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**Annual Review 2011**  
The Value of Music

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Established in 1934, PPL exists to ensure that those who invest their time, talent and money to make music are fairly paid for their work. We license recorded music when played in public or broadcast on the radio or TV and then distribute the fees to our members.

## **Welcome to PPL's 2011 Annual Review.**

**Our mission is to manage the sound recording rights entrusted to us by our members, maximise their earnings from the broadcast and public use of those recordings, and distribute those earnings as fairly and efficiently as possible. In order to do so, we strive to ensure that our IT systems, our music data, our people and our customer service are all first class. All of these themes can be seen in this year's Review.**

**2011 was another year of growth, and one in which we maintained our focus on delivering systems and service improvements. This was achieved against a backdrop of ongoing economic difficulty and renewed political focus on copyright's role in the economy, both of which continue in 2012.**

**Put another way, 2011 saw the value of music placed under the spotlight. With that in mind, this year's Review also offers a range of other perspectives on just how valuable it can be.**

## Chairman's Statement



**Fran Nevrkla**

**'The most significant development has been the creation of a team of high calibre, energetic, ambitious and like-minded individuals with a mindset guided by the principle that nothing is impossible.'**

**In December 2011, I marked the end of my term in my joint role as Chairman and CEO of PPL and VPL which I held for more than 11 years.**

During this period much was achieved and together with my ambitious team we established new standards and set considerably higher benchmarks in every area of our business. I would like to mention just a few notable achievements: an enormous growth in all income streams; bringing costs down to reasonably low levels; new suites of modern systems; faster and more frequent income distributions; establishing a fast growing overseas income collection service and securing substantial improvements to copyright legislation. Another crucial development was the completion in 2006 of the formal mergers of performer organisations PAMRA and AURA into PPL which has enabled the record companies, big and small, the performers (from session musicians and backing singers to household names), studio producers, artist managers, the creative unions and PPL's own internal management to work together for the benefit of all of our constituents.

Our success has also enabled us to 'give something back' by providing financial and other support to a whole range of charities and other worthy causes. The BRIT School for Performing Arts and Technology in Croydon, Nordoff Robbins, Young Persons Concert Foundation, British Association for Performing Arts Medicine, Young Musicians Symphony Orchestra, Macmillan Cancer Support, Great Ormond Street Hospital and others have benefitted from PPL's assistance.

The most significant development, however, has been the creation of a team of high calibre, energetic, ambitious and like-minded individuals with a mindset guided by the principle that nothing is impossible. Of this I am particularly proud.

I am delighted that, as the result of all this, it has been possible for me to put into effect a smooth and efficient succession plan based on internal development and promotion. Peter Leatham, formerly our Managing Director, was appointed our new CEO with effect from January 2012 and Peter will lead the organisation forward whilst I shall remain Chairman for a little bit longer. This provides the necessary degree of continuity and stability in safeguarding the achievements of the past whilst ensuring the first class performance of PPL in the future.

Whilst reflecting on the last 11 years I would also like to express my sincere thanks and appreciation to all our countless friends and supporters everywhere for the truly enormous degree of support and encouragement. Their faith, confidence and goodwill have been invaluable.

I believe that PPL now commands an excellent reputation and a substantial degree of respect in the music industry as well as the wider world. Our achievements and high standards are recognised as an example of a professional, well run organisation in the field of collective rights management. This will continue and I am confident that my colleagues, under Peter's leadership, will maintain continuing growth and success for years to come. I wish the team, especially Peter, all the success, satisfaction and enjoyment in all their endeavours in which they can rely on my full support.

Onwards and upwards!

## CEO's Statement



Peter Leatham

**'The investment in people and IT systems has enabled us to achieve the progress that is set out in the Annual Review.'**

**I would like to start by paying tribute to Fran Nevrla for all that he achieved in his 11 years as Chairman and CEO of PPL. He fundamentally changed the company under his leadership and his brief summary in this Annual Review does not do full justice to all that he accomplished. So, Fran: on behalf of all your friends and colleagues at PPL, many congratulations and many thanks for all your achievements.**

As the results for 2011 show, I take over as CEO at a time when PPL is in very good health and delivering substantial revenue growth as well as further developing the services we provide to our members and licensees. I also have the enormous benefit of having Fran as Chairman, who has already been of invaluable help to me in the early months of my new role.

I would also like to thank the PPL Board, who have been incredibly supportive of PPL's management and agreed the significant investment that has been made in the company's operations. When you are licensing hundreds of thousands of licensees, on behalf of tens of thousands of record companies and performers, to play billions of seconds from a choice of millions of sound recordings, you need to have in place the right people and the right IT systems. The investment in those people and IT systems has enabled us to achieve the progress that is set out in this Annual Review.

Completing the rebuild of our repertoire matching and revenue distribution systems on time in order to pay out the 2010 collections at the end of June 2011 was a considerable achievement. Many people at PPL went the extra mile during the project to help us achieve this feat. However the hard work put in at PPL was only part of the story. Our systems rely on the quality of the sound recording data delivered to PPL, whether in relation

to the extensive repertoire of sound recordings created over many decades or the 10,200 new sound recordings reported to PPL on average each week last year. Our members have therefore been working closely alongside PPL's repertoire data team to improve data quality. This has been a considerable undertaking and I must thank our members for the enormous amount of work they have put into improving data quality, all of which helps PPL to become ever more efficient and accurate. We very much look forward to continuing this work throughout 2012.

Public performance licensing has been a key focus and we are very pleased with the progress that is being made. This will continue in 2012, as will our efforts to find yet further ways to work with and co-operate with *PRS for Music*. The launch in January 2012 of a joint licensing scheme for Community Buildings (administered by *PRS for Music*), which covers both PPL and *PRS for Music* licences in a single transaction, is the latest such development.

As well as the usual business focus, including the matters described above and elsewhere in this Annual Review we will also be actively contributing to the range of copyright reviews and proposals for reform that are ongoing in 2012. PPL, like many companies in the wider creative sector, remains concerned at the current direction of Government policy on copyright, some aspects of which directly impact PPL. We will therefore be making sure that we fully engage in the consultation processes and seek to emphasise the importance of PPL's collections to its members, our continued commitment to service and efficiency, the benefits for licensees and members alike of the collective licensing solutions we offer, and – of course – the value of music.

A handwritten signature in black ink that reads "Peter Leatham". The signature is written in a cursive, slightly slanted style.

# 2011 in Numbers

Licence fee income

**£153.5m**

Distributable revenue

**£130.8m**

Years of copyright term extension

**20**

Record company members

**8,500**

Performer members

**51,500**

Recordings in Repertoire Database

**5.5m**

Seconds of TV and radio airplay processed for year's distribution payout

**3.2bn**

The number of countries where we have agreements and which represents over 90% of the Performance Rights Market

**28**

One call received from members every

**3mins**

# The Value of Music...

**'Music, for me, is one of my five-a-day and a little more. It has vitamins in it, so it's a fruit, and a good chord change is like getting a hug. So it's a chocolate substitute. An appealing new melody or a familiar, favourite old one can genuinely lift my mood. Vocal harmonies are like sunshine, so that's vitamin D covered, maybe B minor too, and hearing a bluesy improvisation – or just a line played or sung with genuine feeling – can be like feeling a friendly punch. A day without friendly punches, hugs and sunshine is a pity; but a day without music is a day wasted.'**

**Rob Adams**  
Jazz columnist  
The Scottish Herald

## ...to our members

**Sandi Thom**  
Singer/songwriter/rightsholder

'I have always wanted to make music my career, my 'living'. My earliest memories are of my piano lessons with my Auntie Nellie at the age of 4! Music was and still is my life and my living. It is hard to define the 'value' of music as such because music is so powerful, it breaks down social and cultural barriers, it can open your mind and mend your heart and it can be the one thing that lifts you from the darkest of places. Safe to say that music holds a place in everyone's heart.

The great thing in today's world is that the technology available, certainly when compared to ten/twenty years ago, means that musicians can record and promote their music by themselves. I have the luxury of being able to write, record and be a 'rightsholder' to my creative endeavours through my label Guardian Angels Records. That is incredibly important and so amazing for me to have that kind of freedom. However, it can be frustrating and extremely challenging when music is 'stolen' online so frequently but I realise that I have a freedom (and determination!) to plough on because music to me has so much 'value'. The one thing that you'll never be able to illegally download though is a concert ticket!

So music's value to me is hard to put into words but I can safely say that it means the world to me.'

**This year our membership grew significantly and more recorded music was broadcast and used than ever before. Term extension will give to performers and those who invest in the art and craft of sound recording, greater parity with other creators.**

**Sinead O'Connor**  
Singer/songwriter/rightsholder

'I believe you should only make a record for one reason, and that's because you are going to go crazy if you don't. I'd definitely be dead if not for music.'

**Frank Turner**  
Singer/songwriter/rightsholder

'The value of music is intangible, indescribable, and if it was possible to put into words you wouldn't need it in the first place. It's the base coat for my life.'

**Louise Golbey**  
Singer/songwriter/rightsholder

'As an independent artist, being a member of PPL and registering your own repertoire makes it feel official. The royalties I earn from PPL makes me feel proud; it's an extra reward for all the effort I put into my music... the fact that PPL exists means that you can still make some earnings, even if they are small. It's great to know that with PPL you can make sure you're earning, even while you sleep.'

**Philippa Ibbotson**  
Violinist

'Music is my refuge. PPL has enabled me to make a decent, rather than difficult living as a musician. And along the way, I have been privileged to realise just how much music can enrich, benefit and transform other lives... and for the arts to continue nourishing us in these innumerable unsung ways, they need to be properly supported and valued along with copyright. We are in danger, otherwise, of cutting off a vital source of our sustenance.'

**Charlie Phillips**  
Head of Business  
and Commercial Affairs  
AIM

'To create quality music, and then get it out there, still takes time, effort and money. It's a reality that a lot of people don't often see and understand value in terms of paying for copies of recordings or access to the music they want. As an industry, we have to work with this reality, and be smart about ensuring that music is licensed as widely as possible, making sure that the money generated is paid accurately to the artists, groups, companies and individuals that put the time effort and money into creating it in the first place. This keeps the creative process alive.'

**Baria Qureshi**  
Guitarist/keyboardist

'I never had formal lessons but I love making music and do it out of enjoyment. If I am stressed out - it de-stresses me! I'll go to my room, put an instrument on my laptop and 'lose' myself! It makes me forget my worries.'

**Gary Crosby OBE**  
Artistic Director  
The Dune Music Company Ltd  
Tomorrow's Warriors Ltd

'Music feeds the soul and makes us human. It enables me to make a contribution to the world I live in; to move and inspire others; to put food on my table and on the table of so many others - agents, promoters, musicians, dancers, photographers, film makers, journalists, production crew, marketing and PR reps, DJs, broadcasters, restaurateurs, so many others...

Music is ubiquitous.  
Life without it? Unimaginable!  
Keeping track of it... PPL.'

**10,200**

Recordings added on average  
each week in 2011 to the  
Repertoire Database

## ...to our customers

**Russell Hart**  
Chief Executive Officer  
Entertainment Media Research

'Arousal. In a word that's the primary potential benefit of music to organisations that operate in commercial or public space. What is obvious to anyone involved in music creation but is often overlooked by such organisations is that music operates at the involuntary level of consciousness where it can have an exceptionally powerful effect on listeners' emotional states. What we know from extensive quantitative research is the beneficial impact of music. This includes enhanced store loyalty; an increase in the perceptions of the worth of merchandise; an increase in the amount of time spent in store; a reduction in the perception of time actually spent in store; encouragement to browse a retail environment and ultimately increased revenues.

It is possible through a combination of music science and research to optimise a music strategy for most environments that can deliver a targeted arousal for most listeners most of the time. Therein lies a source of competitive advantage to those organisations that decide to take music seriously.'

**This year we grew our customer base extensively and would like to welcome all new businesses and thank those who have renewed with us. These are difficult times but music's value and impact remains a powerful commercial tool.**

**Dr James Robson  
Identity Individual Dental Care  
Billingham Teesside**

'Music is... a great motivator for the whole team and helps to lighten the mood of our clients. Patients often comment that they feel more relaxed when music is played and this can make lengthy or more involved appointments like smile makeovers or root fillings much easier. With some anxious patients I am careful to pick out music that may be harder to recognise, like instrumental jazz or house to help them relax and avoid the association of a certain song with a dental treatment. However, other nervous patients will specifically request a favourite artist ranging from Take That to Led Zeppelin. Music is a definite enhancement to the work environment and can also provide masking and improve confidentiality as our reception is a common space with our main patient lounge.

I can't imagine a time when we wouldn't play music in the surgery, it helps to create the right atmosphere and the staff and patients love it.'

**Gill Fenwick  
Dental Hygienist**

'Music makes me feel relaxed and happy at work.'

**Patient**

'Music takes the mind off the job in hand.'

**Arsenal Football Club  
Emirates Stadium  
London**

'Music and football have the ability to reach people across all boundaries. Music and football bring people together in a unique way, creating powerful emotional connections and reminding us that ultimately we are all on the same side.'

**Halo Hair  
Chesham  
Buckinghamshire**

'Playing popular mainstream artists, the music produces a calming, welcoming and relaxed atmosphere for our customers. The music also motivates the salon's staff, keeping them happy at an enjoyable workplace so they continue to provide an excellent service for our clients. Staff say the music 'sets a feel-good feeling for both clients and staff'.'

**Shelley's Cakes  
Chislehurst  
Kent**

'Music is played throughout the business, but the style varies between the kitchen and the shop. Playing mellow and subtle background music in the retail area helps customers feel more relaxed and at ease as they browse product portfolios, whereas the kitchen has louder and more upbeat commercial radio to motivate the staff as they work. Having music while we work creates a more cheerful atmosphere and we work better as a team. Within the shop, it just makes it feel more welcoming.'

**84%**

Hairdressers would recommend other salons play music to improve productivity and morale amongst staff  
Source: MusicWorks EMR

## ...to our economy

**John Cridland CBE**  
**Director-General**  
**CBI**

**'The UK's creative sector – and music in particular – is worth billions in exports every year. We need this success story to continue if we're to secure a lasting recovery and rebalance the economy.**

**A robust copyright framework is essential, both to protect existing intellectual property and to ensure proper incentives are there to nurture tomorrow's talent. Your industry delivers jobs and growth, but best of all gives pleasure to millions of people. Let UK music play on.'**

**Along with other organisations, PPL plays an important role in the music industry which in turn is a key part of the overall creative sector of the UK economy. This at a time when British artists took their highest share of the album market for fifteen years.**

**Rt Hon Harriet Harman MP  
Shadow Secretary of State  
for Culture, Media and Sport**

'Music is always praised for its importance to our culture but not recognised for its importance to our economy. And it should be... British performers punch well above their weight in terms of sales across the world. When it comes to jobs, music, visual and performing arts are the largest employers within the creative industries.

Music matters to our nation's culture and identity but also matters to the economy... and we must put music at the heart of our economic agenda. Our economy needs growth and jobs. Music, as part of the creative industries, is growing faster than the rest of the economy. We are a net exporter of music and that's growing. Music is a fantastic Great British asset.'

### **UK Trade & Investment**

'Second only to the US as a repertoire source, the world still looks to the UK to lead the way when it comes to contemporary music. UK composers, musicians, producers and performers are in great demand around the globe adding enormous value to the UK economy. UK Trade & Investment work with the music industry to support the sector's development, open export markets and enhance growth.'

**Crispin Parry  
CEO  
British Underground**

'As an advocate and promoter of British music overseas my job is relatively easy and there is always a big crowd of anglophiles desperate to hear what new music the Brits are making. But trying to identify exactly what it is that makes us such a creative powerhouse and what value it has is tricky. There is a strange alchemy at work in our music making that is rooted in a deep and tangled past and our rebellious, inquisitive and multi-dimensional present.

And since the high sixties wave after wave of extraordinary sounds have launched from these shores to sound track the emerging global culture that is such a central part of people's lives today. Like our country, our pop music is a patchwork quilt of influences and ideas, of geography and history. It is singularly and wonderfully British and a uniquely valuable asset worth nurturing, supporting and celebrating.'

**John Smith  
General Secretary  
Musicians' Union (MU)**

'The MU has more than 30,000 members who are professional musicians. They take on many different roles, from teaching to gigging, recording and playing. What they all have in common, though, is that they play music as a job – not as a hobby. The value of music and musicians is often discussed, but this value is not purely economic. Music (and the professionals who play it) enriches people's lives in ways that can be quantified beyond monetary terms.'

**£3.8bn**

The amount the British music industry generated last year. The UK is the second largest exporter of music in the world with a 12.6% share of global sales of recorded music

Source: PRS for Music, BPI

## ...overseas

**Stefan Lagrell**  
CEO  
SAMI (Sweden)

'One third of the revenues in the Swedish music export business derives from copyright and represents a significant part of Swedish artists', musicians' and songwriters' income. Thanks to the successful collection by PPL on the British market and its efficient distribution, PPL is currently the largest source of international revenues for SAMI and consequently for Swedish artists and musicians.

In the same way, PPL is at present the largest recipient of payments from SAMI, thus proving the importance of British artists and musicians on the international market.'

**Sandra Aistars**  
Executive Director  
The Copyright Alliance (US)

'From The Beatles' first US tour to Adele sweeping the GRAMMYS, British artists enjoy a great amount of cross over success in the US, just as many American artists are embraced by their fans in the UK.

Contributing to this tradition of cross over success is that both cultures inherently value music – as evidenced by their commitment to protecting and enforcing copyright. In the US, the right to one's intellectual property is so fundamental as to be included in our Constitution, and everyday our Copyright Office promotes the many benefits of appropriately balanced copyright laws that support creativity.'

**Ben Castle**  
Saxophonist/  
composer

'It's always exciting to hear songs that I've played on being played on the radio. It's also nice to know that every time a song recorded in the UK gets airplay around the world all the musicians who played on it get some money. It's not a fortune but it adds up and it's good to feel in some small way a part of the success of a song.'

**In 2011 the UK remained as one of only three net exporters of music, as worldwide usage of British sound recordings remained high. The year also saw PPL conclude four new international agreements.**

# 83%

The public believe that British music's achievements are something to be proud of and influence the musical tastes of the world  
Source: IPSOS Mori poll

**Dr Costas Karageorghis**  
Reader in Sport Psychology  
Brunel University London

' According to the available evidence, music captures attention, raises spirits, triggers emotion, alters or regulates mood, evokes memories, increases work output, heightens arousal, induces states of higher functioning, reduces inhibitions and encourages rhythmic movement; all purposes that have significant application in the realm of sport and exercise.

Pre-task music, such as that used by athletes before competition, has been shown to act as an effective stimulant or sedative that optimises activation levels and psychological state. Such effects are most pertinent to those who require either a heightened or lowered level of activation. For US swimming champion Michael Phelps, listening to a distinctly 'rapcentric' playlist proved an effective pre-competition strategy in terms of raising his activation levels in the 2004 and 2008 Olympiads.

Most published research has focused on the effects of music during sports training or exercise-related tasks. The use of asynchronous music – that is music to which movements are not consciously synchronised – in activities such as a spin class, treadmill running and circuit training provides both psychological (distraction and enhancement of mood) and ergogenic (performance enhancing) benefits. Certain types of asynchronous music act as a relaxant which can optimise the psychological state of exercisers engaged in mind-body classes such as yoga and Pilates.

Taken collectively, the evidence derived from my corpus of work demonstrates that music has a consistent and measurable effect on the behaviour and psychological state of sport and exerciser participants. Moreover, when music is selected according to its motivational qualities, the positive impact on both performance and psychological state is magnified. Thus, music is integral to the experience of sport and exercise participants and much valued by them.'

# 15%

Improvement in endurance from motivational synchronised music  
Source: Journal of Sport and Exercise

**Our 5.5 million sound recordings are used as part of many sporting events all around the country. Different tracks inspire and enhance the performance of athletes and sports people on a daily basis.**

## ...as therapy

**Professor Paul Robertson**  
Violinist  
Leader of The Medici Quartet  
Lecturer of 'Music and the Brain'

'Music affects the way we feel: it evokes powerful feelings, has an incredible power of association and lyrics alone can make us cry, but there is something else going on too.

The primitive brain is hard-wired to respond to rhythm, harmony and other patterns in music. This is a human and universal response that can be modelled using a technique called 'Innate Neurophysiological Response to Music'. Any piece of music can now be categorised according to its effect on arousal or counter-arousal; add a simple sensor to measure arousal in real time and the entire global repertoire can now be harnessed to manage mood based on individual bio-feedback.

Applications include relaxation and concentration, through to the optimisation of sports training programmes, the treatment of depression, insomnia and other conditions as well, for example, as the reduction of medication in post-operative recovery.'

Paul is also a visiting Professor on 'Music and Medicine' to The Peninsula Medical School and board member of X-system.

**Jo Carter**  
Director of Fundraising  
and Communications  
Nordoff Robbins

'Alberto is four years old and has cerebral palsy and visual impairment. His condition means that he is unable to walk and move his arms at will, as his muscles, including those in his throat, can become tight and stiff with effort. Through repetition of familiar songs, Alberto is able to sense when it is his turn in the song, relax and channel his energy. In this way, Alberto is able to use his voice to sing and his arms to play the instruments and make music with his friends. Through music therapy Alberto can move and engage more freely. It significantly improves his quality of life.

But it's not just people like Alberto who benefit from music therapy, Nordoff Robbins helps people with a range of challenges including autism, dementia, mental health problems, stroke, brain injury, learning difficulties, depression and, in some cases clients have a life-threatening or terminal illness, such as cancer.

All of these people have one unifying factor - music dramatically improves their quality of life.'

**Research into music's effect on the brain is carried out on a global basis. At PPL, with the support of our board, we endeavour to support a number of organisations (as well as related fundraising events) where music is used as therapy.**

# +50,000

Music therapy sessions Nordoff Robbins delivers every year

## ...in education

**Nick Williams**  
Principal  
BRIT School for Performing Arts and Technology

'Music education essentially differs from other 'subjects' in that for the great majority of young people music is the activity that most closely defines their identity.

It can define what 'tribe' you belong to, it can express personal feelings that you cling to through life. The music we knew as teenagers will more than likely remain lodged in the cortex of our brain. As Frank Sinatra said, 'May you live to be 100 and may the last voice you hear be mine'.

Music has always had a major role in learning – there is a complex set of skills involved in learning to play an instrument that can then give lifelong pleasure. There is the social cohesion and solidarity that comes from singing, in class, in assemblies, at football matches. There is its therapeutic value and even its ability to enhance general brain activity.

Finally music has a monetary value which can be that which is earned from playing the local pubs or right up the millionaires rich list which demonstrates this is a significant wealth generator for individuals, organisations and national economies.

It can allow people, young and old, to bring together that which most defines them with that which provides them with employment. With that can also come the posterity to which Frank Sinatra refers.'

**Like many businesses and organisations, schools and other educational establishments use PPL repertoire in a variety of ways. This includes the curricular use of recorded music, where it can play an important role in the education of students of all ages.**

# 80

The number of student radio stations run by schools and universities that have a PPL licence

## ...in conclusion

All of us at PPL appreciate and respect the value of music to our members, not just in terms of the income they receive from its licensing, but also their pride in and passion for their creative work. We are similarly proud to work on their behalf to ensure they receive a fair payment where those recordings are used, and in doing so we also see the value of music to our hundreds of thousands of licensees.

Music is powerful both on an intimate, personal level – we all have our own favourite recordings – and as something which binds peoples, cultures and countries together. As the comments in this section of our Annual Review illustrate, it is also powerful economically: music is a business which can, and does, make a hugely significant contribution to other businesses and, in doing so, to UK plc. It changes mood. It affects our behaviour and stirs emotions. It creates atmosphere. It inspires athletes. It unites nations through anthems, and as therapy it can unlock a whole new world of freedom and expression.

At PPL we are proud to serve our members by monetising their music. Music means many things to many people but, however it is viewed, it is undeniably valuable.

We would like to thank everyone who contributed to this section of the Annual Review and point out that the full quotes, as well as ones we were not able to use here due to space, are available on our website [ppluk.com](http://ppluk.com)

# Financial Summary

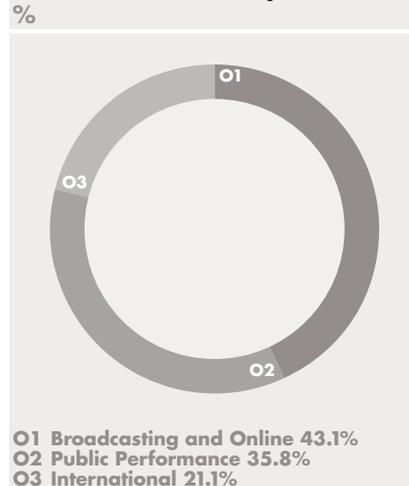
Notwithstanding the adverse economic environment, the number of our licensees and their consumption of PPL repertoire continues to grow, resulting in an increase in revenues collected and distributed to members.

Licence fee income 2011 £m	
<b>£153.5</b>	<b>+7%</b>
2010	143.5
2009	129.6
2008	127.6
2007	115.0

Distributable revenue 2011 £m	
<b>£130.8</b>	<b>+5%</b>
2010	124.1
2009	92.9
2008	110.3
2007	99.5

Licence fee income for 2011 totalled £153.5 million, an increase of 7% on 2010. PPL's continuing revenue growth represents part of the broader success story of the UK music industry which in itself is a significant contributor to the UK economy. As with other elements of the overall creative sector, PPL's revenues are based on a framework for the protection of copyright which is currently under scrutiny by Government. Whilst it is appropriate to ensure that the UK copyright regime is fit for the digital age, denying creators fair recompense for their work is not a driver of economic growth for the UK. This is a key point that PPL has sought to make in a number of recent submissions to Government.

**Licence fee income by sector**



**Licence fee income year/year**

Sector	Year	Income (£m)	% Change
Broadcasting and Online	2011	66.2	+7%
	2010	61.7	
Public Performance	2011	55.0	+10%
	2010	50.1	
International	2011	32.4	+2%
	2010	31.7	

**All three of PPL's revenue sectors – Broadcasting and Online, Public Performance and International – continued their established pattern of growth in 2011.**

PPL's online revenues remain limited as the majority of online sound recording licensing is carried out directly by rights owners. This reflects the prevailing view of record companies that downloading and on-demand streaming is analogous to the distribution of sound recordings, a traditional record company function. Whilst the rapid growth of revenue from the international sector experienced since 2002 slowed somewhat in 2011, the company expects international revenue to continue to grow for some time to come.

Distributable revenue (before anti-piracy and other industry contributions) grew by 5% to £130.8 million, reflecting an increase in PPL's cost to revenue ratio from 13.6% to 14.9%.

This increase was primarily driven by two factors. Firstly, Public Performance revenue, which requires the licensing of many thousands of individual premises for relatively small annual fees, is inherently more expensive than other PPL revenue sectors. As it comes to represent an increasing share of overall PPL revenues, the cost to revenue ratio will tend to rise. Secondly PPL is investing substantially in systems enhancements to its revenue distribution and member services processes. This will facilitate a more comprehensive analysis of repertoire usage by PPL licensees, more accurate distribution of revenues, and improved service to members.

An often overlooked aspect of the digital age is that it has facilitated the creation of thousands of new small businesses who produce and/or invest in music as both record companies and performers. This is reflected in the continuing growth in PPL's membership. Indeed, as the UK music industry continues to evolve, the revenues PPL collects and distributes become of increasing importance to all its membership, but particularly for such small new businesses who can benefit substantially from the collective licensing of their repertoire alongside that of the major international labels.

# Business Review

**As detailed below, 2011 was a year of healthy growth for PPL across its three key revenue streams and also other business fronts as the company worked hard to make improvements throughout all its services. One major achievement, working collaboratively with other sectors of the music industry, was the extension of Copyright Term for sound recordings. The twenty extra years of protection (which comes into effect in 2013) gives greater parity with other creators and more importantly extends a crucial revenue stream to thousands of our members.**

**Broadcasting and Online Revenues grew by 7% to £66.2 million in 2011. Television viewing figures have remained robust throughout the economic recession and this, combined with increasing levels of usage of PPL repertoire, has continued to drive growth in PPL revenues from use of recorded music in television programming.**

The scope of PPL's television licensing has also widened to keep pace with the multiplicity of television platforms now available to the consumer. Following previous such agreements with BBC Worldwide and Channel 4, the renewal of ITV's PPL licence in 2011 was expanded to cover the inclusion of sound recordings in television programmes distributed by way of DVDs and downloads to own.

Following the return to growth in PPL's revenues from commercial radio in 2010, this trend continued into 2011, and this sector now appears to have successfully re-established its commercial base. The number of small online radio stations licensed by PPL also increased in 2011, culminating in early 2012 with Live 365, a US based digital services aggregator responsible for the streaming of over 8,000 internet radio stations, becoming

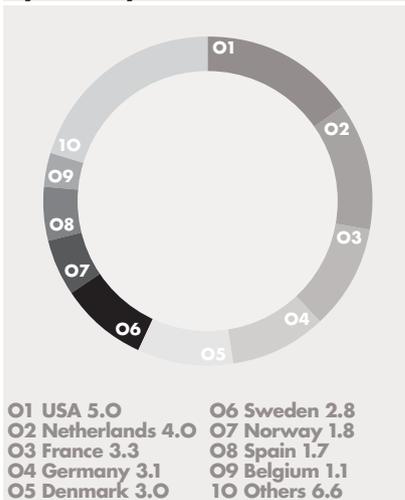
licensed by PPL for streams received in the UK. PPL was also mandated to continue its licensing of customised online radio services such as those offered by Last.fm and We7, against a backdrop of online streaming services assuming an increasing significance within the music industry, and resultant debate over whether these should be licensed collectively or by record companies directly.

Overall traditional television and radio consumption in the UK has remained remarkably robust in the face of an ever-expanding range of online media offerings, and this is reflected in PPL's revenues from this sector.

**Public Performance Revenues grew by 10% to £55 million in 2011. Given the tough economic conditions, it was another difficult year for many businesses, including our own members (the overwhelming majority of whom are small businesses or sole traders).**

However, we were able to achieve revenue growth through further improvements to internal processes and systems, and doing even more to raise awareness of licensing requirements and deliver first class customer service.

**International income by country £m**



**International income £m**

2011	32.4
2010	31.7
2009	21.6
2008	15.4
2007	9.1

Our efforts to raise awareness included increased business-to-business communications, related marketing and press activity, and a relaunched PPL website with greater emphasis on Public Performance licensing. We attended many trade shows, actively worked with consumer representative groups, reviewed our customer-facing documentation to ensure clear messaging, and refreshed our advertising to create concerted campaigns aimed at reaching out to unlicensed businesses. In addition, as yet more licensees recognised the benefits that using recorded music can bring to their businesses, this resulted in a healthy percentage of customers renewing their PPL licence for a further year. Our thanks must go to the many customers who pay on time for their PPL licences, as this avoids unnecessary administration and cost and allows us to focus on providing a high standard of service.

1 January 2011 finally saw the repeal of the music licensing exceptions in section 67 and section 72(1B)(a) of the Copyright, Designs and Patents Act 1988. These exceptions, which previously meant that organisations within the not-for-profit sector did not require a PPL licence in certain circumstances, were incompatible with the European and international copyright regimes and out of step with how other creative works are treated under UK copyright law. This was unfair to performers and record companies, and PPL welcomes the repeal. However, to give affected not-for-profit organisations time to adjust to the changes, PPL chose to operate a 'grace period' and did not seek to license them in 2011. PPL has also been working with the not-for-profit sector to develop appropriate licensing solutions. For example, PPL has collaborated with *PRS for Music* to deliver a joint licensing solution for community buildings, which launched on 1 January 2012.

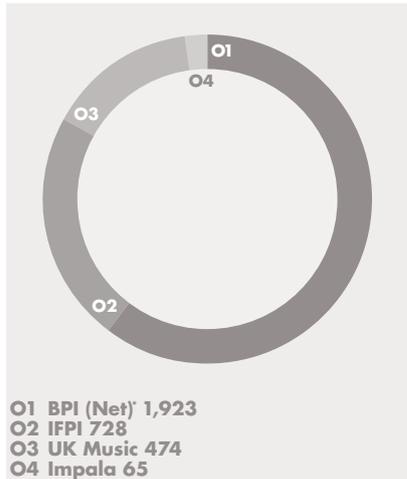
As part of our customer service commitments, 2011 also saw the launch of an independent complaints review service (as a free, external service for any dissatisfied customers to use if our existing Comments, Feedback and Complaints procedure does not resolve matters for them). We also reaffirmed our core customer service commitments in a code of conduct, which we plan to develop further in 2012.

In addition to licensing the public performance of recorded music, PPL also licenses the commercial copying of sound recordings by businesses which supply music systems for other businesses to play at their premises. The continuing economic difficulties made trading equally tough in 2011 for such licensees – a situation exacerbated by piracy. PPL worked with the BPI Anti-Piracy Unit on a number of cases during the year. As one example, following the successful prosecution in 2011 of the Mixopia group of companies for the illegal supply of jukeboxes (which resulted in jail sentences of over 4.5 years for Mixopia's directors), confiscation orders for £250,000 were granted against the same defendants in 2011.

**International Collections grew by 2% to £32.4 million in 2011. Following a number of years of double digit growth, the rate of growth in 2011 was impacted by the wider circumstances of the global collective licensing market.**

The revenues available for collection from several territories were lower due to local disputes over rights ownership. PPL represents many thousands of its members for international collections, and 2011 revenues were also impacted by the fact that overseas music licensing companies in certain territories, with limited resources, experienced difficulties

**Anti-piracy and industry contributions 2011 £k**



**BPI Breakdown 2011 £k**

BPI Funding 2,242  
 BPI Recoveries (319)  
 Total 1,923

**Global growth in Performance Rights revenue**  
 Source: IFPI

**+4.9%**

processing the sheer volume of data this involves.

However, PPL concluded new international collections arrangements in Croatia, Estonia, Greece, and Latvia, reached a settlement with the liquidators of the Italian performers organisation (IMIAE), and secured revenue for the first time from Bulgaria, Serbia and the AFM/AFTRA fund in the US. PPL also continues to explore ancillary ways to increase international collections for its members. Initiatives in 2011 included analysis of the withholding tax position in Canada, successfully reclaiming VAT in a number of European countries and, as part of the overall service that PPL provides, active management of currency exchanges to ensure the best rates for members.

A number of challenges will remain in 2012 but PPL is confident that it can work through these issues and continue to grow international collections revenue.

**Member Services**

**Membership of PPL continues to grow, reaching 51,500 performers and 8,500 record companies and other recorded music rights holders.**

Following several years of investment, 2011 was our first fully operational year with our upgraded systems. Our two and a half year technology programme to transform the systems that support PPL's distribution processes was successfully concluded. It replaced a range of ageing, legacy technology with a new Repertoire Database, a new rights management and distribution system, a new music reporting system for matching usage of recordings by licensees to our Repertoire Database, and online member management. We successfully completed the main distribution of 2010 income in June 2011, and a series of subsequent smaller distributions through the following months, using the brand new distribution system.

Work is continuing in 2012 to harness the full potential of the new systems, and make further enhancements. For example, in March 2012 our new 'Register Repertoire' tool was made available to members, allowing them to use their online myPPL account to submit details of their recordings into the Repertoire Database. This is designed to help members submit the full information we need in order to make the payment process simpler and faster, including helping them to identify and 'fix' gaps or errors in the data they have submitted previously.

In addition we processed and applied over 309,000 performer claims onto recordings in 2011 – a much higher number than in previous years, thanks to other systems developments which focused on the claims process for our performer members. We also undertook extensive work to try and ensure that performer line-ups were as up-to-date and complete as possible.

In 2011 we continued to reach out to members (and prospective members) and as part of this we attended more industry events than ever before, both nationally and internationally. These were, and remain, important opportunities to explain more about PPL's services. We also held a series of workshops and clinics for members, to help answer any queries about using the new systems, and due to popular demand we plan to hold quarterly 'members' open days' in 2012.

# Our People

**The importance of people in any company can never be taken for granted. We make it a priority to create a working environment where staff can feel valued and appreciated as well as being offered opportunities to learn and enhance their career prospects whilst supporting the company's mission and goals.**

## **Communication**

**In 2011 we ran the annual 'Big Noise' Communication Event for our employees because we believe it is critical that staff feel involved and can learn about wider issues affecting the business. We also introduced a number of additional communication sessions.**

In the Spring we celebrated the 2010 results at the company communications day thanking all employees for their hard work through the year. This was followed by an event in the Summer when staff were updated on company and industry issues and where we also focused on the final drive for achieving our targets for 2011. We work on the principle that an engaged and motivated staff makes for a better business environment and are delighted that in 2011 we had 36 internal promotions – a record number.

In July we held the 'Big Noise' Employee Survey and had a fantastic response rate of 85%. On the whole we received really positive feedback. We also were able to identify areas for improvement on matters including reward and career development and wellbeing. We are now updating employees on a quarterly basis on the actions that we have committed

to taking so that they can see the benefits of communicating their views honestly.

The monthly 'PPL People Workshops', open to all employees of the company continued to provide employees with the opportunity to learn about other areas of the business and meet their colleagues.

**Learning and Development**  
**In April 2011 we launched a new training programme as a result of development needs identified through our appraisal process.**

We enrolled 30 managers onto a 12 month Management Development Programme which adopted a blended learning approach. This saw a mixture of classroom style sessions, access to an online toolkit, 360 degree feedback, personality profiling, and also the opportunity to work together in smaller teams on real business projects.

We also launched the Advanced Development Process which gives our Senior Managers the opportunity to have access to a number of development resources including feedback and development sessions with the HR Director.

The company continued to support a number of individuals who, as part of their professional roles, need to study for professional qualifications.

As we have gone into 2012 we have introduced a number of new initiatives as a result of the feedback received in the employee survey. This includes a Career Development Academy, Career Ladder Framework, Management Training and Accreditation, and an Aspiring to Management Programme.

We will also be utilising our internal knowledge experts to develop more in-house training.

**Recruitment and Selection**  
**We have continued to work with our preferred suppliers when recruiting new staff, always ensuring competitive rates.**

In 2011 49% of vacancies filled were by alternative methods to agencies which included internal employees, employee referrals or direct candidates. Over 10% of our existing employees were either promoted or transferred to a different role which demonstrates the career development opportunities that exist at PPL. There was a 20% reduction in the average cost per recruit.

**Reward and Recognition**  
**PPL launched a number of new benefits which included a Concert Ticket Raffle for all employees which was held on a monthly basis. This proved to be very popular.**

We also introduced a 5 Year Long Service Award that retrospectively awarded those employees who had reached this milestone with two tickets to the annual BRIT Awards.

Our 2011 Employee of the Year was Andrea Minto – HR Business Partner. Andrea was nominated for going the extra mile on the Work Experience Programme she ran and also the value she added to the IT recruitment.

Raj Parmar (Public Performance New Business) was recognised for reaching an incredible 20 years' service at PPL. Fran Burnford (Public Performance Operations) was recognised for 15 years' service. Tony Clark (Broadcasting), Dominic McGonigal (Government Relations), Kim Merrick (IT), Gemma Lee (Business Development), Stephen French (PPO) and Ben Hogwood (Member Services) were recognised for their 10 years' service.

**Corporate Social Responsibility**  
**PPL continued its support of a number of projects. As is customary the focus was on the environment and community, the charity annually chosen by staff and those causes supported by our fellow colleagues and organisations across the music industry.**

It is important to stress that much of the good work that was achieved simply could not have happened without the drive, enthusiasm and support of the company staff.

PPL's commitment to CSR was stronger than ever in 2011. Continued support was given to the various charities PPL has been involved with, some for many years, along with new initiatives and projects.

The CSR programme was led by Jonathan Morrish, Director of PR and Corporate Communications, and he was supported by a dedicated committee of employees from across the entire company – all of whom gave generously of their time despite busy schedules.

Each year staff choose a charity that they would like to support as the PPL 'Charity of the Year'. In recent past years this has included Whizz-Kidz and Thames 21.

At the end of 2010 the staff elected for Macmillan Cancer Support and

Saved on recruitment costs against 2010

20%

Staff who celebrated working for us for 10 years and over in 2011

8

## Our People

throughout 2011 there were a number of fundraising initiatives and programmes to participate in and/or donate to including raffles, cake-baking, cycling, running, golf, swimming and more. The biggest event in a year that collected more money for the 'Charity of the Year' than ever before, was the Zipline Challenge, organised by Macmillan that took place at the Oval in September.

In lieu of sending Christmas cards, PPL made its annual contribution to homeless charity Crisis, a partnership which has gone on for many years and continued to donate all used postage stamps to the RSPB.

Finally, the long-standing sponsorship of various music industry events continued. PPL sponsored the seventh Parliamentary Jazz Awards in May (attended by amongst others Dame Cleo Laine and Jamie Cullum) and, in conjunction with APPJAG (The All Party Parliamentary Jazz Appreciation Group), also hosted their summer event in July. The company was headline co-sponsor at the MPG Awards and also, with Radio 1, at the Student Radio Awards. We also sponsored the Best Student Writer at the Record of the Day Awards as well as the 'Most Played UK Artist on Commercial Radio' and 'Breakthrough' categories at the Arqiva Commercial Radio Awards. In addition the company sponsored both the newly constituted MMF/FAC Dinner, the inaugural AIM Awards and the inaugural FolkFest.

The amount collected by PPL staff manning the phonelines on behalf of Comic Relief

£40,000

## PPL 'Charity of the Year' 2011

### Macmillan Cancer Support

Founded in 1911 Macmillan Cancer Support improves the lives of people affected by cancer and helps reduce inequalities in cancer care.

[macmillan.org.uk](http://macmillan.org.uk)

### British Association for Performing Arts Medicine

BAPAM's mission is to achieve nationwide occupational health provision for professional, semi-professional and student performing artists, including health promotion, education and clinical advice for performance-related health problems suffered by musicians, singers, actors, dancers and other performers.

[bapam.org.uk](http://bapam.org.uk)

### BRIT School for Performing Arts and Technology

The BRIT School in Croydon provides a unique education for over 950 students. It is the only free performing arts school in the country with a diverse intake of talented students. Most leave for higher education or for employment across the creative industries. PPL annually hosts final year Music Business students from the School who spend the day meeting all the departments and learning more about PPL and the music industry.

[brit.croydon.sch.uk](http://brit.croydon.sch.uk)

### Crisis

Crisis is the national charity for single homeless people. They are dedicated to ending homelessness by delivering life-changing services and campaigning for change.

[crisis.org.uk](http://crisis.org.uk)

## Charities we support



### Hospital Broadcast Association

PPL makes a significant annual donation to the national charity that supports and promotes hospital broadcasting in the UK. It currently consists of 227 individual broadcasting stations, representing a large number of volunteers. Patients in many UK hospitals benefit from programmes designed to make life better for people in hospital and aid their recovery.

[hbauk.com](http://hbauk.com)

### Julie's Bicycle

PPL makes an annual financial contribution to this not-for-profit company which helps the music industry cut its greenhouse gas emissions and create a low carbon creative future.

[juliesbicycle.com](http://juliesbicycle.com)

### Nordoff Robbins

PPL is a longstanding supporter of the music industry charity Nordoff Robbins which brings music's transforming power to children in need, through its therapy services, music and health projects and community music projects, as well as education programmes and research.

In 2011 PPL sponsored the following fundraising events:

- Football Xtravaganza
- Silver Clef Awards
- Music Industry Trusts Award Dinner
- Nordoff Robbins Pop Quiz

[nordoff-robbins.org.uk](http://nordoff-robbins.org.uk)

### The Radio Academy

The Radio Academy is a registered charity dedicated to the encouragement, recognition and promotion of excellence in UK broadcasting and audio production. PPL is a key sponsor at the Radio Festival and other music related Academy events.

[radioacademy.org](http://radioacademy.org)

### The Young Musicians Symphony Orchestra

The YMSO is Britain's leading orchestra for young musicians on the threshold of their professional careers.

It provides invaluable experience to those who are studying or have recently completed their training and exists to give these talented musicians the opportunity to rehearse and perform as well as receive coaching from top professionals and work with eminent conductors and soloists.

[ymso.org.uk](http://ymso.org.uk)

### The Young Persons Concert Foundation

PPL's donations are used to fund workshops for schools in the Soho and Westminster vicinity near the company offices. The Foundation, which is chaired by Lady Judy Martin and of which her husband Sir George Martin is a patron, helps young people to appreciate and enjoy music through educational workshops and live orchestral concerts.

[ypcf.co.uk](http://ypcf.co.uk)

**PPL is proud of its ongoing dedication to its CSR Programme. Whether it is ensuring that the PPL workplace remains a conscientious environment, donating funds to a number of charities or supporting numerous projects through sponsorship, PPL is passionate about giving back (the 2012 charity is Great Ormond Street Hospital) whilst moving the company and our people forward.**

## Our People

### Executive Management Team

#### **Fran Nevrla**

Chairman (09)

#### **Peter Leathem**

Chief Executive Officer (08)

#### **Tony Clark**

Director of Licensing (11)

#### **Mark Douglas**

Chief Technology Officer (05)

#### **Vickie Farrell**

HR Director (03)

#### **Christine Geissmar**

Operations Director (04)

#### **David Harmsworth**

Director of Legal and Business Affairs (01)

#### **Keith Harris**

Director of Performer Affairs (10)

#### **Ben Lambert**

Chief Financial Officer (02)

#### **Jonathan Morrish**

Director of PR and Corporate Communications (07)

#### **Laurence Oxenbury**

Director of International (06)



01 02 03 04 05 06  
07 08 09 10 11

## Our People

### Board of Directors

#### **Fran Nevrkla**

PPL  
(Chairman)

#### **Ted Carroll**

Ace Records Ltd

#### **Tony Clark**

PPL

#### **Rachel Evers**

Warner Music UK Limited

#### **Mark Kelly**

Performer Director  
(Featured Artists' Coalition)

#### **Ben Lambert**

PPL

#### **Peter Leathem**

PPL

#### **Martin Mills MBE**

Beggars Group

#### **James Mullan**

EMI Music UK and Ireland

#### **Gerald Newson**

Performer Director

#### **Christine Payne**

Performer Director  
(British Actors' Equity)

#### **James Radice**

Polydor Limited

#### **Adrian Sear**

Demon Music Group

#### **Rt Hon Lord Smith of Finsbury**

Independent Director

#### **John Smith**

Performer Director  
(Musicians' Union)

#### **Michael Smith**

Sony Music Entertainment UK Ltd

#### **Peter Stack**

Union Square Music Ltd

### Attendees

#### **Steve Levine**

Music Producers' Guild

#### **Dave Rowntree**

Featured Artists' Coalition

#### **David Stoppa**

Music Managers' Forum

#### **Geoff Taylor**

BPI

#### **Alison Wenham OBE**

AIM

### External Adviser

#### **John Deacon CBE**

Political Adviser

### **Credits**

Our thanks to all contributors to this year's Annual Review and especially those who helped in The Value of Music section. For more information on the use of music in business please visit [musicworksforyou.com](http://musicworksforyou.com)

### **Photography**

Timothy Charles Smith  
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(Cover, pages 05, 06–09, 14–15, 26)

Alan Cook  
[afcook.co.uk](http://afcook.co.uk)  
(Pages 02–03, 10–11, 16)

Getty  
(Pages 12–13)

Special thanks to Steve Levine for use of his studio for photography.

### **Images**

Philip Glass – Annie Liebovitz  
Philip Glass – Barron Claiborne

### **Design and Production**

Typematic  
[typematic.co.uk](http://typematic.co.uk)

### **Print**

Fulmar  
FSC and ISO 14001 certified,  
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The papers used in this review are environmentally friendly Edixion and Kaskad.

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# The People's Charts 2011

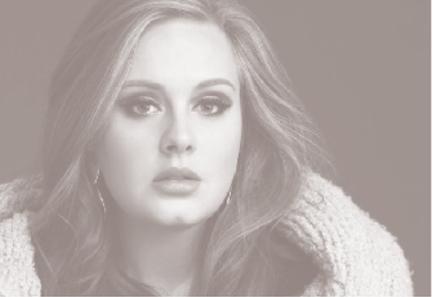
**Artist O1**  
**Adele**



**Classical O1**  
**Ludovico Einaudi**  
Primavera



**Pop O1**  
**Adele**  
Rolling In  
The Deep



**PPL's annual charts are compiled from data that includes not just radio plays but also the use of recordings on television and in venues such as pubs and clubs.**

### **The Artist Chart**

Published for the first time this year, this chart lists the 'most played' artists of 2011, based on the use of all their recordings (from recent hits to timeless classics).

### **The Classical Chart**

These twenty classical recordings were the people's favourites of 2011, not just through popularity on radio but also through increasing use of classical music in television programming.

### **The Pop Chart**

The top twenty 'most played' recordings of last year, a list which for the first time features three tracks by the same artist in the top five – an achievement which reflects how Adele's music dominated the soundtracks of people's lives in 2011.

# The Artist Chart

01		<b>Adele</b>	11		<b>Beyoncé</b>
02		<b>Lady Gaga</b>	12		<b>JLS</b>
03		<b>Rihanna</b>	13		<b>Michael Bublé</b>
04		<b>Take That</b>	14		<b>Cee Lo Green</b>
05		<b>Bruno Mars</b>	15		<b>Amy Winehouse</b>
06		<b>Coldplay</b>	16		<b>James Morrison</b>
07		<b>Katy Perry</b>	17		<b>Snow Patrol</b>
08		<b>Jessie J</b>	18		<b>The Wanted</b>
09		<b>Olly Murs</b>	19		<b>Queen</b>
10		<b>David Guetta</b>	20		<b>Jennifer Lopez</b>

# The Classical Chart

 <b>01</b>	<b>Einaudi</b> <b>Primavera</b> Ludovico Einaudi Decca (Universal Music)	 <b>11</b>	<b>Schumann</b> <b>Piano Concerto</b> Howard Shelley (piano) with Opera North Orchestra Chandos (Chandos)
 <b>02</b>	<b>Einaudi</b> <b>Nightbook</b> Ludovico Einaudi Decca (Universal Music)	 <b>12</b>	<b>Einaudi</b> <b>I Giorni</b> Ludovico Einaudi Ricordi (BMG Rights Management)
 <b>03</b>	<b>Einaudi</b> <b>The Tower</b> Ludovico Einaudi Decca (Universal Music)	 <b>13</b>	<b>Glass</b> <b>Closing (Glassworks)</b> Philip Glass with the Philip Glass Ensemble Sony Classical (Sony Music Entertainment)
 <b>04</b>	<b>Johann Strauss II</b> <b>On The Beautiful Blue Danube</b> City of Prague Philharmonic Orchestra with Paul Bateman Silva Screen (Silva Screen)	 <b>14</b>	<b>Saint-Saëns</b> <b>Danse Macabre</b> Philharmonia Orchestra with Charles Dutoit Decca (Universal Music)
 <b>05</b>	<b>Copland</b> <b>Fanfare For The Common Man</b> Philadelphia Orchestra with Eugene Ormandy Sony Classical (Sony Music Entertainment)	 <b>15</b>	<b>Schubert</b> <b>Rosamunde (Excerpts)</b> Orpheus Chamber Orchestra Deutsche Grammophon (Universal Music)
 <b>06</b>	<b>Glass</b> <b>Metamorphosis One</b> Philip Glass Sony Classical (Sony Music Entertainment)	 <b>16</b>	<b>Glass</b> <b>Façades</b> Philip Glass with the Philip Glass Ensemble Sony Classical (Sony Music Entertainment)
 <b>07</b>	<b>Einaudi</b> <b>Divenire</b> Royal Philharmonic Orchestra with Ludovico Einaudi Decca (Universal Music)	 <b>17</b>	<b>Molter</b> <b>Trumpet Concerto No.1</b> Håkan Hardenberger (trumpet), London Philharmonic Orchestra with Elgar Howarth Philips (Universal Music)
 <b>08</b>	<b>Prokofiev</b> <b>Romeo and Juliet</b> Cleveland Orchestra with Lorin Maazel Decca (Universal Music)	 <b>18</b>	<b>Rachmaninov</b> <b>Symphony No.2</b> St Petersburg Philharmonic Orchestra with Mariss Jansons EMI Classics (EMI)
 <b>09</b>	<b>Mendelssohn</b> <b>Concerto for Two Pianos</b> The Labèques (pianos), Philharmonia Orchestra with Semyon Bychkov Decca (Universal Music)	 <b>19</b>	<b>Rachmaninov</b> <b>Piano Concerto No.2</b> Vladimir Ashkenazy (piano), London Symphony Orchestra with André Previn Decca (Universal Music)
 <b>10</b>	<b>Górecki</b> <b>Symphony No.3</b> Dawn Upshaw (soprano), London Sinfonietta with David Zinman Nonesuch (Warner Music)	 <b>20</b>	<b>Weber</b> <b>Clarinet Concerto No.1</b> Fabio di Casola (clarinet), St Petersburg Chamber Philharmonic Orchestra Sony Classical (Sony Music Entertainment)

# The Pop Chart

 <b>01</b>	<b>Rolling In The Deep</b> Adele XL Recordings (Beggars Group)	 <b>11</b>	<b>On The Floor</b> Jennifer Lopez Feat. Pitbull Def Jam (Universal Music)
 <b>02</b>	<b>Moves Like Jagger</b> Maroon 5 Feat. Christina Aguilera A&M/Octone (Universal Music)	 <b>12</b>	<b>Born This Way</b> Lady Gaga Interscope (Universal Music)
 <b>03</b>	<b>Set Fire To The Rain</b> Adele XL Recordings (Beggars Group)	 <b>13</b>	<b>I Need A Dollar</b> Aloe Blacc Epic (Sony Music Entertainment)
 <b>04</b>	<b>Price Tag</b> Jessie J Feat. B.o.B Island/Lava (Universal Music)	 <b>14</b>	<b>Just The Way You Are (Amazing)</b> Bruno Mars Elektra (Warner Music)
 <b>05</b>	<b>Someone Like You</b> Adele XL Recordings (Beggars Group)	 <b>15</b>	<b>Give Me Everything</b> Pitbull Feat. Ne-Yo, Afrojack and Nayer J J (Sony Music Entertainment)
 <b>06</b>	<b>The A Team</b> Ed Sheeran Asylum (Warner Music)	 <b>16</b>	<b>Last Friday Night (T.G.I.F)</b> Katy Perry Virgin (EMI)
 <b>07</b>	<b>The Edge Of Glory</b> Lady Gaga Interscope (Universal Music)	 <b>17</b>	<b>The Lazy Song</b> Bruno Mars Elektra (Warner Music)
 <b>08</b>	<b>Grenade</b> Bruno Mars Elektra (Warner Music)	 <b>18</b>	<b>Don't Hold Your Breath</b> Nicole Scherzinger Interscope (Universal Music)
 <b>09</b>	<b>Only Girl (In The World)</b> Rihanna Def Jam (Universal Music)	 <b>19</b>	<b>All About Tonight</b> Pixie Lott Mercury (Universal Music)
 <b>10</b>	<b>Forget You</b> Cee Lo Green Warner Bros (Warner Music)	 <b>20</b>	<b>The Flood</b> Take That Polydor (Universal Music)

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