of customer and employee engagement.

PPL's dubbing activity, where it licenses a number of specialist companies to provide background music services and digital jukeboxes to venues across the UK, performed well.

In January 2023, a new **Specially Featured Entertainment (SFE)** tariff for public performance came into effect, following successful collaboration and negotiation with the industry bodies UKHospitality and the British Beer and Pub Association in settlement of a Copyright Tribunal reference. The new SFE tariff was designed to better recognise the value of members' repertoire to discos, DJ events, pubs, bars, nightclubs, restaurants, cafes and hotels, and ensure more consistent reporting across licensees. Since its introduction, over 8,000 venues have transferred to the new tariff, and it has driven a positive impact for performers and recording rightsholders in its first year of operation.

Broadcast and online licensing

Broadcast revenue continued to increase in 2023 with revenue from the licensing of recorded music for radio, TV and online totalling £96.4 million, up from £94 million in 2022.

In 2023, PPL signed new agreements with a number of major broadcasters covering linear TV channels and services that are broadcast to the UK and throughout the world, as well as licensing their on-demand and catch-up services and the distribution of TV programmes internationally.

This included new deals with Discovery and S4C for their TV services, and the negotiation of a new long-term deal with the BBC for its public service activities across its broad range of radio and TV channels, and online, on the BBC Sounds app, and on the iPlayer.

The licence fee PPL collects for commercial radio is based on a percentage of radio station revenue, which was adversely impacted by a downturn in the advertising market in 2023. However, this sector showed signs of positive recovery towards the end of the year.

International revenue

The largest international collector of neighbouring rights revenue, covering 95% of the market by value.

Growth in collections from the majority of CMOs

International revenue, collected on behalf of mandated members through PPL's network of agreements with CMOs in other countries, reached £75.4 million in 2023, a small decline from £77.8 million in 2022.

We now have 111 agreements with fellow CMOs in more than 50 countries. We saw annual growth in collections from the majority of CMOs in 2023. Payments were received for the first time from CMOs in Guatemala and Indonesia, and we signed deals to open up new markets, including with the Indian Singers' and Musicians' Rights Association (ISAMRA) and RAYS in Azerbaijan. The number of performers choosing PPL for their international collections continued to rise amid a competitive marketplace, including artists such as Lewis Thompson, Isata Kanneh-Mason, Libianca and Trevor Horn.

This positive growth was offset by the impact of declining revenues from monies for past periods already successfully collected by PPL, combined with the residual effect of several years of disrupted collections due to the repercussions of Covid-19 on many businesses. This led to a slight year-on-year comparative reduction in total income.

Overall, we are seeing international revenue settle into a more standardised pattern following some exceptional years of past monies pay-through and are forecasting steadier growth going forward. We continue to focus on the long-term competitiveness of the business and the potential for growth as the overall neighbouring rights market expands.

An end-to-end service for fellow CMOs

We continue to successfully deliver back-office services to six CMOs around the world. In 2023, we provided entry-level services to our three Baltic customers EFU (Estonia), LaIPA (Latvia), and AGATA (Lithuania), matching airplay data to the PPL Repertoire Database and reporting the data back for use in licensing and distributions.

We also provided distribution calculation and reporting services to CMO customers Audiogest (Portugal), PPI (Ireland), and SFH (Iceland). This work helps other CMOs to deliver distributions to their members on time, to improve the quality of data in their own databases, and to maximise their licensing revenue. We continue to generate interest in our Business Services offering, with a number of CMOs actively exploring this opportunity with PPL.

Peter Leathem OBE (PPL), Sanjay Tandon (ISAMRA), Laurence Oxenbury (PPL)

Libianca

Trevor Horn

Isata Kanneh-Mason

Lewis Thompson

The number of performers choosing PPL for their international collections continued to rise amid a competitive marketplace, including artists such as Lewis Thompson, Isata Kanneh-Mason, Libianca and Trevor Horn.

Gunnar Guðmundsson (SFH), Tim Silver (PPL), Ásmundur Jónsson (SFH), Gunnar Hrafnsson (SFH)

Tuning in to the needs of Iceland's SFH

Iceland's SFH became the latest CMO to join the growing Business Services client list, signing a five-year deal on PPL's support in the distribution of royalties to performers and recording rightsholders based outside of Iceland.

For Gunnar Guðmundsson, Managing Director at SFH, the partnership has proved to be a win-win. "Our aim at SFH is to collect and distribute as much money as possible for the performers and recording rightsholders locally and internationally. Using PPL means we can do this for international performers and recording rightsholders as timely and accurately as we do distributions for local artists. What's more, we can do it without eating too heavily into our revenues. We sought cooperation with PPL because of how effective it is and how much experience it has in this field.

Standing up for music rights

Representing our members' interests

PPL is committed to championing the rights of performers and recording rightsholders. Throughout 2023, we continued to engage directly with the government and work with industry organisations such as UK Music and the British Copyright Council on relevant legal, political and regulatory issues.

The use of artificial intelligence within music

Through our membership of UK Music, we continued to support the broader industry lobbying activities on the topic of artificial intelligence (AI). Having supported the industry's opposition to the government's proposal for a new copyright exception for text and data mining, we were pleased to see this proposal withdrawn early in 2023. The government instead committed to develop a code of practice on copyright and AI and we inputted via UK Music to the various roundtable discussions that were subsequently hosted by the Intellectual Property Office (IPO) to progress this initiative. The topic continues to develop at pace, and work has continued into 2024 as we work closely with our industry peers to protect the rights of those who invest in making music, particularly with regards to generative AI.

The music industry is only too ready to embrace the power that can be delivered by artificial intelligence and we're already seeing some benefits from AI such as improving workflow efficiencies. However, when it comes to generative AI, these tools need to be used with legitimacy, and with respect for the labours of those who have fuelled them. It is critical that the rights of those who invest their time, talent and money into making music are protected. Regulators need to spend less time worrying about AI of the future and focus on the actual harms taking place today. Technology companies need to seek appropriate permissions and pay appropriate value to the creators whose very essence fuels their large language models. Legislators must create an environment where legitimate AI companies can show their compliance with a fair business model. A Fairtrade for AI, if you will.

Mark Douglas, Chief Information Officer

Continued dialogue on music streaming

PPL has continued to actively contribute to the various working groups formed as part of the government's ongoing programme of work to address the key issues identified by the Digital, Culture, Media and Sport Select Committee's inquiry into the economics of music streaming. In May 2023, the government published a voluntary UK Industry Agreement on Music Streaming Metadata, which was a direct output from the metadata working group. PPL was confirmed as a signatory on the launch of the agreement, having been an active participant of this working group. PPL also continued to contribute to the work concerning a Voluntary Code of Practice on Transparency in Music Streaming, aiming to establish various standards for the rights and obligations of the parties involved in the licensing of streaming services and the payment of monies generated from those services. The government also formed an Industry Contact Group to keep the music industry updated on all its work in this area, which PPL attended.

Navigating a post-Brexit landscape

We worked to ensure that the interests of PPL's members were being put forward in the various international trade deals the UK continues to negotiate following Brexit. In both our direct engagement with the government, and as part of contributing to the wider industry submissions, we continued to highlight 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.

Consulting on the Beijing Treaty

We engaged directly with the government on the IPO's consultation on the Beijing Treaty, which grants certain rights to performers in respect of audiovisual performances. We met with the IPO to discuss the proposed implementation, and filed a formal response on behalf of VPL in November 2023. Given the breadth of audiovisual works covered by the Beijing Treaty, and the range of different types of performers who may perform on them, the spectrum of interested parties extends significantly beyond music industry stakeholders into the wider creative communities.

New General Counsel appointed

In November 2023, Camilla Waite was appointed PPL General Counsel.

Collaborating for good

PPL exists to give back to music. We aim to do that by being a global leader in the collective licensing of music, forming strategic partnerships, and driving improvements across the industry.

Working to improve data quality around the world

Accurate data is crucial to paying our members correctly, and on time. As well as constantly working to improve our own data management, we work with organisations around the world to help them improve the quality of their data, too.

The Virtual Recordings Database (VRDB) - the system that delivers a more efficient exchange of recording and performer data between CMOs to support international payments to performers (to which PPL contributes significant effort) - continued to grow in 2023. It has almost 15 million sound recordings being shared among SCAPR members, and has facilitated close to 5 million requests to be made to add performers to line-ups. It is delivering a transformational level of change in establishing an authoritative and shared source of this important data.

We continued to work closely with the wider industry, particularly the IFPI and WIN, on the management and adoption of RDx - a data exchange service between CMOs and recording rightsholders to improve the timeliness, accuracy and efficiency of CMO revenue distributions to rightsholders worldwide. Our work with Warner Music in the second half of last year will see it fully integrated into RDx in 2024, completing the integration of all three majors. PPL continued to support and work with RDx partners to improve recording rightsholder data quality within the service. Data for over 11 million individual sound recordings have been submitted (and maintained) through RDx.

We also remained a strong voice in a variety of DDEX forums, working to standardise the flow of metadata across the music industry. A number of PPL employees continued to attend its various working groups, sharing their expertise and experience with colleagues across the industry.

Sharing our expertise

As well as working closely with the wider industry to improve data accuracy, PPL also provides HR services to a number of organisations, covering both short-term needs and embedding longer-term infrastructure. This includes support with designing policies, recruitment activities and managing employee appraisal processes.

SCAPR General Assembly 2023

Welcoming fellow CMOs to London

In May, we were honoured to host the SCAPR General Assembly in London, welcoming delegates from other performer collective management organisations around the world to a three-day conference programme.

Throughout the agenda, guests heard from external experts alongside PPL staff on a range of topics facing the international CMO community. These included examining the economics of music streaming with Kevin Brennan MP, Chris Mills, Policy Director at the Intellectual Property Office, Helen Smith, Executive Chair at IMPALA and Tom Gray, Chair of the Ivors Academy, through to looking at changing consumption habits across music and audiovisual with senior representatives from Bauer, the BBC and Sky TV. Another panel focused on the use of music in the hospitality and late-night sectors, welcoming the chief executives from UKHospitality and LIVE UK, while the final panel covered the work done to date and the advantages to users and rightsholders of embedding performer identifiers into the digital supply chain at the point of creation, including speakers from SCAPR, Universal Music Group, Session and the ISNI Music Group.

Providing a space for others

Many smaller rightsholders, trade bodies and charities have difficulties finding spaces for large meetings, training, and events. Following a refurbishment of our office space, PPL has been able to provide a flexible space for numerous networking events, committee meetings and diversity discussions to our partners and the wider industry. The Ivors, Tomorrow's Warriors, The Black Music Lawyers Network and The Cat's Mother are just some of the organisations to have benefited.

Tomi Oyewumi (PPL), Dej Mahoney (ADD), Natalie Wade (PPL)
Brenda Emmanus OBE (ADD), Mervyn Lyn (ADD),
Paulette Long OBE (ADD) & Eunice Obianagha (UK Music)

PPL Giving: a purpose-driven business strategy

PPL has a long history of supporting charitable causes, cumulatively donating £7.2 million to dozens of organisations across the UK since the turn of this century. Building on work done to help the performer community throughout the Covid-19 pandemic, in 2023 we worked with the Performer Board to put in place a strategy which consolidates these commitments to organisations that are creating positive change in the music industry into one programme, called PPL Giving. PPL Giving supports three categories of activity: talent development, enabling new performance or employment opportunities, and artist welfare. In 2023 we committed to supporting 27 organisations:

Baby People

Baby People is the UK's first dedicated hip hop school which uses art and culture to engage and support the needs of the most deprived in our communities.

babypeople.co.uk

BAPAM

BAPAM is a healthcare charity that provides medical advice and support to people working and studying in the performing arts. PPL CEO Peter Leathem OBE is its chair.

bapam.org.uk

Benedetti Foundation

The Benedetti Foundation delivers transformative music education experiences to provide equal access to music participation and appreciation.

benedettifoundation.org

B:Music

Based in Birmingham, B:Music inspires a love of live music through performance, participation and learning and provides development pathways for people from all backgrounds to progress their musical education.

bmusic.co.uk

BRIT School

The BRIT School is a free-to-attend independent school dedicated to educating 14- to 19-year-olds in performing arts, media, and art and design, and is funded by the UK music industry and other sponsorship.

brit.croydon.sch.uk

Curve

Curve is a leading producing theatre based in Leicester that is dedicated to making and producing world-class performances.

curveonline.co.uk

Donmar Warehouse

Donmar Warehouse produces classic plays, and new works from leading writers and musicals in its intimate converted warehouse space in Covent Garden, London.

donmarwarehouse.com

Drake Music Scotland

Drake Music Scotland uses pioneering innovative technologies and specialist teaching methods to empower disabled musicians to fulfil their ambitions, whilst challenging preconceptions and

wider societal attitudes towards music, access and inclusion.

drakemusicscotland.org

ELAM

ELAM is an academy for 16- to 19-year-olds that provides musical, technical and personal development needed for 'industry readiness'. It partners with leading organisations to provide industry-standard courses.

elam.co.uk

Generator

Generator is a Newcastle-based talent development agency that creates successful and sustainable creative, cultural, music and performance industries and pathways in the North East.

generator.org.uk

Heart n Soul

Heart n Soul is a creative community that nurtures the talent and creativity of learning disabled and autistic people to encourage a more open, creative and equal world for everyone.

heartnsoul.co.uk

Inside Track

Inside Track is an artist development programme that provides creative and career opportunities to five participants from under-represented groups each year, founded by Ivor Novello Award-winning songwriter and producer Cassell the Beatmaker.

ivorsacademy.com

Jazz re:freshed

Jazz re:freshed is a music movement that aims to reinvigorate the jazz music scene and promote underexposed musicians. It runs weekly live events, shining a light on emerging talent.

jazzrefreshed.com

Lady of the House

'Lady of the House' is a community that aims to create gender parity in electronic music, supporting early career DJs and under-represented communities to take the next steps in their music careers.

ladyofthehouse.org.uk

Last Night A DJ Saved My Life Foundation

Last Night A DJ Saved My Life Foundation creates fundraising initiatives to support grassroots projects, making a difference to the lives of children and young people through the power of music and art.

lastnightadjsavedmylife.org

Moving On Music

Based in Northern Ireland, Moving On Music specialises in the promotion and development of under-represented genres including jazz, chamber, contemporary, roots and experimental music.

movingonmusic.com

Music Local

Music Local develops music support systems and infrastructures, tailored to the needs of individual music communities (both performers and industry professionals) across Yorkshire.

musiclocal.co.uk

PPL Giving

Music Managers Forum (MMF)

The MMF is the world's largest professional network for music managers to share experiences, opportunities and information. PPL supports the MMF Accelerator Programme and the Advanced Managers retreat.

themmf.net

Music Minds Matter

Music Minds Matter is a mental health service established by Help Musicians that provides the UK music community with emotional support, advice, and access to free counselling, 24 hours a day, seven days a week.

musicmindsmatter.org.uk

NQ Legacy

NQ Legacy helps young people to gain opportunities in music, film and TV, supporting their development through subsidised studio sessions, practical skills training and mentoring.

nqlegacy.co.uk

PRS Foundation

PRS Foundation is the UK's leading charitable funder of new music and talent development. PPL supports the PPL Momentum Music Fund, International Showcase Fund, and Talent Development Network.

prsfoundation.com

South Asian Arts UK

South Asian Arts UK educates, celebrates, promotes and preserves the traditions of South Asian music and dance in the UK, creating an inclusive safe space for both emerging and established artists to grow.

saa-uk.org

Tomorrow's Warriors

Tomorrow's Warriors supports young, emerging, and established jazz artists to fulfil their musical potential by providing talent development programmes and creative performance opportunities.

tomorrowswarriors.org

UD

UD is a Black-led national youth music organisation that provides music education and talent development and showcases events for 14- to 25-year-olds experiencing racial inequality and socio-economic disadvantages.

udmusic.org

World Heart Beat Music Academy

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

worldheartbeat.org

Young Urban Arts Foundation (YUAF)

YUAF delivers empowering outreach workshops and work experience to help young people to build a long-term rapport and support systems.

yuaf.org

Youth Music

Youth Music supports arts venues, music businesses, youth clubs, music education hubs and more to run music-making projects and create career progression opportunities.

youthmusic.org.uk

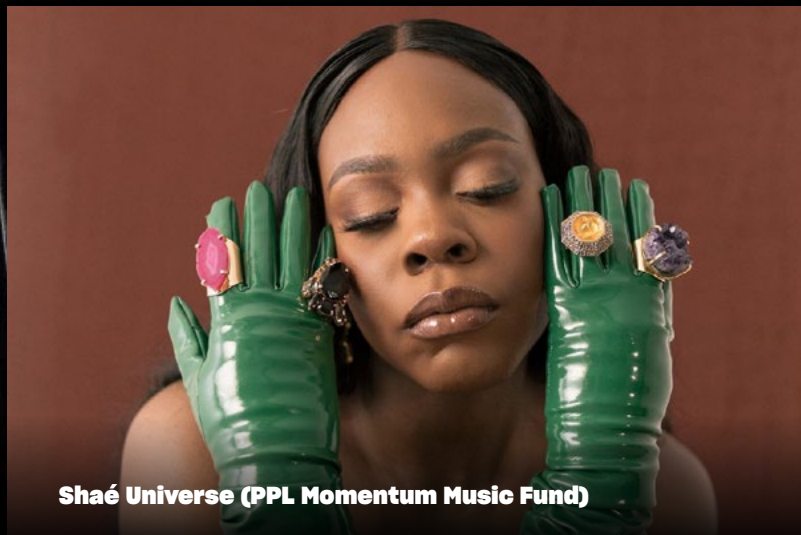
Benedetti Foundation

Chiedu Oraka (PPL Momentum Music Fund)

Dilettante (PPL Momentum Accelerator Yorkshire)

UD Incubator cohort 2024
Allyson, Zuko Rosemeid, Skye, Skee, Maraché, Olympia Vitalis, TayoLoxs, J2, Izzy Withers, Charlotte Dowsson

The BRIT School



Shaé Universe (PPL Momentum Music Fund)

Building a winning culture

Our people are our biggest asset and we work hard to create a culture where all individuals feel welcome and motivated to perform.

Further progress against our equity, diversity and inclusion targets

One year into our landmark five-year EDI strategy, we published the progress so far against our targets, which showed that PPL remains an industry forerunner in its approach to becoming a more equitable, diverse and inclusive place to work. At the April reporting window, our workforce was 62% male and 38% female, against a gender split goal of 50-50. The company's senior leadership team - Executive Directors and Heads of Department - is just above gender parity, at 51% female.

Our ethnicity target was updated to reflect the latest census data (2021) for London and South East England, where most of our staff live. The target now stands at 65% white people and 35% non-white people. At the April reporting window, people declaring any ethnicity other than white made up 30% of PPL's workforce, compared to 27% in 2022. The 2023 figure rises to 35% among the lower earning half of our team.

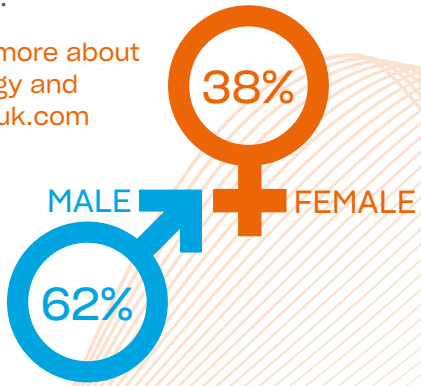
Despite falling under the threshold for the requirement to publicly report our gender and ethnicity pay gaps we continued to do so in 2023, marking seven years of gender pay gap reporting and two of ethnicity pay gap reporting. We also continue to advocate for greater transparency from other organisations across the industry as well.

The mean pay gaps - the average difference in pay - decreased for both gender and ethnicity between April 2022 and April 2023. The mean gender pay gap reduced to 5.4% in favour of men, compared to 11.7% in 2022. The mean ethnicity pay gap reduced to 30% in favour of white employees, from 39.8% in 2022. This gap, while narrowing, remains because the proportion of employees of non-white ethnicity is higher in the lower earning half of the workforce.

We also report on the median pay gaps within the organisation. The median gender pay gap decreased to 12.5% in favour of men, from 13.6% in 2022. The median gender pay gap is higher than the mean gap because there are a higher number of men than women in the organisation below leadership level.

Our median ethnicity gap increased to 23.6% in favour of white employees, from 17% in 2022. Again, this reflects the higher proportion of white employees in the upper half of the organisation (76%) than in the lower half (57.6%). The proportion of non-white employees in the upper-mid quartile has also fallen.

You can read more about our EDI strategy and targets on ppluk.com



Listening to our people

We ran our first all-employee survey since 2018, achieving an overall engagement score of 71%, against an external benchmark of 68%. The survey particularly highlighted the high motivation levels among employees, the quality of managers within the business, and their commitment to equity, diversity and inclusion (EDI). The success of the office refurbishment, completed in May 2023, was also a key driver of employee satisfaction, and we are seeing an increase in employees wishing to return to the office for more of the week following the disrupted years through Covid.

The survey also helped us identify areas where we can work to improve our employer offering, and workstreams have been put in place to address these, such as focusing on internal career development opportunities and setting out a clearer vision for our teams.

Building a sustainable future

In March 2023, PPL launched a sustainability strategy which sets out our journey to reduce our overall emissions, aiming to achieve net zero status by 2050, in line with national and global targets.

Having completed an audit of our energy use, PPL has identified a number of short- and medium-term changes that will help to reduce our carbon emissions. These changes have resulted in an 8% reduction in our emissions for 2022 compared to 2021. Further changes were implemented during our office refurbishment in 2023 including changes to our lighting, double glazing and use of renewable energy.

Our efforts on sustainability, diversity and wellbeing work to ensure that, as a company, we take tangible steps to promote the values we champion.

PPL 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

Camilla Waite
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

PPL Board of Directors

Members of the Board of Directors during 2023

Roxanne de Bastion

Soriya Clayton

Jackie Davidson

Joy Ellington

Julian French

Rob Gruschke

Nick Hartley

Hannah Joseph

Peter Lale (appointed 16 November 2023)

Peter Leathem OBE

David Lee

Sarah Mitchell

Charlotte Saxe

Chris Smith

John F Smith OBE

Michael Smith

Peter Thoms (resigned 16 November 2023)

Horace Trubridge

Finance & Audit Committee

The Finance & Audit Committee is primarily tasked with reviewing and setting PPL's revenue and costs budget, prior to ratification by the Board. This is also a forum for PPL's auditors to talk directly to PPL's management and external stakeholders about their audit work with the company.

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.

Performer Feedback

▶Thank you for my recent royalty payment. You may not always be aware how much your hard work and efficiency is appreciated by the performers, artists and writer members of PPL. My last royalty exceeded my expectations and has enabled me to devote a little more time and resources into a current musical project that I am developing. Please keep up all the good work you are doing and many thanks.●

▶I like the mission! We musicians work hard●

▶Thank you for the payment grateful to receive it●

▶Again, really nice results and thanks to everyone at PPL for the hard work●

▶Happy Payment indeed! We are very excited with the results! Once again thanks for all your lovely support!●

▶Thanks very much for your help with the statements. Really appreciate the quick responses. It was very helpful.●

Thank you...

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

Design:

Re:View Creative

www.re-view.design

Photography:

P23 Benedetti Foundation - by Mark Allen
P23 UD Incubator - by Vincent Dolman @vincentdolman

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This review is available online at www.ppluk.com

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