representing the recording industry worldwide

2015 EDITION

Recording Industry in Numbers

The recorded music market in 2014


DEEZER ELITE

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We started streaming music before it was cool.

What's next?

More than 10,000 fans attended the recent 10th annual KKBOX music awards at the Taipei Arena and millions more watched online. We created a one-stop platform that integrates digital content creation and distribution with live concerts and ticketing so that throughout Asia artists are closer to their fans than ever before. We are more than just music streaming - we bring music to life.

Let's music !

AN INDUSTRY THAT IS CONSTANTLY EVOLVING

Frances Moore, Chief Executive, IFPI

Recording Industry in Numbers is the most comprehensive overview of the global recorded music market available. Within these pages is analysis of global trends in the business for 2014 and in-depth statistics covering almost 50 markets worldwide.

The broad picture that emerges is of an industry that has transformed itself for the digital age, adapting its business models and licensing hundreds of services and millions of tracks for use online. Illustrating this, a key milestone in 2014 was the achievement of parity between global digital and physical music revenues. At the same time record companies remain keenly focused on their core business: discovering, nurturing and promoting great artists, something they have spent US$20 billion on in the last five years alone.

The industry is doing business against the backdrop of continuing change. Globally, we are seeing multiple digital transitions happening at the same time. Consumers are moving from CD to downloads; opting for music "access" models rather than "ownership" models of downloads and physical formats; and they are moving from the world of fixed line to mobile

The rise of streaming is, of course, an important focus of this year's publication. In the last year, subscription streaming revenue increased by 39.0 per cent and ad-supported streaming revenue grew by 38.6 per cent. Streaming is now a mainstream part of the modern music industry.

Yet this global picture conceals considerable national variations. Some markets, such as South Korea and Sweden, are driven by subscription streaming services. Yet others, such as Germany and Japan, still derive more than 70 per cent of their revenues from physical format sales. The recording industry is truly a portfolio business, offering consumers music in formats that suit them, from online video streaming to vinyl LPs.

There was a mixed picture in terms of growth across the industry in 2014. Some leading markets, including the US, Germany, South Korea and Spain, saw growth. Others, such as Australia, France and the UK, declined in value. When the picture is aggregated, the global market was largely flat, declining by 0.4 per cent.

This market performance represents stabilisation, but not yet sustained industry growth, and this in turn highlights challenges that we face as an industry. There is enormous potential to increase the global reach of streaming services to attract tens of millions more users, and to build on the digital transformation our industry has already achieved. Some key policy challenges also need to be addressed if we are to achieve sustainable growth. These include the still substantial problem of piracy and the issue of the "value gap" which arises from the very significant mismatch between the value that certain digital platforms derive from music and the value returned to rights owners (addressed in IFPI's separate *Digital Music Report 2015*).

One stand-out area of IFPI's work in 2015 has been the industry's decision to adopt an aligned global release day. This will see new releases issued on Friday in all territories worldwide from summer 2015. This will help rekindle excitement around the release of new music. It follows consumer research that found music fans in many countries want to get hold of new albums and singles on a weekend. We will be moving on from a situation where new recordings are issued

Frances Moore photo by Graham Flack

on various days of the week in different territories, reducing frustration among consumers who sometimes could only obtain releases days after their counterparts in other countries.

The wealth of data in this book portrays an industry that has embraced change and continues to invest in great artists and music for consumers to enjoy. With that mixture of change and continuity I believe we are putting ourselves on the path to sustainable growth.

GLOBAL MARKET OVERVIEW 2014

Global recorded music revenues totalled US$15.0 billion in 2014, a 0.4 per cent decline on 2013. Digital revenues grew by 6.9 per cent, driven by surging subscription revenues, up 39.0 per cent, and ad-supported revenues, up 38.6 per cent. However, digital revenue streams could not quite offset a decline in both physical format sales (-8.1%) and downloads (-8.0%).

An important milestone was reached in 2014 as the industry's digital revenues for the first time matched revenues derived from physical formats. Both account for 46 per cent of global recording industry income.

The US, the world's largest recorded music market, accounting for 33 per cent of global revenues, grew by 2.1 per cent. Subscription revenues rose sharply, with both download and physical format sales falling.

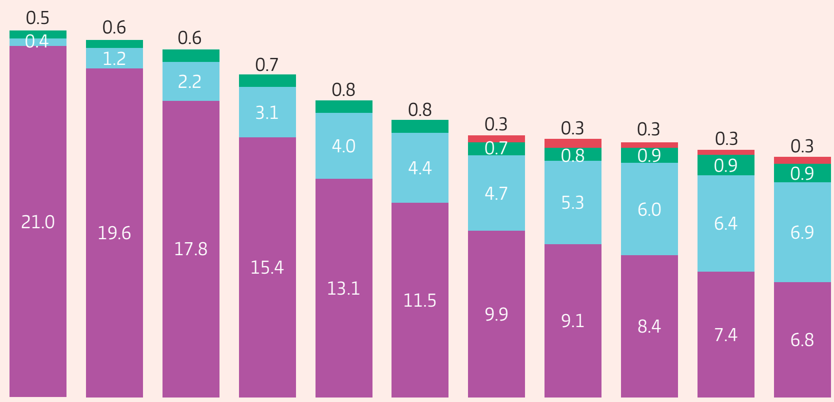
Japan, the world's second largest market, saw digital growth for the first time in five years. A sharp rise in subscription revenues helped digital revenues grow by 4.9 per cent. Overall the Japan market saw a decline of -5.5 per cent in 2014, considerably less steep than the 16.7 per cent fall in 2013.

Germany, the third largest market, painted a more positive picture, with a 1.9 per cent growth in revenues. Physical sales were more robust than in most other developed economies, accounting for 70 per cent of the overall market. Subscription services (+86.8%) also started to gain traction with consumers.

The top 10 market with the strongest growth was South Korea (+19.2%).

Taylor Swift photo by Sarah Barlow and Stephen Schofield

GLOBAL RECORDED MUSIC INDUSTRY REVENUES 2004–2014 (US$ BILLIONS)



	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Total revenue	21.9	21.4	20.7	19.2	17.9	16.7	15.7	15.5	15.6	15.0	15.0

Physical · Digital · Performance rights · Synchronisation

Source: IFPI

TOP 20 MARKETS SUMMARY 2014

	Country	Trade value			Market split (trade value)			
		US$ (M)	Trade value local currency (M)	% change	Physical	Digital	Performance rights	Synch
1	USA	4,898.3	4,898.3	2.1%	26%	71%	0%*	4%
2	Japan	2,627.9	278,211.1	-5.5%	78%	17%	3%	1%
3	Germany	1,404.8	1,053.6	1.9%	70%	22%	7%	1%
4	UK	1,334.6	814.1	-2.8%	41%	45%	12%	2%
5	France	842.8	632.1	-3.4%	57%	27%	13%	3%
6	Australia	376.1	417.5	-6.8%	32%	56%	9%	2%
7	Canada	342.5	376.8	-11.3%	38%	53%	6%	2%
8	South Korea	265.8	280,651.9	19.2%	38%	58%	3%	1%
9	Brazil	246.5	581.6	2.0%	41%	37%	21%	1%
10	Italy	235.2	176.4	-4.1%	51%	33%	13%	3%
11	Netherlands	204.8	153.6	2.1%	45%	38%	16%	1%
12	Sweden	189.4	1,299.4	1.3%	15%	73%	10%	2%
13	Spain	181.1	135.8	15.2%	47%	35%	17%	1%
14	Mexico	130.3	1,734.0	-1.4%	41%	53%	4%	2%
15	Norway	119.9	756.6	0.1%	14%	72%	12%	2%
16	Austria	114.9	86.2	-2.7%	65%	22%	13%	1%
17	Belgium	111.2	83.4	-5.8%	49%	28%	22%	0%
18	Switzerland	108.2	99.6	-8.1%	52%	38%	9%	0%
19	China	105.2	646.8	5.6%	12%	87%	0%	1%
20	India	100.2	6,113.9	-10.1%	31%	58%	8%	3%
	Global	**14,966**	**-**	**-0.4%**	**46%**	**46%**	**6%**	**2%**

Beyoncé photo by Robin Harper

* Revenues collected by SoundExchange are now reported under Digital. See more details in the Performance Rights section (page 11).

A PORTFOLIO BUSINESS

The recording industry continues to move towards becoming a predominantly digital business. However, it generates revenues from a diverse portfolio of channels, including music subscription services, vinyl, downloads and performance rights licensing. Global digital revenues increased 6.9 per cent to US$6.85 billion to make up 46 per cent of overall revenue, compared to 43 per cent the previous year.

Within the digital sector, streaming has begun to rapidly catch up with downloads as the main revenue source: in no fewer than 37 markets, streaming revenues have overtaken download income and now account for 32 per cent of global digital revenues, a 7 per cent increase on 2013.

In 2013, digital revenues made up more than half of total revenues in 11 countries. In 2014, nine additional countries saw digital channels account for the majority of their market. These were Canada, Colombia, Ecuador, Indonesia, Mexico, New Zealand, Paraguay, Peru, and Singapore.

Music subscription services have been a major driver of digital growth – up 39.0 per cent in 2014, contributing 23 per cent of digital revenues worth US$1.57 billion. An estimated 41 million people worldwide now pay for a music subscription service – up from 28 million in 2013 and eight million when data was first compiled in 2010. Services include international players such as Deezer, Napster and Spotify, as well as local and regional platforms such as Claro Música, KKBOX and MelOn.

Subscription streaming revenues increased significantly in Australia (+166.1%), Denmark (+53.9%), Germany (+86.8%), Italy (80.1%), Japan (+156.6%), Mexico (+132.1%), New Zealand (+196.1%), South Korea (+46.5%), the UK (+58.4%) and the US (+33.5%).

Ad-supported streaming revenues increased 38.6 per cent in 2014, a significantly higher growth rate than the 16.6 per cent increase in 2013, reflecting the sharply increased use of platforms such as YouTube.

COUNTRIES WITH MORE THAN 50% DIGITAL SHARE OF TOTAL REVENUES 2014

Countries	Digital share of total revenues (2014)
China	87%
Central America & Caribbean	76%
Sweden	73%
Norway	72%
USA	71%
Peru	68%
Thailand	63%
Denmark	62%
Colombia	62%
India	58%
South Korea	58%
Paraguay	56%
Australia	56%
Indonesia	54%
Ecuador	53%
Mexico	53%
Canada	53%
Singapore	53%
Russia	51%
New Zealand	50%

YouTube alone has more than one billion users and music related content makes up a very large proportion of its use. Revenues from ad-supported streaming services contributed 9 per cent of the industry's digital income and 4 per cent of global revenues across all formats in 2014.

Downloads still account for the bulk of global digital revenues (52%), but the sector declined 8.0 per cent in 2014, compared to a fall of 2.0 per cent in 2013. Single track downloads fell -10.9 per cent in 2014, while the market for digital albums also saw revenues down -4.2 per cent.

Download sales declined in almost all established markets, but grew in some emerging economies. The global decline was driven by a variety of factors, including the changing structure of the technology market, competition from apps and other entertainment products and a certain amount of substitution as consumers move from download to streaming services.

Global music industry revenues from physical formats passed an important milestone in 2014 when, for the first time, they accounted for less than half of total industry revenues (46%).

Nonetheless there is a marked format diversity between countries, with a robust physical market share still present in countries including Austria (65%), France (57%), Germany (70%), Japan (78%), Poland (71%) and South Africa (62%). Vinyl remains a niche product, accounting for 2 per cent of global revenues, but it continued its revival in 2014 with sales increasing by 54.7 per cent.

Performance rights revenue – income from the use of recorded music by broadcasters and public venues (and one-off revenues as a result of litigation cases) – increased 8.3 per cent accounting for 6 per cent of total industry revenues or US$0.95 billion (see methodology note on page 11).

Synchronisation revenues – income from the use of music in advertising, film, games and television programmes – improved on 2013 with revenues up 8.4 per cent in 2014 compared with the -3.1 per cent fall of the previous year.

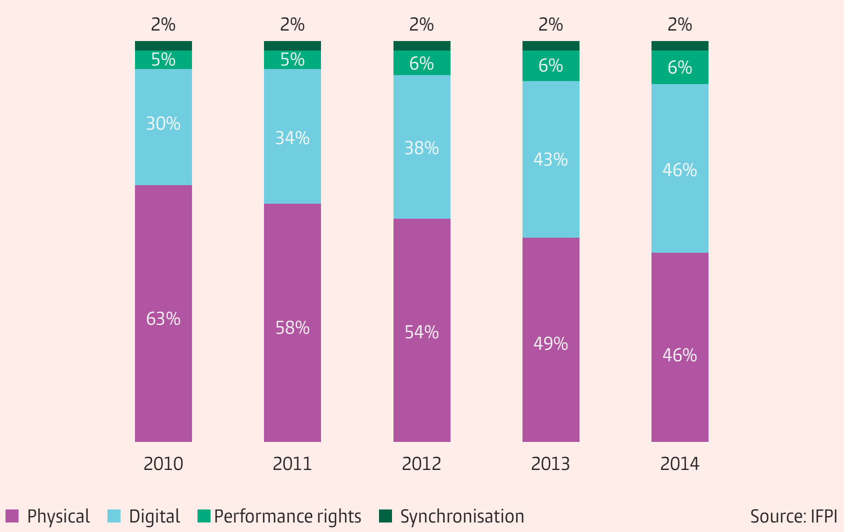
Ed Sheeran photo by Ben Watts

GLOBAL RECORDED MUSIC TRADE REVENUES (US$ MILLIONS)

	2013	2014	% CHANGE
PHYSICAL	7,419	6,819	-8.1%
DIGITAL	6,412	6,852	6.9%
PERFORMANCE RIGHTS	876	948	8.3%
SYNCHRONISATION	320	347	8.4%
TOTAL MARKET	**15,027**	**14,966**	**-0.4%**

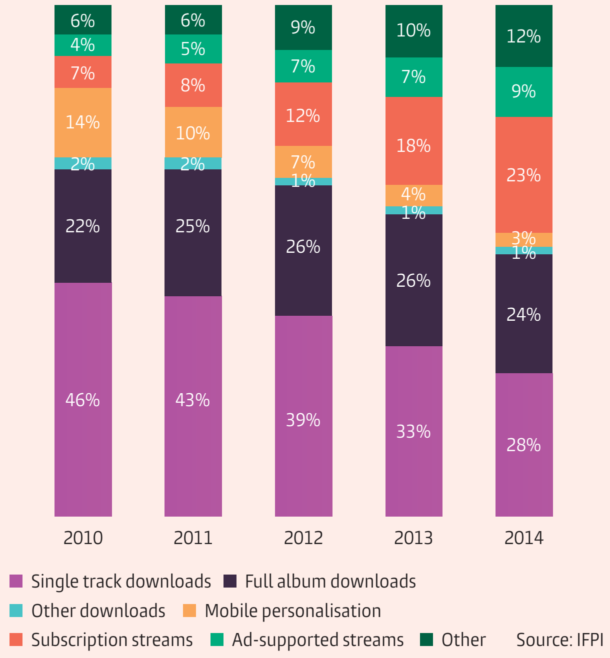
Source: IFPI

GLOBAL RECORDED MUSIC REVENUES BY SECTOR 2010–2014



Source: IFPI

GLOBAL DIGITAL REVENUES BY FORMAT 2010–2014 (PERCENTAGE)



Source: IFPI

GLOBAL DIGITAL REVENUES BY FORMAT 2010–2014 (US$ MILLIONS)

	2010	2011	2012	2013	2014
Single track downloads	2,183	2,306	2,322	2,138	1,904
Full album downloads	1,036	1,358	1,573	1,690	1,619
Other downloads	99	96	70	59	54
Mobile personalisation	654	528	394	260	213
Subscription streams	319	446	727	1,130	1,570
Ad-supported streams	172	274	397	462	641
Other	287	335	522	673	850
World	**4,750**	**5,343**	**6,004**	**6,412**	**6,852**

SYNCHRONISATION

Synchronisation revenue, income from the use of recorded music in advertisements, films, games and TV programmes, increased by 8.4 percent in 2014.

The US is the largest synchronisation market in the world and synch accounted for 55 per cent of overall industry revenue or US$189.7 million. Other significant synch markets include the UK (US$32.8 million), Japan (US$31.2 million), Germany (US$9.3 million) and France (US$22.2 million).

Synchronisation deals tend to result in payment of a one-off fee by the licensee, but can sometimes see recurring payments based on the success of a film or television programme. As well as securing revenue, synchronisation deals can help introduce an artist and their music to a new audience and stimulate more streaming and sales of their repertoire. Research from Ipsos, conducted across 13 of the world's leading music markets in 2015, shows 26 per cent of people discover artists through music that appeared in films, television shows or advertising. Record companies employ specialists who work to develop the most effective partnerships between artists and licensees, delivering deals that work for both parties.

Recent examples of synchronisation campaigns in the UK include car manufacturer Vauxhall's use of Jake Bugg's *There's A Beast And We All Feed It* for its Corsa model and department store John Lewis' use of Tom Odell's cover of The Beatles' *Real Love* for its 2014 Christmas advert.

Jason Derulo photo by Gabriel Encinas

PERFORMANCE RIGHTS

Performance rights income increased 8.3 per cent in 2014 to US$948 million. The sector is the global industry's second most consistently growing revenue source after digital, driven by improved efficiencies in collection and increased demand for music from third party businesses such as radio stations, bars and restaurants. The industry remains focused on its long term strategy to double performance rights income over the next few years to US$2 billion.

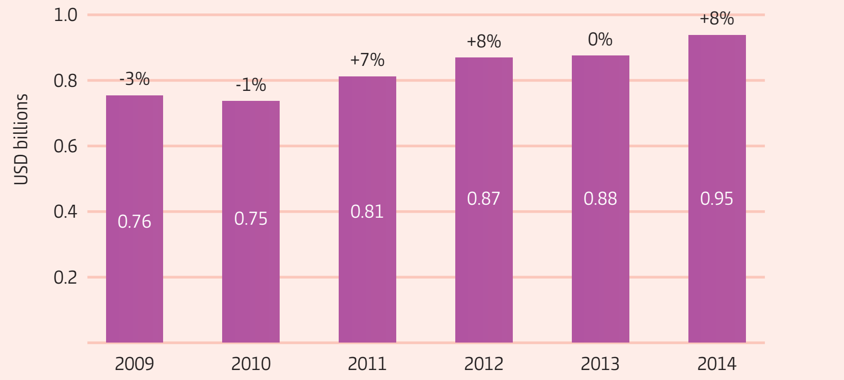
The most significant driver behind the growth in performance revenues was the continuing strong growth in Latin America.

For the US market, revenues collected by SoundExchange, the music licensing company, from personalised streaming services, such as Pandora, are now reported as digital revenues rather than performance rights income (see metholology note at the end of this section to explain this change of reporting). SoundExchange reported the royalty payments it made increased in value by 31.0 per cent in 2014 to US$773.4 million. However, despite a campaign to persuade the US Congress to introduce legislation requiring the multi-billion dollar terrestrial radio industry to pay performers and producers when their music is played on the radio, the US, alone among major western markets, still does not grant a performance right from analogue broadcasts.

Performance rights increased in **Latin America**, growing by 12.6 per cent in 2014. Successful litigation against broadcasters in Brazil and Mexico delivered sizable one-off payments and opened the door to higher recurring revenue in those markets. In addition, music licensing companies across the region continued to make progress expanding their collection activities and delivering back office efficiencies to help increase distributions to rights holders. Performance rights accounted for 17 per cent of the total recorded music market in Latin America.

The market in **Europe** is more mature, and performance rights income across the region grew by 7.5 per cent, partly because music licensing companies already have a high penetration of venues for collection and have raised back office efficiencies over several years. Performance rights income represented 12 per cent of industry revenues in Europe in 2014.

PERFORMANCE RIGHTS EVOLUTION (YEAR ON YEAR GROWTH) 2009–2014



Source: IFPI

Performance rights income in **Asia** increased slightly in 2014 (+0.7%). The industry secured important gains with the adoption of performance rights in Indonesia. Rights holders continue to campaign for the adoption of full performance rights in China and Japan. The market is comparatively underdeveloped in Asia, with performance rights representing 4 per cent of industry revenues in the region.

Methodology note: IFPI has amended the methodology and scope of its coverage of performance rights revenues globally and in the US for 2014.

- Globally, performance rights revenues now refer to distributions made to record companies (including non-recurring distributions) in the same year they reach record company accounts. Previously, IFPI reported performance revenues, excluding non-recurring distributions, one year in arrears.
- In the US IFPI has for the first time reported SoundExchange distributions under "Other Digital" and included artists share in the reported revenue. The change aligns IFPI's worldwide reporting with the RIAA reporting practice for the US. It reflects the fact that a significant proportion of SoundExchange revenues comes from personalised streaming services (such as Pandora) that are elsewhere reported directly by the companies inclusive artists share. In the light of this change, US performance rights now have a nil value.
- Historical performance rights revenues have now been restated to reflect these changes and to provide equivalent year-on-year comparisons.

Black M photo by Fifou

Tove Lo photo by Johannes Helje

REGIONAL OVERVIEW

Latin America grew in 2014, with overall recorded music revenues up 7.3 per cent with sharply rising digital income offsetting a decline in physical format sales. Latin America has been the fastest growing region for music sales for the last four years and now represents 4 per cent of the world market compared to 3 per cent in 2013. Digital growth in the region ran at 32.1 per cent from 2013 to 2014, compared to a global average of 6.9 per cent.

Asia saw revenues fall by 3.6 per cent. There was strong growth in South Korea (+19.2%) and in some markets such as China (+5.6%), Indonesia (+16.3%) and Singapore (+4.7%). Japan saw digital revenues increase by 4.9 per cent, driven by strong subscription revenues, but the market declined by 5.5 per cent overall. India continues to underperform, experiencing a 10.1 per cent decline.

Europe recorded a 0.2 per cent decline in the market, but the picture across many of the countries was particularly diverse. In the larger markets, Germany saw growth of 1.9 per cent, helped by streaming gains and a slower-than-average fall in physical sales. Yet both France and the UK saw their markets fall, by 3.4 per cent and 2.8 per cent respectively. However, growth was recorded in Spain (+15.2%) and a number of smaller European markets including Czech Republic (+4.6%), Denmark (+2.0%), Hungary (+7.8%), Iceland (+0.7%), Ireland (+3.7%) and Slovakia (+13.5%).

In **North America**, the US market digital revenues topped US$3.46 billion in 2014 and now account for nearly three-quarters of the recorded music market (71%). Please note digital now includes all revenues from SoundExchange, previously reported under performance rights. In the light of this change, US performance rights now have a nil value. See more details in the performance rights section. Subscription streaming income increased by 33.5 per cent and advertising-supported streaming income was up 21.4 per cent. There was a 7.2 per cent drop in the value of downloads, which account for 55 per cent of the digital market. In Canada, the overall market fell by 11.3 per cent, with physical (-20.8%), digital (-3.9%) posting declines and 1.1% growth in performance rights.

EUROPE

Recorded music revenues in Europe declined 0.2 per cent to US$5.4 billion (€4.0 billion) in 2014. Digital continued its growth at 6.8 per cent, fuelled by many European services such as Deezer, 7digital, Simfy and Spotify. Despite the availability of around 230 digital services, licensed with more than 40 million tracks, increases in streaming revenues narrowly missed offsetting declines in both physical format and download sales.

There is little uniformity between markets across the region. For example, countries such as Norway and Sweden are seeing a significant market share accounted for by music subscription services, while others, such as France and Germany, remain dominated by physical format sales.

Digital revenues increased by 6.8 per cent to US$1.87 billion (€1.4 billion), now accounting for 35 per cent of the total European market, with income from subscription (+33.4%) and ad-supported (+46.1%) services offsetting an 11.3 per cent decline in download sales. Physical format sales across the region continued their long-term decline in 2014, with revenues falling by 6.6 per cent in 2014.

Performance rights income grew by 7.5 per cent, with growth in France (+15.9%), Greece (+16.5%), Netherlands (+22.6%), Spain (+2.8%), Bulgaria (+11.6%), Finland (+6.3%), Hungary (+15.7%) and Sweden (+7.8%).

Germany remains the largest market for recorded music in Europe and the third largest worldwide. The overall market increased in value in 2014 with a 1.9 per cent increase in revenues. Physical format sales continue to account for the majority of industry revenues (70%) and declined substantially less than the European average, falling just 1.5 per cent.

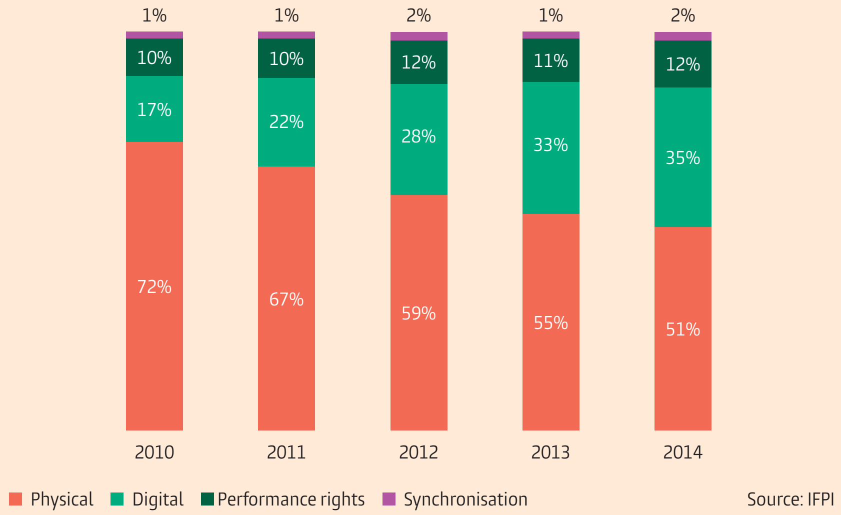
With 12.2 per cent growth, the digital market in Germany grew faster than the European average (6.8%). Revenues from subscription services increased by 86.8 per cent. Drivers included increased smartphone penetration, the rollout of 4G networks, advances in devices that enabled more offline storage of tracks and better in-car integration. Germany has emerged as one of the most competitive streaming markets in the world with more than a dozen subscription and ad-supported services (see page 60 for more on Germany).

The UK is the second largest market in Europe and ranked fourth worldwide with industry revenues of US$1.33 billion in 2014, a decline of 2.8 per cent on 2013. Physical revenues accounted for just 41 per cent of the market with CD sales falling by 5.4 per cent in volume terms. Almost 15 billion tracks were streamed in 2014, double the 7.5 billion streams in 2013 (BPI/OCC), which accounted for 14 per cent of overall music spend.

Performance rights income in the UK increased by 6.0 per cent in 2014 to US$155.0 million, which placed the country as the largest performance rights market in the world. The UK's local repertoire also performed exceptionally strongly in 2014, with all the national top ten albums coming from British acts (OCC).

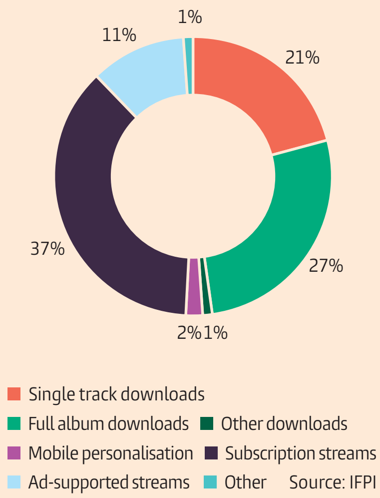
Stromae photo by Dati Bento

EUROPEAN RECORDED MUSIC REVENUES BY SECTOR 2010–2014



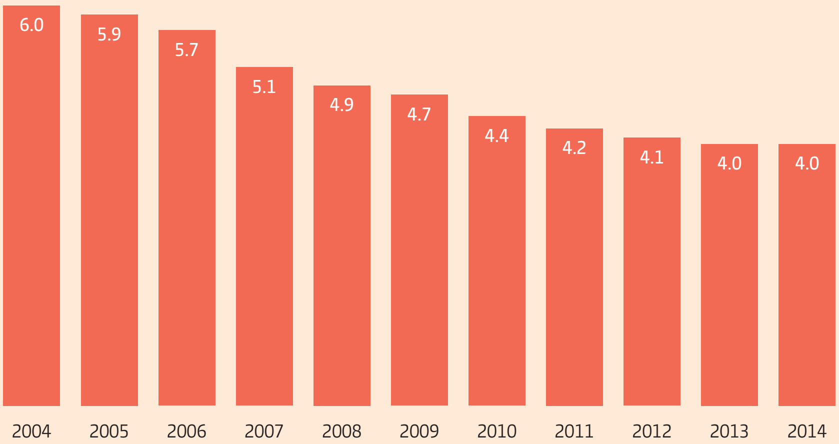
Source: IFPI

EUROPEAN DIGITAL MUSIC REVENUES BY FORMAT 2014



Source: IFPI

EUROPEAN RECORDED MUSIC MARKET 2004–2014 (€ BILLIONS)



Source: IFPI

France reported a 3.4 per cent decline in revenues in 2014, with physical sales dropping by 11.5. Digital revenues increased by 5.0 per cent, fuelled by subscription (+34.8%) and ad-supported (+32.0%) services. Performance rights income increased by 15.9 per cent.

Italy saw overall market decline (4.1%) as surging subscription could not offset falling physical and download sales.

Spain saw a market revival in 2014, with revenues increasing by 15.2 per cent, its first year of growth in over a decade. The physical market grew by 13.6 per cent and streaming grew by 33.8 per cent.

Sweden remains the country where the subscription model has advanced furthest, and where a comparably high proportion of users are high-value premium subscribers. Streaming services account for 95 per cent of digital revenues.

Spotify dominates the market and recently launched family plans for consumers and a product aimed at businesses wanting to stream music for their customers. Overall digital growth was 7.8 per cent, reflecting the fact that subscription (+5.9%) is becoming a more mature model in the market.

In Poland revenues increased 13.6 per cent. Physical format sales dominate with 71 per cent of the market, but the digital market grew by 32.1 per cent, with several streaming services competing for music fans' custom and download sales continuing to increase.

Outside the EU, Russia remains a challenge for the recording industry. Although the market supports more than a dozen licensed digital music services, it is dominated by unlicensed players, and most notably by the social network vKontakte. Revenues increased by 15.9 per cent in 2014 to US$72.8 million, but considering the market's size and potential this represents a gross underperformance.

Beatsteaks photo by Ute Langkafel

Blake Shelton photo by Joseph Llanes

NORTH AMERICA

THE OVERALL US MARKET

The US recorded market grew by 2.1 per cent in 2014, with increasing digital revenues (+6.0%) driving this growth despite a continuing fall of physical format sales (-7.2%)

Digital revenues topped US$3.46 billion in 2014 and now account for nearly three-quarters of the recorded music market (71%). Please note Digital now includes all revenues from SoundExchange, previously reported under Performance rights. See more details in the Methodology note.There was a 7.2 per cent drop in the value of downloads, which account for 55 per cent of the digital market.

Subscription streaming income increased by 33.5 per cent and advertising-supported streaming income was up 21.4 per cent. Subscription and advertising-supported streaming services together now account for 21 per cent of the US digital market.

Physical format sales remain a sizeable business in the US, worth more than US$1.3 billion to record companies or 26 per cent of the total market. CD sales have been impacted by the continuing decline in bricks and mortar retailing in recent years.

Vinyl remains a niche business in the US, accounting for just 16 per cent of album sales, but the number of units sold increased by 52.8 per cent in 2014 (Nielsen Soundscan).

KEY DEVELOPMENTS IN SUBSCRIPTION AND STREAMING

Streaming services are seeing steady growth in the US. Increased access through smartphones and tablets is helping drive this, with 76 per cent of all US mobile customers now owning smartphones. Nielsen Soundscan reported more than 164 billion songs were streamed through on-demand audio and video platforms in 2014, and *Billboard* moved to reflect this by integrating streams into its Top 200 album chart.

There is anticipation around the launch of Apple's music subscription service in 2015 following its acquisition of Beats in May 2014. At the time of publication, it is expected the new service will offer a monthly subscription deal with a link through to the iTunes download store.

Spotify continues to be a leading player in the subscription market. In April 2014 the company signed a deal with Sprint, which offered the telco's customers six months' free access to Spotify and then a discounted rate of between US$4.99 and US$7.99 per month.

Amazon launched Prime Music in 2014 enabling it to become the first player in the US market to offer music in every format from vinyl to streaming. Google Play also offers digital music across various platforms. The service stepped up its curation efforts in 2014 with the acquisition of specialist start-up Songza.

Deezer was a new arrival in the US in September 2014 and, in partnership with Sonos, it launched Deezer Elite, specifically aimed at users who require a high quality audio streaming service priced at US$19.99 per month. In January 2015, in a move aimed at different segment of the market, Deezer acquired Muve, the streaming service which targets prepaid mobile phone users.

YouTube's Music Key launched in beta mode in 2014. The service, available at US$10 per month, offers ad-free listening, the ability to play music offline and in the background of a user's phone even when locked.

PERSONALISED STREAMING SERVICES CONTINUE TO GROW

Personalised streaming services (such as Pandora) continue to be a dominant form of music consumption in the US.

Pandora claims to have more than 76 million active users and a 9.06 per cent share of total US radio listening. In January 2015, iHeartRadio reported it had 60 million registered users and its app had been downloaded 500 million times. However, this service does not offer a paid for option without advertising. Market leaders Pandora (70%) and iHeartRadio (48%) had considerably higher consumer recognition than on-demand services such as Spotify (28%) and Google Play (24%) according to a 2014 study by Edison Research.

SATELLITE RADIO: A UNIQUE MARKET

Nielsen Soundscan data shows 25 per cent of all music listening takes place in cars and Sirius XM, which is pre-installed in around 70 per cent of new US cars, benefited from that. In January 2015, the company revealed it had added a further 1.75 million subscribers, bringing its overall subscriber count up to 27.3 million and put it on track to earn more than US$4.15 billion in revenues.

Methodology note: please see page 11 for details of IFPI's methodology change regarding performance rights.

Michael Bublé courtesy of Warner Music Group

CANADA

The recorded music market in Canada fell in value by 11.3 per cent in 2014, with declines reported across physical, digital and synchronisation.

Surging subscription revenues (+3.2%) and increased ad-supported streaming income (+52.5%) could not offset declining download sales (-7.7%). The nascent streaming market developed further with Spotify launching in September 2014 (some three years after its entry in the US), which is expected to help grow the sector alongside existing players such as Deezer, Rdio and Slacker.

Physical format sales declined 20.8 per cent and digital revenues fell 3.9 per cent in 2014. Nielsen Music Canada reported that digital channels now account for almost 40 per cent of album sales and that more than six billion songs were streamed in the second half of 2014.

Kobukuro photo courtesy of WMI

Jay Chou photo courtesy of JVR Music

ASIA

Overall recorded music revenues in Asia declined by 3.6 per cent in 2014, which was an improvement on the 13.9 per cent fall the previous year. Digital revenues rose 9.5 per cent, but did not offset the 8.4 per cent fall in physical format sales. The regional picture remains dominated by Japan, whose market accounts for 79 per cent of the region.

Excluding Japan, overall revenues in the region increased by 3.9 per cent to US$701.1 million. One revenue driver was subscription services whose revenues increased by 33.3 per cent. Income from performance rights increased by 0.7 per cent across the region, including Japan, and are set to grow further as new rights are secured in Indonesia.

Across the region, subscription services have partnered with telcos to reach significant audiences. Industry executives point to Deezer's partnership with DTAC in Thailand and Spotify's deal with Globe Telecom in the Philippines as examples of successful tie-ups. However, there is consensus that more investment in marketing campaigns is necessary to educate consumers about the benefits of streaming.

KEY MARKETS

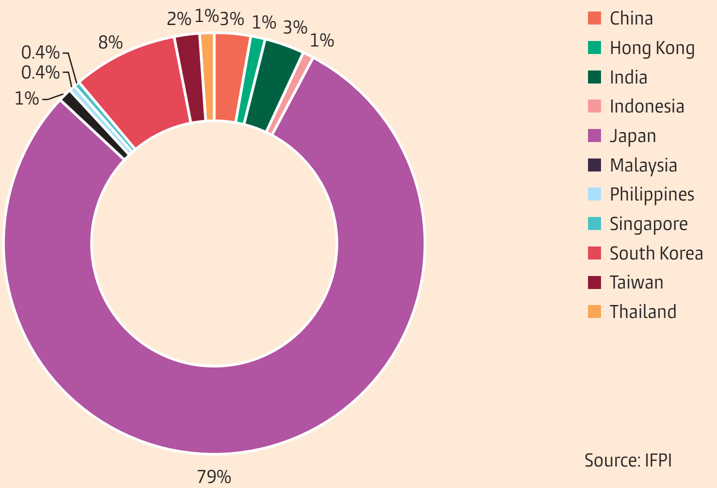
Revenues in Japan declined 5.5 per cent, which was an improvement on 2013 when the market contracted by 16.7 per cent. Physical format sales dominate the market, accounting for 78 per cent of revenues. However, this sector declined 8.1 per cent in 2014, although CD sales held up well relative to other markets, partly because of marketing campaigns in support of popular teenage bands.

Digital revenue recorded its first growth for several years in 2014, increasing 4.9 per cent following a 23.3 per cent decline in 2013 as the Japanese market finally began to catch up with other territories and shift from feature phones to smartphones.

Subscription services have experienced sharp growth, but from a low base. Revenues from these services grew 156.6 per cent in 2014, but that only generated US$82.4 million. The industry hopes to drive further growth by experimenting with a number of "lightmium" models, which feature low entry costs for a basic tier of services. The launch of a music platform by social media giant Line is also expected to stimulate growth in the sector.

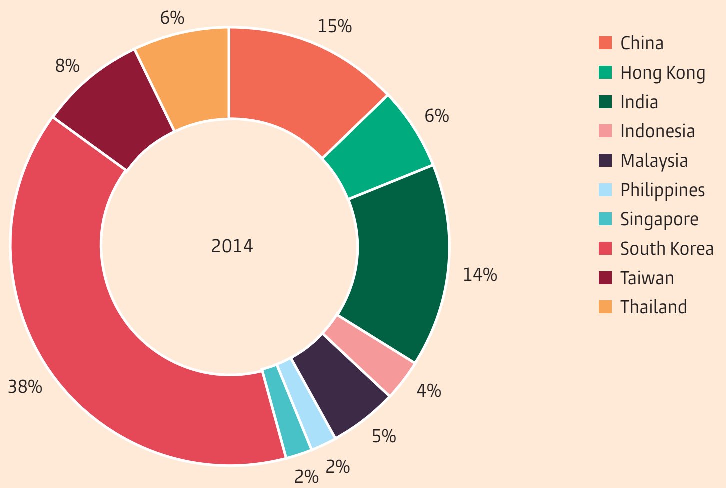
Download sales have achieved limited success, although revenue from iTunes is growing; overall income from downloads declined by 2.6 per cent in 2014.

ASIAN RECORDED MUSIC REVENUES BY COUNTRY, INCLUDING JAPAN (2014)



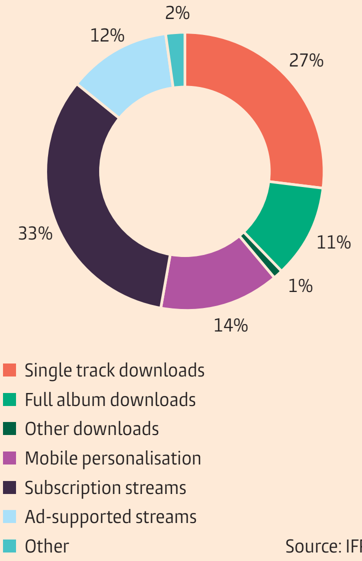
Source: IFPI

ASIAN RECORDED MUSIC REVENUES BY COUNTRY, EXCLUDING JAPAN (2014)



Source: IFPI

ASIAN DIGITAL MUSIC REVENUES BY FORMAT 2014



Source: IFPI

South Korea remains Asia's second largest recorded music market and it increased in value by 19.2 per cent in 2014. This growth is partly fuelled by the phenomenal success of local subscription services. For more detail on South Korea see the case study on page 61.

China and India remain markets of enormous potential for the recorded music industry, but neither has yet delivered music revenues on a scale approaching their global importance. China saw total revenues increase by 5.6 per cent in 2014.

In India, revenues declined by 10.1 per cent as income from personalised mobile products continued to decline (-27.8%) and have yet to be offset by increases from subscription (-42.1%) and ad-supported (+108.1%) services. Download revenues decreased by 24.8 per cent.

A key feature of the digital music business has been its ability to open up access to emerging markets without an established recorded music market. In Asia, Cambodia, Indonesia and Vietnam are such examples.

Revenues from mobile personalisation saw continued strong growth in Indonesia (+129.0%) and companies are experimenting with new services: Sony Music Entertainment launched its own service, Jive, to stream its repertoire to users of Sony phones.

In Cambodia, Universal Music signed a strategic marketing partnership with Smart Axiata, in a move which sees the telco use the record company's catalogue on its own music service in addition to selling it to third parties.

AUSTRALIA

The Australian market declined by 6.8 per cent in 2014. The market was down across two revenue categories with declines in physical format sales (-18.4%) and digital revenues (-2.4%). Within the digital marketplace there was a decline in both downloads (-7.7%), mobile personalisation products (-29.2%) and ad-supported income (-27.5%), which could not be offset by surging subscription income (+166.1%).

Australia has one of the most competitive digital music markets in the world, with over 10 streaming platforms available, from local players such as Guvera and JB Hi-Fi to major international services such as Rdio, Pandora and Spotify.

The Australian government has announced it will legislate to tackle the problem of piracy, introducing new laws enabling right holders to apply for website blocking orders.

LATIN AMERICA

Latin America has the fastest revenue growth of all global regions. In 2014 revenues rose by 7.3 per cent, an acceleration on the 6.8 per cent growth registered in 2013.

Latin America's success has been largely driven by the growth of music streaming and ad-supported services. While download sales have declined, they account for a smaller proportion of the market than in Europe and North America.

Overall digital revenues in the region increased by 32.1 per cent, making Latin America the strongest region in the world for digital growth. Some smaller markets saw exceptional digital growth rates, including Argentina (+67.7%), Colombia (+94.9%), Paraguay (+69.1%) Peru (+96.5%) and Venezuela (+272.8%).

Mobile personalisation products are also proving more robust in Latin America than other regions, with revenues increasing by 8.6 per cent in 2014, while they declined by 17.9 per cent worldwide. Feature phone use is still widespread in the region and mobile personalisation products are priced attractively for the mass market.

Physical format sales fell in Latin America by 11.4 per cent. Of all the countries in the region, Argentina remains one of the strongest for physical sales, where they account for 54 per cent of the market. This is partly because of a reluctance amongst consumers to use credit cards for online transactions, combined with the effect of a 20 per cent tax levied on digital purchases from international sites.

Performance rights income increased again across the region, growing by 12.6 per cent in 2014. This was helped by the more widespread coverage of music licensing companies, which also reduced their administrative costs. A further boost came from legal settlements in Brazil (with broadcasters TV Globo and Sky) and in Mexico (with radio chain Grupo ACIR) in 2014 which saw significant one-off payments to rights holders and also opened the door to higher recurring performance rights revenues in future years.

STREAMING PARTNERSHIPS

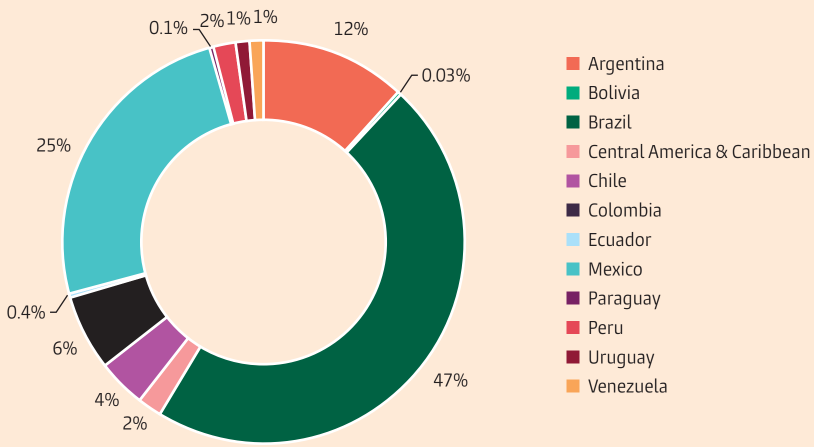
Partnerships between telcos and streaming services are improving consumer access to licensed services in the region. This is helping develop digital services in markets previously dominated by ringtones and personalised mobile products.

Notable partnerships include the deals between Deezer and Tigo across the region; Napster's link with Vivo in Brazil; Spotify and Sprint in the US; Personal in Argentina and Paraguay; and Spotify with ETB in Colombia.

America Movil, the region's largest telco has taken an alternative approach and brought expertise in-house, developing its own service, Claro Música (see box on page 21). Digital music services are also working with media conglomerates, through deals such as Rdio's partnership with Grupo Bandeirantes in Brazil.

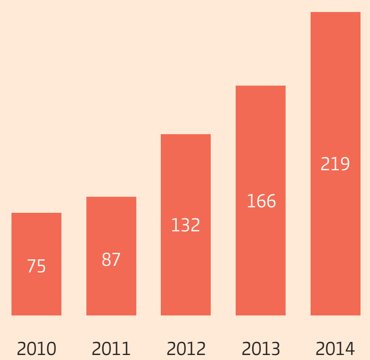
Shakira photo by Kayt Jones

LATIN AMERICAN RECORDED MUSIC REVENUES BY COUNTRY 2014



Source: IFPI

LATIN AMERICAN DIGITAL MUSIC REVENUES 2010–2014 (US$ MILLIONS)



Source: IFPI

Video streaming is also proving popular in Latin America. Vevo is now present in Brazil and Mexico and YouTube has been monetised in all markets except Central America and the Caribbean.

Both audio and video ad-supported streaming services are benefiting from the migration of advertising spend in the region to online, which has ensured more inventory is being effectively monetised. Ad-supported revenues increased by 96.9 per cent in 2014.

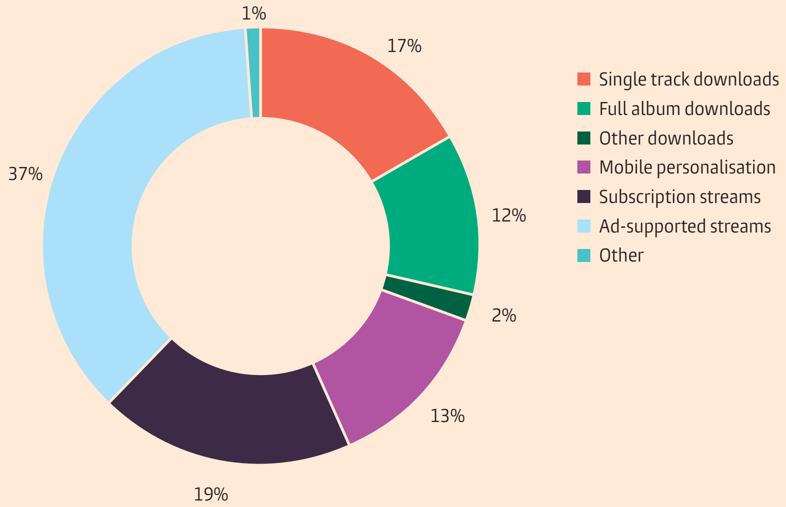
KEY MARKETS

Brazil is growing on the back of significant success for streaming services. The overall market increased by 2.0 per cent in 2014, fuelled by digital growth of 30.4 per cent. For more details on Brazil see the country case study on page 62.

Mexico saw overall revenue down 1.4 per cent, driven by declines in physical (-20.4%) and also downloads (-22.9%) which make up a relatively large share of the market. Streaming services are now starting to expand in the country, with Spotify partnering Telefonica in 2014.

Argentina saw continued strong growth in 2014, with revenues increasing 29.4 per cent in 2014, partly affected by inflation of the local currency. The streaming market received a boost when Spotify signed a deal with telco Personal, the mobile division of Telecom Argentina.

LATIN AMERICAN DIGITAL MUSIC REVENUES BY FORMAT 2014



Source: IFPI

Colombia posted exceptional market growth of 44.5 per cent in 2014. The partnership between telco Tigo and Deezer has been hailed as an example of best practice. Tigo has benefited from the partnership through reduced customer churn and increased brand equity.

Peru also saw strong growth. Revenues lifted 36.1 per cent in 2014, fuelled by digital growth of 96.5 per cent.

CLARO MÚSICA

Claro Música is one of the fastest-growing digital music services in Latin America. Backed by America Movil, the region's largest telco, Claro Música was launched at the start of 2014 and operates in 16 countries. It offers three options: a streaming subscription service, download packages and a-la-carte downloads.

Omar López Escarpulli, who heads America Movil's music strategy, says "We offer our users the freedom to choose the amount they spend on music. We're flexible with the packages that we offer so we can reach the widest possible number of users."

Claro Música offers weekly and monthly subscription deals priced around US$1.50 and US$5 respectively depending on the market. Users can dip in and out of the service, subscribing for a week or month at a time. The company is also planning to offer daily subscriptions and allow music fans to pay for the service using prepaid credit on their phones – critical in a region where 70 per cent of phone users are locked into prepay deals.

Escarpulli says the download market remains strong for Claro Música because many customers still use feature phones and he believes this market will remain in place for up to six years despite the adoption of smartphones in the region.

America Movil chose to develop its own in-house music service because the company ultimately plans to integrate its various book, film, gaming and TV services, which would have been difficult to achieve had it bought in services from third parties.

Claro Música's largest markets are Mexico and Brazil, Colombia, Argentina and Peru.

AFRICA

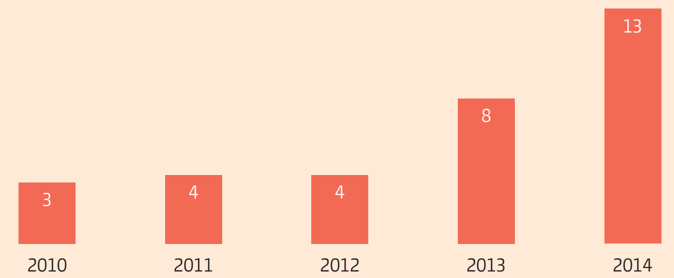
Africa has a thriving music scene and huge potential as a recorded music market. Available music services include iTunes, Deezer, Rdio, Simfy and The KLEEK, a streaming service developed by Universal Music and Samsung (see box below).

South Africa is the largest market in the region, and saw sharp growth from both the dominant downloads sector (73.1%) and ad-supported streams (151.9%), although the paid-for subscription streams business has yet to develop. The strength of the download and ad-supported services helped South Africa's overall digital market grow by 61.5 per cent. However, physical sales dominate in the country – they contributed 62 per cent of all revenue – and a 7.5 per cent fall off in this business saw the total South African market grow by 23.1 per cent.

Across the African region, increased broadband and smartphone penetration is helping drive change. According to Informa Telecoms & Media, music is already the second most popular feature on mobile phones, with 75 per cent of mobile subscriptions in sub-Sahara Africa expected to be 3G/4G by the end of 2019 (*Ericsson Mobility Report 2014*).

Informa also forecasts the continent's mobile subscriptions will move past the one billion mark in 2015 and increase to 1.2 billion by the end of 2018. Fixed and mobile broadband connections are also set to rise substantially from around 170 million mobile subscriptions last year to 805 million by the end of 2018 (Informa).

SOUTH AFRICA TOTAL DIGITAL MUSIC REVENUES 2010–2014 (US$ MILLIONS)



Source: IFPI

Demand for music is expected to be driven by the rapid take up of low-priced smartphones, mostly manufactured in China. These are expected to account for more than 400 million connections by the end of 2018, compared to just 150 million in 2014 (Informa).

Many streaming services are partnering with mobile networks and handsets for help with billing and distribution and to be pre-installed on phones. South African mobile operator MTN linked with Simfy while Vodacom signed a deal with Deezer in an exclusive partnership giving 17 million South African subscribers access to around 35 million songs. Deezer also linked up with East African telco Tigo Tanzania in January 2015. This allows customers buying a prepaid data bundle access to the music streaming service's catalogue in Chad, Congo, Ghana, Rwanda and Tanzania.

Ulrik Cahn, vice president, digital business emerging markets, Universal Music Group foresees further rapid change. He says, "There are challenges in establishing an eco-system in Africa because people are getting their music for free, but at least we have come up with alternatives."

Sean Watson, managing director, Sony Music Entertainment Africa, says iTunes has been a "great catalyst" for causing momentum in other digital players. "Many services see Africa as an area to plant seeds that prospect for reaction and behaviour out of which advantages can be gained in the future. Networks recognise customers are starting to change their behaviour around music consumption, which is why they are working more intensively with content partners to develop attractive offerings that are relevant to customers' needs."

THE KLEEK

The KLEEK is a mobile music streaming service launched by Universal in partnership with electronics giant Samsung in March 2013 in the sub-Saharan countries of Africa.

It currently features repertoire from Universal, Sony and a number of local independents offering domestic and international music and has an activation base of 10.4 million units. The app for the service is available on the Google Play store, Samsung app store and pre-loaded on Samsung devices and the top five markets it operates comprise South Africa, Kenya, Ghana, Nigeria and Angola.

The KLEEK is currently sitting with three telcos providing an interactive voice response (IVR) service as well as an app featuring a range of playlists. However, there are plans to add a further nine telcos by the end of this year alongside a website that can be used as a discovery tool enabling users to check out the top 20 tracks on the Ivory Coast, download the application and then listen to that music.

Pino Di Benedetto, general manager, The KLEEK says: "We want to be the leading provider of African content in Africa and outside Africa. The KLEEK will be a major music discovery tool, bootsing the careers of artists from across the region at a time when the international A&R community is paying increasing attention to Africa."

Ariana Grande photo by Tom Munro

Calvin Harris photo by Gavin Bond

Sia photo by PRETTYPUKE

MOST POPULAR ARTISTS AND GLOBAL BESTSELLERS

GLOBAL TOP 20 DIGITAL SINGLES OF 2014

IFPI's 2014 global singles chart was topped by Pharrell Williams' *Happy*. The song appeared on the *Despicable Me 2* soundtrack album and was also the lead single on *G I R L*, Williams' second studio album. It was first released in November 2013 and went on to top the charts in more than 20 countries, including Canada, the UK and US. It was the best-selling song of the year in the US, the world's largest market. It was partially promoted through a social media campaign centred around the www.24hoursofhappy.com website, which featured the world's first 24-hour music video.

The second single was Katy Perry's *Dark Horse*. The song was first released in September 2013, as a promotional single from her fourth studio album *Prism*. It was then released as the third official single from the album in December 2013. The track, which also featured rapper Juicy J, was part of a competition run by Pepsi in which fans could vote on Twitter about whether they wanted it or *Walking on Air* to be the first promotional single from Prism. It went on to chart at number one in the US, Canada and the Netherlands, while reaching the top 10 in almost 20 countries worldwide.

The third best-selling single was John Legend's *All of Me*. It was taken from the American singer-songwriter's fourth studio album *Love In The Future*. It was his first number one in the US and also topped the charts more than half a dozen other countries.

For the second year the singles chart includes streaming – either through on-demand subscriptions (paid and ad-supported) or video streams of official music video content. The streams are measured by track equivalents, which involves aggregating multiple streams to represent one download single track.

In total, the top 20 singles accounted for 180.4 million track equivalent copies.

	Artist	Title	Total (m units)
1	Pharrell Williams	Happy	13.9
2	Katy Perry feat. Juicy J	Dark Horse	13.2
3	John Legend	All of Me	12.3
4	Meghan Trainor	All About That Bass	11.0
5	Idina Menzel	Let It Go	10.9
6	Pitbull feat. Ke$ha	Timber	9.6
7	Iggy Azalea feat. Charli XCX	Fancy	9.1
8	Ariana Grande feat. Iggy Azalea	Problem	9.0
9	MAGIC!	Rude	8.6
10	Enrique Iglesias feat. Sean Paul, Descemer Bruno, Gente De Zona	Bailando	8.0
11	OneRepublic	Counting Stars	8.0
12	Sam Smith	Stay With Me	8.0
13	Clean Bandit feat. Jess Glynne	Rather Be	7.8
14	Taylor Swift	Shake It Off	7.8
15	Sia	Chandelier	7.8
16	Calvin Harris	Summer	7.7
17	Jason Derulo feat. Snoop Dogg	Wiggle	7.4
18	Jason Derulo feat. 2 Chainz	Talk Dirty	7.2
19	DJ Snake feat. Lil Jon	Turn Down for What	6.6
20	Lorde	Royals	6.4

Source: IFPI. Units include single-track downloads and track-equivalent streams.

GLOBAL TOP 50 ALBUMS OF 2014

The top selling album of 2014 was the motion picture soundtrack *Frozen* which sold 10 million copies, topping the charts in countries worldwide. The album was released in November 2013 and went on to top the *Billboard* album chart for 16 non-consecutive weeks. It claimed the most weeks at number one in the US for a motion picture soundtrack since *Titanic* in 1998. It also topped the charts internationally in countries from Argentina to Japan.

Second in the albums chart was *1989* by Taylor Swift which sold six million copies worldwide and which topped the charts in more than 10 countries. *1989* was Swift's fifth studio album and was released in October 2014. It debuted at number one on the *Billboard* 200 in the US achieving the highest sales of an album in its first week of release since Eminem's *The Eminem Show* in 2002. The album also debuted at number one in other markets, such as Canada and the UK, and charted in the top 10 in leading markets such as Brazil, France, Germany and Japan.

The third best-selling album of 2014 was Ed Sheeran's *x*. It was the British singer-songwriter's second studio album and topped the charts in a dozen countries worldwide. The album included the hit singles *Sing, Don't, Thinking Out Loud* and *Bloodstream*.

Image courtesy of Disney

	Artist	Album Title	Total (m units)	Company
1	Various Artists	Frozen	10.0	Universal / Avex Music Creative Inc. / Walt Disney Records
2	Taylor Swift	1989	6.0	Big Machine / Universal
3	Ed Sheeran	x	4.4	Warner
4	Coldplay	Ghost Stories	3.7	Warner
5	Sam Smith	In The Lonely Hour	3.5	Universal
6	One Direction	FOUR	3.2	Sony
7	AC/DC	Rock or Bust	2.7	Sony
8	Various Artists	Guardians of the Galaxy: Awesome Mix Vol. 1	2.5	Hollywood Records / Universal
9	Pink Floyd	The Endless River	2.5	Warner/Sony
10	Lorde	Pure Heroine	2.0	Universal
11	Pharrell Williams	G I R L	2.0	Sony
12	Imagine Dragons	Night Visions	1.9	Universal
13	Ariana Grande	My Everything	1.8	Universal
14	Barbra Streisand	Partners	1.7	Sony
15	Michael Jackson	XSCAPE	1.7	Sony
16	LINKIN PARK	The Hunting Party	1.6	Warner
17	5 Seconds Of Summer	5 Seconds Of Summer	1.6	Universal
18	Pentatonix	That's Christmas To Me	1.4	Sony
19	Garth Brooks	Man Against Machine	1.4	Sony
20	Beyoncé	BEYONCÉ	1.4	Sony
21	Michael Bublé	Christmas	1.4	Warner
22	Eric Church	The Outsiders	1.3	Universal
23	Foo Fighters	Sonic Highways	1.3	Sony
24	Lana Del Rey	Ultraviolence	1.3	Universal
25	Maroon 5	V	1.3	Universal
26	Katy Perry	PRISM	1.2	Universal
27	Various Artists	NOW That's What I Call Music! 89	1.2	Universal/Sony
28	Helene Fischer	Farbenspiel	1.1	Universal
29	AKB48	TSUGINOASHIATO	1.1	King Record Co. Ltd.
30	Lady Gaga & Tony Bennett	Cheek To Cheek	1.1	Universal
31	OneRepublic	Native	1.1	Universal
32	U2	Songs Of Innocence	1.1	Universal
33	Stromae	racine carrée	1.1	Universal
34	Jason Aldean	Old Boots, New Dirt	1.1	Sony*
35	George Ezra	Wanted On Voyage	1.0	Sony
36	John Legend	Love In The Future	1.0	Sony
37	The Black Keys	Turn Blue	0.9	Warner
38	ARASHI	THE DIGITALIAN	0.9	J Storm Inc.
39	Bastille	Bad Blood	0.9	Universal
40	Jason Derulo	Tattoos/Talk Dirty	0.9	Warner
41	Shakira	Shakira.	0.9	Sony
42	Daft Punk	Random Access Memories	0.9	Sony
43	Avicii	True	0.9	Universal
44	Indila	Mini World	0.9	Universal
45	Brantley Gilbert	Just As I Am	0.8	Universal
46	Led Zeppelin	Led Zeppelin	0.8	Warner
47	Padre Alessandro Campos	O que é que eu sou sem Jesus?	0.8	Som Livre
48	Bruno Mars	Unorthodox Jukebox	0.8	Warner
49	Luke Bryan	Crash My Party	0.8	Universal
50	David Guetta	Listen	0.8	Warner

Source: IFPI. Physical and digital albums included. Streams excluded.
*Sony has US physical distribution only

IFPI GLOBAL RECORDING ARTIST OF THE YEAR 2014

Taylor Swift was named as the IFPI Global Recording Artist of 2014, making her the most popular artist of the year by consumption of physical formats, streams and downloads.

The Global Recording Artist Chart takes into account the full catalogue of each artist. It includes albums, music DVDs, singles, free and paid-for audio streams and streams of official music videos on platforms such as YouTube and Vevo. The chart reflects "track and album equivalents" which incorporate each of the formats and channels. These are arrived at using conversion rates between track downloads and streams, reflecting estimated average levels of consumption of streams relative to downloads.

Taylor Swift's fifth studio album, *1989*, sold more than 1.2 million copies in its first week of release in the US alone and also sold well worldwide, becoming a top five hit in Germany, Japan and the UK.

The album's lead single, *Shake It Off*, was a top five hit in more than 20 countries, including Canada and Japan, and its accompanying video was viewed more than 350 million times on YouTube.

One Direction took second place on the chart. The UK/Irish band, who topped the inaugural IFPI Global Recording Artist Chart for 2013, released their fourth studio album *FOUR* in November 2014. Like its three predecessors *FOUR* also hit number one on the Billboard 200 chart, which means One Direction is the first group in history to see their first four studio albums debut at the top of the US charts.

FOUR, which contained the hit singles *Steal My Girl* and *Night Changes*, also topped the charts internationally in markets from Argentina to the UK.

Third place spot was claimed by singer-songwriter Ed Sheeran, who released his second studio album *x* in June 2014. This topped the chart in 12 countries and reached the top five in a further 11 markets.

Spotify also revealed that *x*, which featured the hit singles *Sing*, *Don't* and *Thinking Out Loud*, was the music platform's most streamed album in the world last year.

One Direction and Katy Perry were the only two artists who featured on both the 2013 and the 2014 Global Chart.

1 **Taylor Swift**
photo by Dave Hogan, Getty Images

2 **One Direction**
photo by RJ Shaugnhnessy

3 **Ed Sheeran**
photo by Ben Watts

4 **Coldplay**
photo by Anton Corbijn

5 **AC/DC**
photo by James Minchin

6 **Michael Jackson**
courtesy of Epic Records

7 **Pink Floyd**
photo by Jeremy Young

8 **Sam Smith**
courtesy of Universal Music

9 **Katy Perry**
photo by Cass Bird

10 **Beyoncé**
photo by Robin Harper

The compilation of the IFPI top artist chart has been independently verified through certain agreed procedures by BDO LLP. BDO LLP has verified that IFPI has compiled the chart correctly in line with the outlined procedures. The certain agreed upon procedures carried out by BDO did not constitute an audit review. Soundtracks and albums comprising of songs from various artists have been excluded on instruction from IFPI.

STREAMING AND THE CHARTS

Record companies and chart compilers are increasingly adapting the charts to include streaming figures and, therefore accurately reflect the popularity of an artist's music. Streaming is also commonly included in calculating Gold and Platinum awards certifications around the world.

To date, 16 countries – Australia, Austria, Denmark, Finland, Germany, Ireland, Italy, Netherlands, New Zealand, Norway, Poland, Spain, Sweden, Switzerland, UK and USA – have integrated audio streaming into their singles charts. Six of those countries – Denmark, Finland, Norway, Sweden, UK and the US – now also include streaming statistics in their albums charts. The Nordic countries began to integrate streaming into their charts in 2013 and the other markets followed in 2014 or early 2015.

Most countries include on-demand audio streams, whether they are paid-for or free, from services such as Spotify, Deezer and Xbox, in their charts. However, the charts do not include streams from purely programmed listening, such as non-interactive internet radio streaming, in the same way that charts in most countries do not include radio airplay but look to capture active consumption. Video streams from services such as YouTube and Vevo are also excluded. This is to ensure consistency between the content included in different countries and to avoid comparisons being skewed by user-generated content. A major exception to this is *Billboard's* Hot 100 Chart, which includes YouTube video streams in addition to airplay.

The combined chart reflects the relative popularity of artist tracks across different formats. To do this a decision is needed on the relative weight of streams and downloads in the chart. Since downloads constitute the single purchase of a track while streaming involves multiple single listens of a track over a long period of time, a conversion rate between streams and downloads is used. This rate differs from country to country to reflect local dynamics, but national chart bodies have adopted a common methodology to calculate the rate.

Because consumption of streamed songs is measured over time, rather than through one-off purchases, the effect of incorporating streaming into charts has been to slow the rate of change with some titles remaining in the charts for longer periods of time.

Ariana Grande made history in July 2014 when her song *Problem* became the first UK single to reach number one due to a combination of both streams and sales. In the UK, streaming contributed, on average, more than 20 per cent of a track's chart position in the first week in the top 40 in 2014. Mark Ronson became the first artist to reach 20 million streams in the history of the UK top 40, while Meghan Trainor's song *All About That Bass* became the first track to enter the top 40 on streams alone.

Meghan Trainor photo by Brooke Nipar

Christopher photo by Michael Falgren

Kasey Chambers courtest of WM Australia

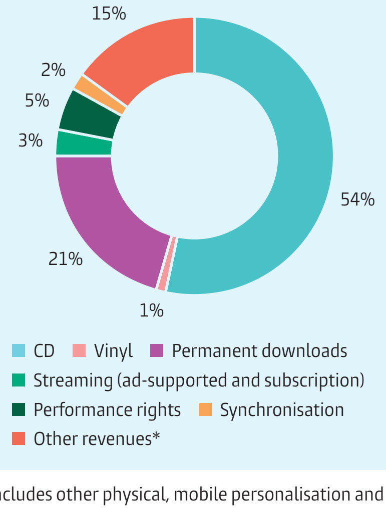
The Common Linnets courtesy of Universal Music

KEY RECORDING INDUSTRY TRENDS 2014

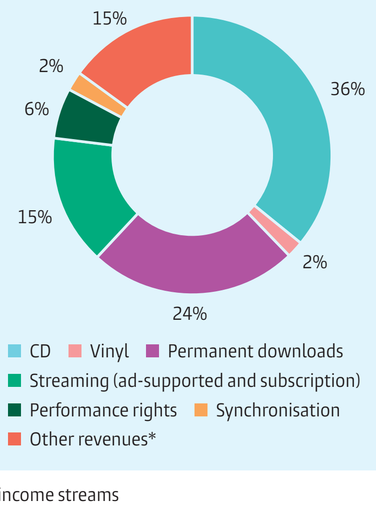
The global recording industry is in a new phase of transition. Among the significant trends of 2014 were continued rapid growth of streaming, a maturing download sector and a declining but still sizeable physical market. The industry remains a portfolio business of several key revenue streams, with a clear overall migration towards income channels based on access, rather than ownership, of music.

Streaming drove mainstream music consumption in 2014, with growth rates of 39.0 per cent and 38.6 for subscription and ad-supported streams income. Downloads declined in most established markets, while physical sales remained substantial in many countries and vinyl continued its sales surge.

GLOBAL RECORDED MUSIC REVENUES BY SELECTED SECTORS IN 2010



GLOBAL RECORDED MUSIC REVENUES BY SELECTED SECTORS IN 2014



* Includes other physical, mobile personalisation and any other income streams

National and regional markets are developing with their own unique characteristics. New and established business models are running in parallel with each other, the balance between them depending on different levels of technology infrastructure and consumer preferences. For example, in emerging markets newly-connected customers can now be reached directly by streaming services, leap-frogging more traditional music download platforms. By contrast, customers in more mature markets are transitioning to a mobile-first, cloud based, instant access environment.

Smartphones and mobile devices are key drivers of growth. Consumer behaviour is moving towards anytime-anywhere access. This is facilitated by the integration of services across platforms and cloud storage. Smartphones, tablets and phablets have become powerful portable computers, encouraging a culture of immediate access. Ipsos calls this the "culture of now", with social network interfaces designed for smartphones encouraging a culture of immediacy and spontaneity, while apps like Snapchat, Vine and Instagram allow fans to share moments instantly (*Ipsos Social Media Trends 2014*). Video content is increasingly consumed and shared on the move. Mobile video usage across platforms such as YouTube and Vevo has increased exponentially.

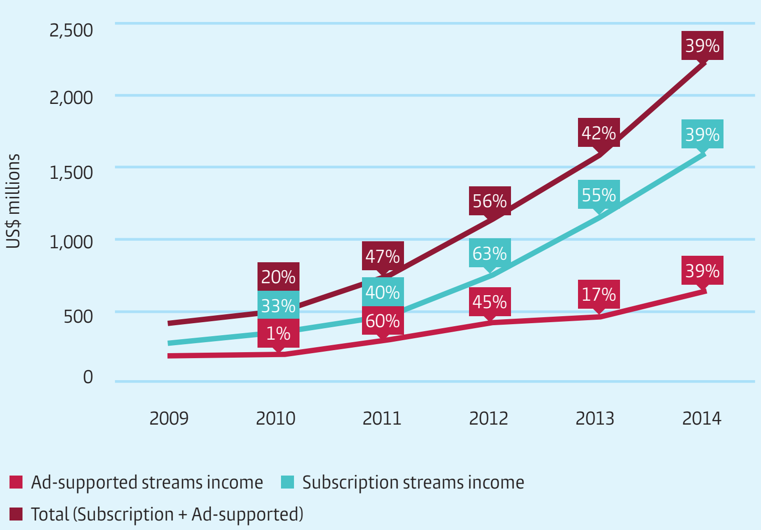
SUBSCRIPTION DRIVES THE CHANGING PORTFOLIO OF MUSIC

Subscription services are now at the heart of the music industry's portfolio business. Subscription is the fastest growing revenue stream, increasing 39.0 per cent in 2014, including the "premium" and "freemium" tiers of services such as Deezer and Spotify. Over the five year period to 2014, subscription revenues have grown more than five times to US$1.57 billion. The model now accounts for 23 per cent of digital revenues.

The number of paying subscribers worldwide increased by 46.4 per cent in 2014 and now stands at an estimated 41 million, more than five times their level of just eight million in 2010. Subscription and advertising-supported streaming revenues overtook downloads in value in 2014 in 37 markets. Consumer research by Ipsos found that internationally 16 per cent of respondents in 13 markets said they had paid to stream music in the last six months, a figure that is significantly higher at 40 per cent in Sweden and 42 per cent in South Korea.

Most major recorded music markets are seeing rapid growth in the sector, including Australia (+166.1%), Brazil (+22.1%), France (+34.8%), Italy (+80.1%), Germany (+86.8%), Japan (+156.6%), South Korea (+46.5%), the UK (+58.4%) and the US (+33.5%).

STREAMING YEAR ON YEAR GROWTH 2009–2014



COUNTRIES WHERE STREAMING (SUBSCRIPTION AND AD-SUPPORTED) HAS OVERTAKEN DOWNLOADS (2014)

Argentina
Brazil
Bulgaria
Central America & Caribbean
Chile
China
Colombia
Croatia
Czech Republic
Denmark
Ecuador
Finland
France
Greece
Hong Kong
Hungary
Iceland
India
Italy
Malaysia
Mexico
Netherlands
Norway
Paraguay
Peru
Philippines
Poland
Singapore
Slovakia
South Korea
Spain
Sweden
Taiwan
Thailand
Turkey
Uruguay
Venezuela

Highlighted in blue indicates revenue from streaming overtook downloads in 2014

Pablo Alboran photo by Bernardo Doral

STREAMING: INTO A NEW PHASE

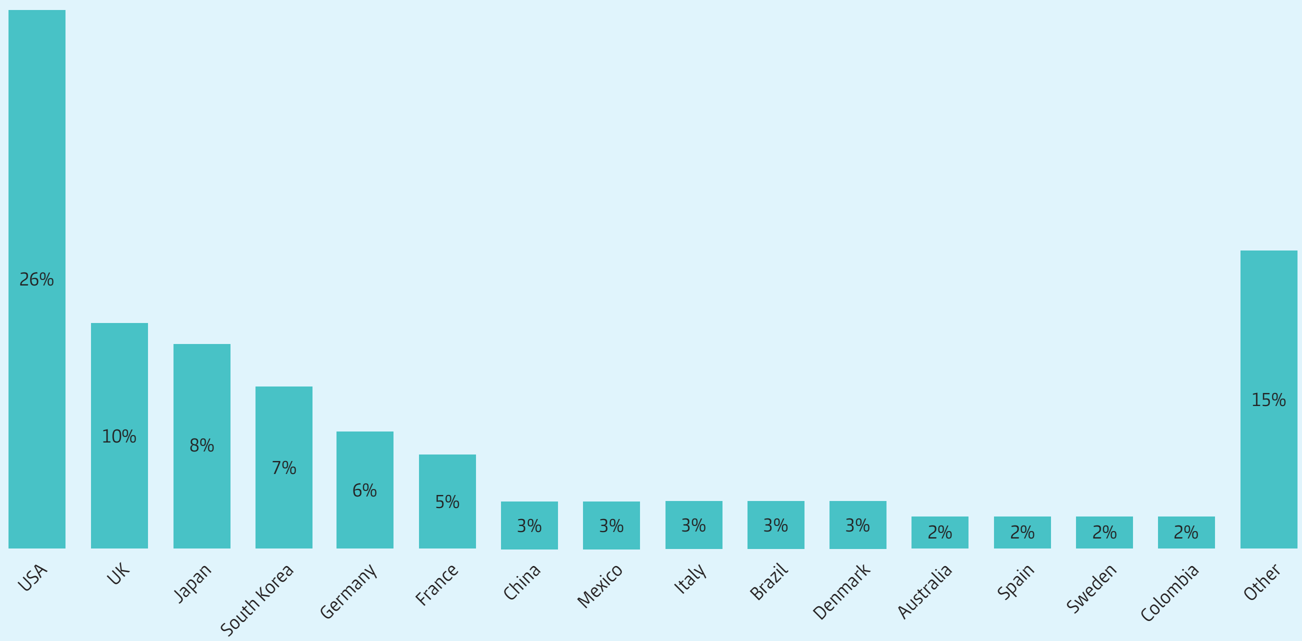
After several years of rapid global expansion, typified by frequent new launches in untapped markets, the streaming sector has begun to consolidate. In 2015 the focus is on competition between a handful of big players in the marketplace. One of these is YouTube's subscription service, Music Key, which launched in the US and another six countries towards the end of 2014.

Apple also entered the streaming market in May 2014 with the US$3bn acquisition of Beats, which currently only operates in the US. Apple is expected to bundle Beats Music into its iOS operating system in 2015 and globally roll out the streaming service to reach millions of iPhone users.

These major international services are seen as influential players in the evolution of streaming and reaching a global audience. John Rees, vice president, digital strategy & business development, Warner Music Group says: "The challenge is to reach the mass market and that requires significant investment in marketing and promotion of subscription services."

Other major international services continue to move into key markets. Amazon launched Prime Music in the US, Deezer launched in the US, TIDAL launched in several markets, Spotify launched in Canada, Music Qubed's MTV Trax launched in the UK, while Guvera and Rdio entered India.

TOP 15 CONTRIBUTORS TO GLOBAL STREAMING GROWTH (SUBSCRIPTION AND AD-SUPPORTED) 2014



Source: IFPI

SMARTPHONES AND PARTNERSHIPS DRIVE GROWTH

Two key factors have helped drive the growth of subscription and streaming – the spread of smartphones and bundling partnerships. Global smartphone penetration was projected to have increased by 25.1 per cent in 2014 according to research from eMarketer.com, hitting 1.76 billion users or 24.5 per cent of the global population. The researchers predict this number will reach 2.73 billion users or 36.5 per cent of the global population by 2018, indicating there is still further room for growth.

A second driver has been the increased marketing of services by leading telcos, which offer them bundled with user tariffs. Bundling deals are a key strategy to provide streaming services to the mass market and are expected to increase as consumers prefer integration of their payments for music into their broadband and phone subscription, and even cable bills.

Subscription services continue to sign bundling partnerships with telcos. Where these are effective, they enable subscription services to reach consumers as well as bringing the telco's marketing power to promote music offerings. Napster partnered with Vivo in Brazil, Wind Telecomunicazioni in Italy and Vodafone in Spain, while Deezer struck deals TIM in Brazil, Vodacom in South Africa, Smart Telecom in the Philippines and Tigo in Ghana and Tanzania. Such partnerships now span the globe, from Deezer-Tigo in Colombia and Deezer-DTAC in Thailand, through Napster-Vivo in Brazil to Spotify-Personal in Argentina. Deals are also being struck in emerging markets that have scarcely been monetised at all to date for the industry, such as the partnership announced between Telenor and WiMP in Pakistan.

Spotify's launch of a mobile free tier enabling users to shuffle, play or create playlists has helped encourage mobile listening. Today, more than half of Spotify's users now stream music on mobile devices; 42 per cent of activity takes place on smartphones and 10 per cent on tablets (strategyeyedigitalmedia.com, January 2015).

Deezer also offers a free unlimited plan, available through mobile and other music apps, such as Pandora and Shazam, are widely available across operating systems and driving an integrated experience.

Ofcom's *Communications Market Report* (2013) showed 39 per cent of tablet users and 44 per cent of smartphone owners in the UK use their devices to watch music videos. The OECD reports that Brazil and Mexico are the top countries for smartphone usage for music (around 60%).

PROPORTIONS OF SMARTPHONE USERS THAT USE SMARTPHONES TO LISTEN TO MUSIC

Source: OECD Communications Outlook 2013

JJ Lin courtesy of Warner Music Taiwan

GETTING SUBSCRIPTION TO THE MASS MARKET

Within the streaming sector, there is substantial untapped potential for growth within the paid-for category. Ipsos 2015 research shows that 35 per cent of respondents across 13 selected markets have accessed free music streaming in the six months to January 2015, compared to 16 per cent using paid-for subscription music streaming services.

While consumer use of free and paid-for services varies markedly between countries, there are showcase markets proving that consumers will pay in large numbers for premium music subscription. Ipsos found South Korea (42%) and Sweden (40%) are leading the countries with the highest pay to stream rates. In Germany 16 per cent of respondents used paid for services; 15 per cent in both the US and Great Britain; and just 6 per cent in Japan.

Mark Piibe, executive vice president, global business development and digital strategy, Sony Music Entertainment, says: "We need to get subscription streaming to an inflection point at which it becomes mass-market in major territories, rather than merely being a niche product. Once we see subscription services in countries like the US, UK and Germany reach the level of population penetration that we saw in Sweden in the first couple of years after Spotify launched there, then the market will really have begun to surge."

There are several ways of moving subscription streaming further into the mass market. They include increasing bundling partnerships and integrating more music subscriptions into phone billing; better consumer education to improve awareness of the value of the paid subscription service; more varied payment options to supplant the basic payment model of free versus premium; and addressing the underlying legislative issue of the "value gap".

Ipsos found South Korea (42%) and Sweden (40%) are leading the countries with the highest pay to stream rates.

PAYMENT OPTIONS DIVERSIFY

A key objective and ongoing challenge in the digital music market is meeting consumer demand while generating fair and sufficient revenues for artists and labels. The streaming revenue model currently breaks down into two key segments: paid-for subscriptions providing a higher value offering, including full access on mobile devices and absence of adverts; and advertising-supported streams, providing limited functionality and adverts. For subscription services such as Deezer and Spotify, the free tier is an important platform to attract consumers into the higher value monthly paid subscription, commonly at €9.99 per month.

For consumers, pricing options are already becoming more diversified as streaming services widen the parameters of the basic free versus premium model and offer new packages. For example, Deezer Elite and TIDAL offer users access to high quality audio streams for US$19.99 with a range of promotional offers for subscribers committing to a year's subscription. Other players are starting to offer family plans, with Spotify enabling a family of four to enjoy its full premium service, including separate recommendations and playlists, for US$25, instead of four individual charges of US$10.

Some digital services believe there is a market for a lower cost product that does not offer access to the full repertoire of more than 40 million licensed tracks. Music Qubed's MTV Trax offers music fans a curated selection of around 100 tracks focused on artist, event, genre and calendar infuenced playlists. In emerging markets, digital services are experimenting with pricing to reach the mass market. In Brazil, Napster has signed a deal with telecom company Vivo that sees it offer prepaid customers, who represent 70 per cent of the market, its service for three reais (US$1) a week.

In India, Bharti Airtel, which launched its Wynk music streaming platform in September, has also operated the One Rupee mobile video download service since the end of 2013 offering one video song for the price of just 1 rupee (US$0.02).

Jesse & Joy photo by Frances Bertrand

Imagine Dragons photo by Eliot Lee Hazel

Violet Road photo by Daniel Mikkelsen

STREAMING SERVICES COMPETE ON CURATION

In the early years of streaming services, unlimited repertoire was the universal selling point. Now the focus has shifted as these services compete to offer better curation and recommendations to consumers. Francis Keeling, Universal Music's global head of digital business, says: "The main services all offer more than 30 million tracks and have a similar quality and approach. The value comes in what is being placed over the top. It's all about curation, recommendation and influence."

Curation has become more sophisticated, tailoring to different consumer groups and many services, including Deezer and Spotify, have invested heavily in their editorial teams complementing data driven discovery tools. Hans-Holger Albrecht, Deezer's chief executive officer notes that surfacing songs and editor recommendations that are tailored to the listener's taste is key to customer retention. "When people move beyond search to experience the full benefit of tailored curation, they are hooked to the service."

Other streaming services have invested in more intelligent music recommendation. In March 2014, Spotify founder and CEO Daniel Ek described his company's acquisition of music data group The Echo Nest as a bid to build the "best music intelligence platform on the planet" mixing human skill with social curation and algorithms. Beats Music has attempted to differentiate itself from competitors by hiring music experts and offering the human touch in compiling and curating its playlists. Google's purchase of Songza, which promises to deliver man made playlists based on a mix of taste, mood and data. Apple also acquired Semetric at the start of this year. Founded in 2008, one of its best known brands is Musicmetric, providing record companies and other media companies with analysis and data on music downloads, streaming and social media.

Record companies have also heavily invested in this area with Sony Music purchasing Filtr, Universal Music launching Digster.fm and Warner Music buying Playlists.net which aggregates and recommends playlists created on Spotify. Beth Appleton, senior vice president, global marketing, at Warner Music Group says: "At record companies, we are increasingly curators and editors, we don't just simply manage the recording process. It is our job to make sure fans hear our artists' amazing music and to help them know what they are listening to."

VIDEO STREAMING SURGES 30 PER CENT

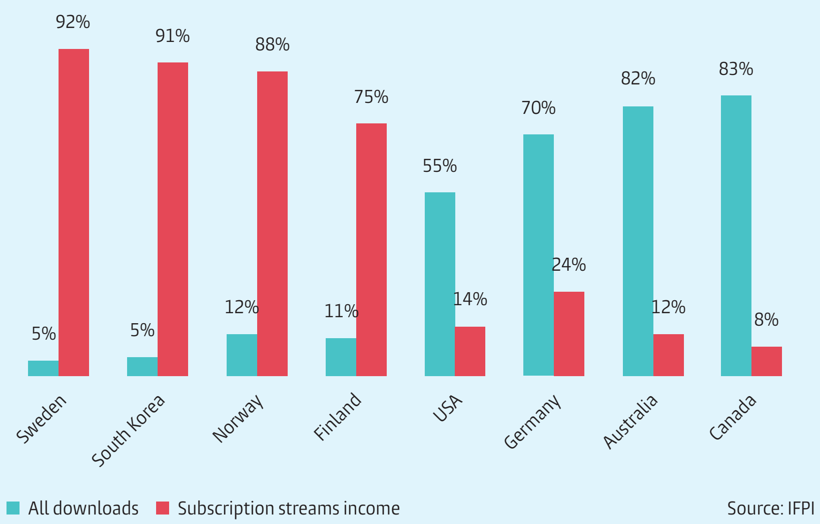
Video streaming continues to grow in popularity worldwide. Advertising-supported revenues, which are largely from video streaming services, increased by 38.6 per cent in 2014. Growth was particularly strong in Latin America (+96.9%), but more measured in the mature markets of North America (+23.2%). Ipsos research in January 2015, across 13 countries, found that 57 per cent of respondents had used a free video streaming site to access music videos or music in the past six months.

DOWNLOADS DECLINE

Download sales remain the principal source of digital revenue for record companies, but their value fell by 8.0 per cent in 2014, an acceleration on the -2.0 per cent drop in 2013. The global decline is being primarily driven by the maturing of downloads in developed economies, with double digit declines in most major markets, while sales continue to grow in some emerging markets, particularly in Asia.

A combination of factors underlies the decline in download sales in most developed markets. These include the changing structure of the technology market, competition from other entertainment products and a switch by some consumers to streaming services.

DOWNLOADS AND SUBSCRIPTION STREAMS AS A % OF TOTAL DIGITAL MUSIC REVENUES 2014



Source: IFPI

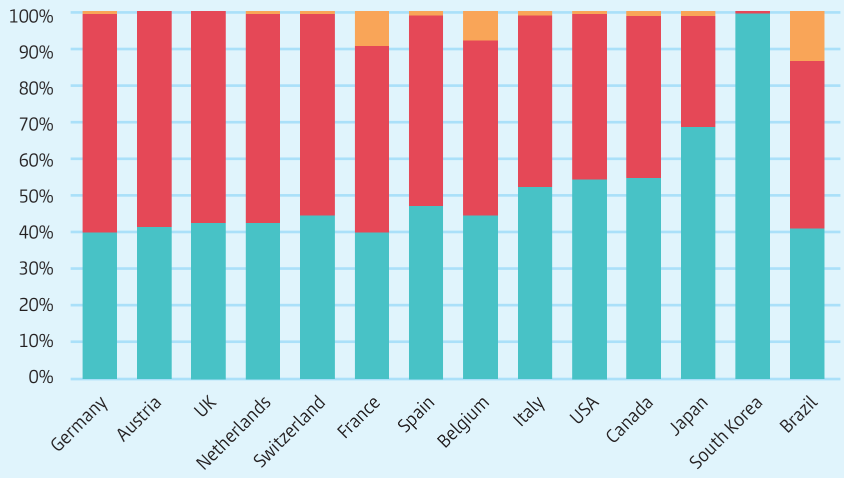
The largest download store, iTunes, is not available on the Android platform which is increasingly dominant in the smartphone and tablet market. With consumers being drawn to Android and Amazon products, they are leaving the iTunes ecosystem.

Another factor is the competition offered from other entertainment products within the iTunes store. Increasing sales of apps, films, games and TV shows through the store means that the finite consumer spending within it is spread across a greater number of products. Executives say there has been a notable shift in recent iTunes gift card spending towards apps.

The rise in streaming is also clearly impacting to some extent on consumer demand for music downloads. Unlike the industry's previous format shifts, including moves to cassettes, CDs and downloads, the transition from downloads to streaming is faster because fans do not need to buy new hardware to switch their method of consumption.

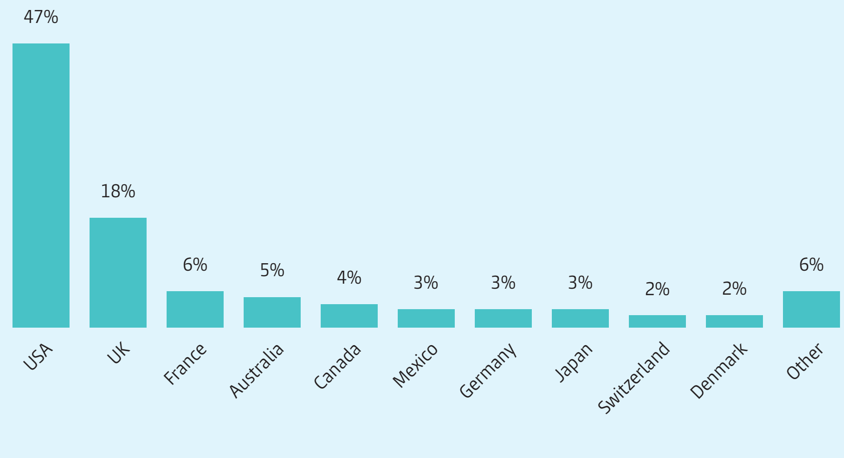
There is evidence that streaming is not the only factor in this decline, however. In Canada download sales declined 7.7 per cent – broadly in line with the US (-7.2%) – despite no major streaming services operating in the market until the entry of Spotify towards the end of 2014. Internationally, Google Play Music has enjoyed robust growth in download sales, suggesting that the decline in downloads is not happening across all stores.

DOWNLOAD SALES MADE UP OF WHOLE ALBUMS (BY VALUE) 2014



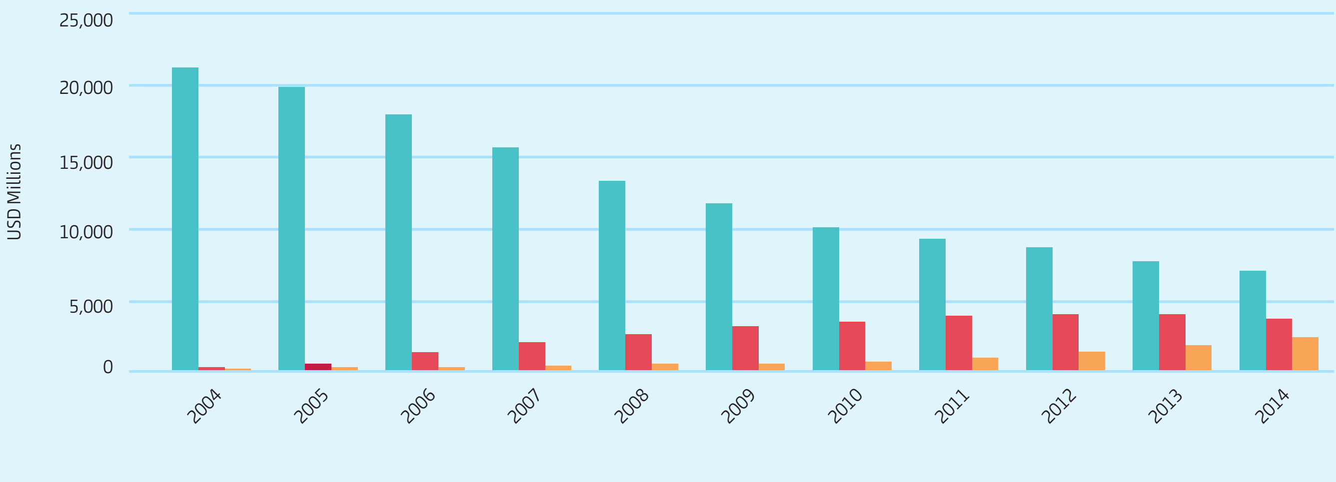
Source: IFPI

TOP 10 CONTRIBUTORS TO GLOBAL DOWNLOAD DECLINE 2014

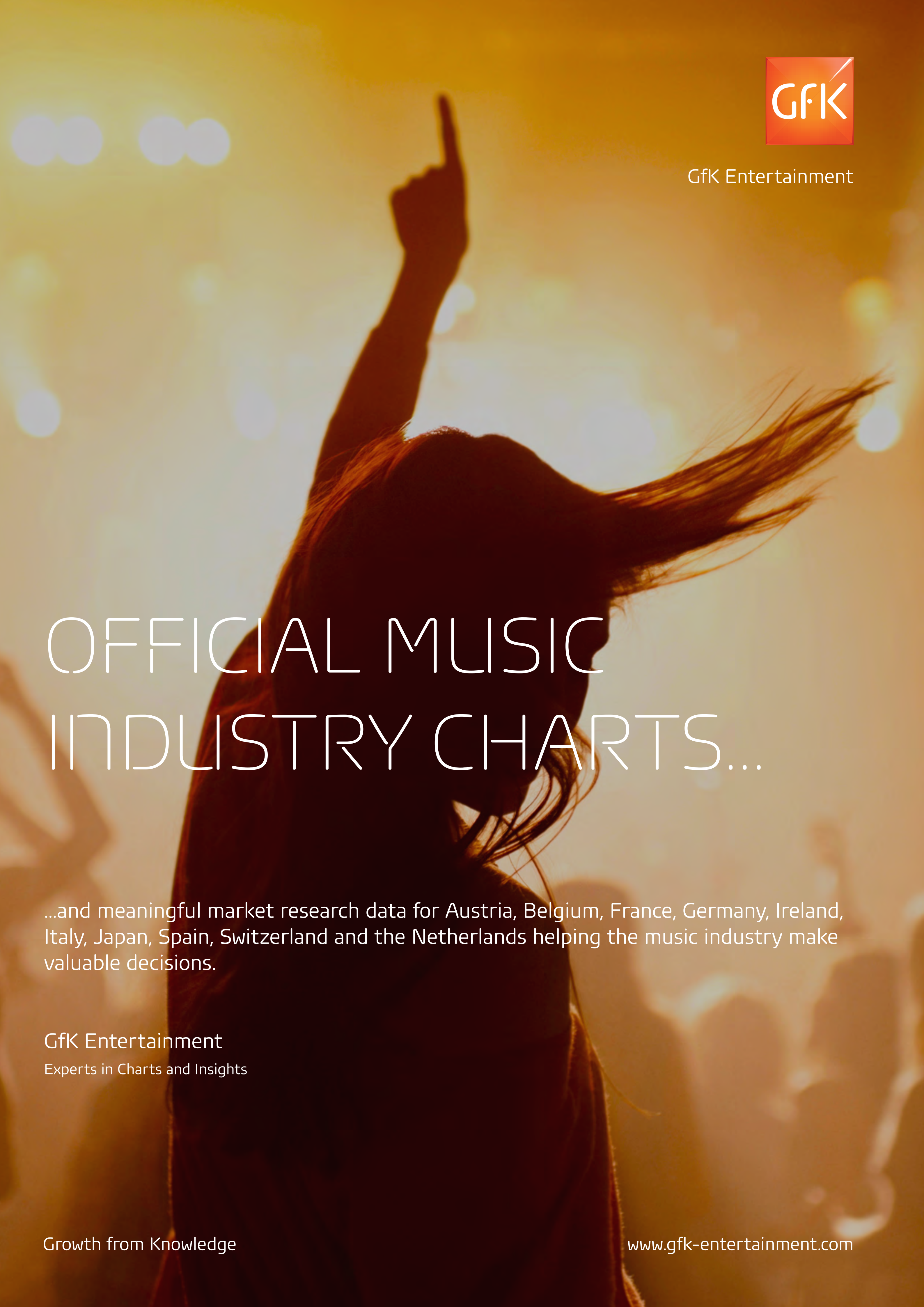


Source: IFPI

PHYSICAL, DOWNLOAD AND STREAMING EVOLUTION 2004–2014



Source: IFPI


GfK
GfK Entertainment
OFFICIAL MUSIC INDUSTRY CHARTS...
...and meaningful market research data for Austria, Belgium, France, Germany, Ireland, Italy, Japan, Spain, Switzerland and the Netherlands helping the music industry make valuable decisions.
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George Ezra photo by Danny North

THE ENDURING CD MARKET

People forget it's still a major part of the music business, it's not the sexy end like streaming, but lots of people like to buy and own physical music.

Steve Boom, vice president, digital music, Amazon

While the CD format continues its long-term decline, with physical format sales declining 8.1 per cent in 2014, few are predicting the imminent death of the CD.

The global decline in revenue from physical sales, which include CD and vinyl sales, has slowed from 12.1 per cent in 2013. There was a significantly lower than average decline in physical sales in some markets, including Austria (-3.3%), Germany (-1.5%) and South Korea (-1.0%). The market also increased in Argentina (+17.1%) and some smaller Latin American countries.

Revenue from physical sales remains a high proportion of the market in several diverse markets including Austria (65%), France (57%), Germany (70%), Japan (78%), Poland (71%) and South Africa (62%). Ipsos research found that 24 per cent of respondents said physical formats were their favoured way of listening to music, significantly higher at 46 per cent in Japan.

The Official Charts Company reports the decline in CD sales in the UK has tapered off despite the market's well established transition to digital. In 2011–12 the decline in CD unit sales was 17 million, in 2012–13 it was nine million and in 2013–14 it was five million (OCC). Almost half the CDs purchased in 2014 were bought in the last quarter, suggesting a bias towards gifting with the three biggest-selling artists, Ed Sheeran, Sam Smith and George Ezra, also having a crossover appeal and popular with an older demographic who purchase CDs.

Of the major markets, Germany remains one of the most robust territories for physical product. CDs still account for 62 per cent of the country's market revenues and have contributed to the relative stability of the music market for several years. Executives now believe CDs will co-exist alongside digital channels for several more years. Holger Christoph, vice president, digital sales Germany, Switzerland and Austria, Universal Music Group, says: "Physical products are for collectors, some like the booklets that come with them, others like to have them on their shelves to show they are a fan of a certain artist. Many also buy deluxe versions bundled with t-shirts and other products that can't be replicated digitally."

In many countries the number of physical retailers has declined in recent years with Target's closure of its Canadian stores in January 2015 the latest high profile example.

As a consequence, some people who prefer physical copies also look to Amazon, which ships CDs and vinyl in addition to streaming and selling MP3 formats. Steve Boom, vice president, digital music, Amazon, says: "People forget it's still a major part of the music business, it's not the sexy end like streaming, but lots of people like to buy and own physical music."

However, not all countries have seen their bricks and mortar stores under such pressure. The Brazilian chain Lojas Americanos is set to expand from 800 to 1,200 outlets nationwide, which executives believe has supported physical sales.

Photo courtesy of Sony Music

VINYL'S RESURGENCE CONTINUES

Vinyl remains a comparatively niche product, accounting for just 2 per cent of global revenues in 2014.

But, with an increasing number of music fans craving a tangible product with original artwork and high quality audio, the format has experienced a major revival in the last few years with unit sales increasing from 3.1 million in 2006 to 23.0 million last year.

Martin Mills, founder and chairman of Beggars Groups, says: "I think the vinyl revival is sustainable, as many music fans welcome a tactile product. The addition of download codes to vinyl releases enables them to be a more flexible product. Some of our artists do 30 to 40 per cent of their business on vinyl, while others do 80 per cent on streaming. I think we will continue to live in a mixed economy in the music industry."

In the US, vinyl sales increased 52.8 per cent in 2014, though as a niche product it still accounted for just 16 per cent of album sales. *Billboard* surveyed record labels, distributors and wholesalers in September 2014 and found Amazon was the largest vinyl retailer in the US, with 12.3 per cent of the market, followed by Urban Outfitters (8.1%) and Hastings Entertainment (2.8%).

In the UK, annual sales of vinyl crossed the two million mark in 2014. Arctic Monkeys' *AM* was the biggest-selling LP during the year with releases from Jack White, Oasis, Royal Blood and Led Zeppelin amongst the top five sellers.

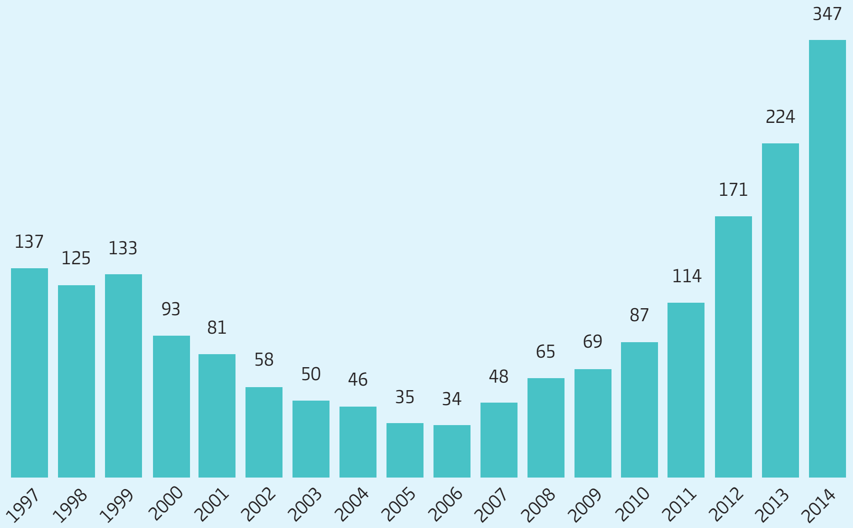
Vinyl LP sales in Italy increased 76.5 per cent in 2014, accounting for 5 per cent of total album sales. According to Nielsen Music Canada, vinyl sales soared by 71 per cent to reach 400,000 units last year, the highest level since it started compiling charts. In New Zealand, vinyl sales soared by more than 122.7 per cent in 2014, while in the Czech Republic, vinyl went from accounting for 0 per cent of the physical market in 2013 to 6 per cent of it in 2014.

One challenge for vinyl lovers now is that the limited means of production in some countries has pushed up prices. Brazil only has one, recently rebuilt, vinyl plant which means the price of a single vinyl album can be as much as US$70. Record companies in the country are working on plans to expand the vinyl market in 2015.

A range of initiatives such as Record Store Day and Secret 7", have also helped boost the vinyl format. Founded in 2007, Record Store Day brings together artists, fans, record labels and thousands of independent record stores from around the world and features special performances, meet and greet signing sessions and special one-off releases.

Dan Chalmers, president, Rhino UK and International, Warner Music Group's catalogue label, says: "We've seen a huge growth in vinyl in recent years. We've been investing a lot more in product development in that area to meet growing demand."

GLOBAL VINYL SALES 1997–2014 (US$ MILLIONS)



Source: IFPI

TOP 10 MARKETS FOR VINYL SALES 2014

	Market	Vinyl sales (US$ millions)
1	USA	181.6
2	Germany	34.0
3	UK	31.7
4	Japan	16.3
5	Netherlands	14.1
6	France	12.2
7	Canada	9.2
8	Italy	6.2
9	Australia	6.0
10	Sweden	3.7

Source: IFPI

THE IMPORTANCE OF CATALOGUE

Record companies work hard to promote the vast amount of repertoire they have in their catalogues. The rise of streaming has provided them the opportunity to introduce artists to a new generation of music lovers while deluxe box sets satisfy fans who want highly collectible releases from the artists they love.

David Rowe, managing director, Universal Music Catalogue, says his team works to make the company's repertoire available across an array of platforms and formats. "We devote significant time to developing innovative campaigns around vinyl and the same goes for our streaming strategy."

Streaming is changing the way record companies view catalogue repertoire. Glen Barros, president and CEO, Concord Music Group in the US, believes that while music purchases have tended to be split evenly between new releases and catalogue, household airplay skews much more toward catalogue and that streaming consumption will reflect this. "I think that catalogue, in particular, will benefit from growth in streaming, and that as revenues continue to grow, this will help to create a stable and healthy business."

Marketing is a key focus in catalogue. "We're focusing on playlists and working with trusted brands and tastemakers. We coined a phrase that we deliver a frontline approach to catalogue marketing" says Dan Chalmers, president of Rhino UK and International, Warner Music Group's catalogue label.

Many campaigns are designed to develop the connection between artists and their fans. Universal Music ran a live Landmark feature with Spotify in 2014 to celebrate the 30th anniversary of Tears for Fears' *Songs From The Big Chair*. The band played tracks live and shared anecdotes about recording the album. It provided a deeper level of interaction than would have been possible through a traditional box set format.

Streaming was integral to Parlophone Records' campaign for Pink Floyd's *The Endless River*. The album was compiled from recording studio improvisations and demos made 20 years ago with modern overlays by the band's Nick Mason and David Gilmour. Legacy Recordings produced the *Illmatic XX* release to mark the 20th anniversary of the original album by hip-hop star Nas. The collection, which was available in several digital and streamed versions, featured rare remixes, unreleased demos and freestyles.

Physical product remains important to catalogue teams, who lavish attention on high end box sets from some of the greatest artists on their rosters. Adam Block, president, Sony Music's Legacy Recordings, says: "We still dedicate considerable time and energy to the production of our deluxe offerings. Whether the story we're telling relates to a single song, album, chapter or entire career, the time and effort will always be put in so that we may tell it in the most compelling way we can."

David Rowe says these projects involve the uncovering of "inspiring artefacts" as well as undiscovered music. "We have a variety of experts who go in search of hidden treasures. There are many examples of tracks and demos that have been uncovered in bizarre places by thoroughly determined members of the team."

Catalogue releases can be extremely successful. Rhino has been rewarded with a platinum selling album in each of the last seven years, including releases from Fleetwood Mac, Led Zeppelin and Pink Floyd.

Universal has enjoyed success with artists including Genesis, Tears for Fears and The Who. The company also scored a UK number one with *The Nation's Favourite Motown*, which tied into a TV production and live performance by Martha Reeves and John Newman.

Legacy Recordings' project for Johnny Cash, *Out Among The Stars*, involved a worldwide press and social media campaign with Cash's son John and a string of global strategic partnerships, including a new recording and video work undertaken by the French producers La Blogotheque. The album was the top US country record, scored a top three placing in the pop charts and performed impressively in other global markets.

Universal's catalogue team is also responsible for the promotion of film soundtracks from entertainment partners such as Disney and enjoyed enormous success with the release of the *Frozen* soundtrack, which was the world's top selling album in 2014.

Rowe says: "There are many parallels between the marketing of labels or artists and that of brands or entertainment franchises. It may feel counter-intuitive, but celebrating 30 years of Thrash Metal and promoting the *Frozen* soundtrack require many of the same skills. That said, our portfolio requires us to specialise in repertoire as well as channels."

The catalogue teams have ambitious plans for 2015 with Universal focusing on projects from Roxy Music and Simple Minds. Legacy will be working on the Jimi Hendrix, Elvis Presley and Miles Davis catalogues in addition to new music from Cassandra Wilson, Ray Davies and the Preservation Hall Jazz Band.

Pink Floyd photo by Albert Watson

THE MUSIC INDUSTRY'S GROWING USE OF DATA AND CONSUMER INSIGHT

Insight and predictive analytics have become crucial music industry tools and their value is expected to increase over the next decade and beyond.

Improved technology, processing power and digitisation has enabled record company insight teams to collect and analyse consumer data, identify patterns, and develop a better understanding of audiences. Ultimately, this provides an increased level of targeted services to better connect music fans with their favourite music.

In 2014 the data usage landscape witnessed considerable change, which underpins the importance the industry invests in the sector: Spotify acquired music intelligence platform The Echo Nest; Apple purchased music analytics service Musicmetric; music discovery app Shazam counted its 15 billionth "shazam"; Google acquired music recommendation service Songza; and Universal Music Group and Havas Group created the Global Music Data Alliance to analyse and contextualise consumption and demand data across streaming, social media, airplay and live music.

In addition, individual record companies have continued to invest in playlist collaborations such as Filtr (Sony), Digster (Universal) and playlists.net (Warner) while Spotify and Deezer have developed increasingly personalised experiences.

The use of analytics is not new. Music companies have historically used sales data, market research and feedback from press, radio and DJs to build knowledge about the latest releases.

However, as the music industry transforms to become a predominantly digital business, content can be tagged, catalogued, tracked, matched and analysed faster and in larger quantities.

Relevant data is generated by consumers' purchases of music and gig tickets, online music listening, social media activity in addition to the underlying systems data that enables the collection of these data sets – to make more informed decision-making.

Platforms such as iTunes, Spotify, Pandora and Shazam generate huge amounts of data on fans' listening habits, which can be analysed and help companies in a whole raft of ways from introducing fans to new music to testing the popularity of new artists and songs. What might have once been a one-off purchase can now be turned into an ongoing dialogue with fans.

In a culture of immediate access the advantage of real time analytics is that evaluation, feedback and response occurs as events unfold. Thus, rather than waiting for weekly sales charts to tweak advertising strategies, marketers can view online outcomes dynamically and respond accordingly.

For example, Shazam's music discovery app displays the most popular global track over the last three minutes while Spotify and Deezer offer recommendations on artists and music based on most recent listens.

Platforms are part of a larger ecosystem, which is linked through apps, mobile phones and social networks. This creates a further layer of information enabling analysts to study behaviour across multiple channels and can be used to plan a band's tour itinerary or setlist based on the strength of ticket sales in cities, sales and streaming figures and fan activity on social media.

Beth Appleton, senior vice president, global marketing, Warner Music Group, concludes: "There is so much data available to record companies today, the trick is to analyse it smartly and use it to make informed decisions quickly. It is our job to notice what is happening across multiple platforms and react accordingly."

The question is whether using such data can help predict music fans' behaviour, suggest perfect songs for individual listeners or identify the next global artist sensation. No one questions the importance of data, but most realise results and analysis is only as good as the humans making sense of the wealth of information. Gabriela Lopes, SVP Global Insight, Universal Music Group, explains, "The challenge is not obtaining data, it's about connecting the data points, drawing out the insights and telling a story."

Kimbra courtesy of WM Australia

Despite this, a "human versus machine" debate is now being fought: at the root of it is whether data is more relevant – or can even replace – the human functions of A&R and recommendation, based on the less scientific processes of gut instinct, experience and intuition.

Many suggest unforeseen surprises and inspirational creativity, which can not be captured and predicted by algorithms, will always have a role in music. An off-the-cuff celebrity endorsement or an amazing live performance at the BRITS can unexpectedly drive an artist's sales.

Tham Khai Meng, worldwide chief creative officer and chairman of Ogilvy, believes there is a need for humans and machines: "Data is the orchestra, creative is the music, you need both."

The use of data and complex tools to make sense of current and past patterns and likely future trends is now entrenched in the industry. According to The Echo Nest CEO, Jim Lucchese, it can only now become more sophisticated because he believes the industry is still at the "early stages" of what is possible.

Lucchese adds, "Understanding and anticipating moments and moods and delivering a great experience for the respective context and setting will be next."

The challenge is not obtaining data, it's about connecting the data points, drawing out the insights and telling a story.

Gabriela Lopes, SVP Global Insight, Universal Music Group

THE ECHO NEST

The Echo Nest was born a decade ago at the Massachusetts Institute of Technology Media Lab where founders Brian Whitman and Tristan Jehan worked on music intelligence.

Whitman had been investigating how different cultural influences and trends fed into peoples' song preferences. Jehan had programmed computers to understand the role of instruments, vocals, pitch and tempo in music.

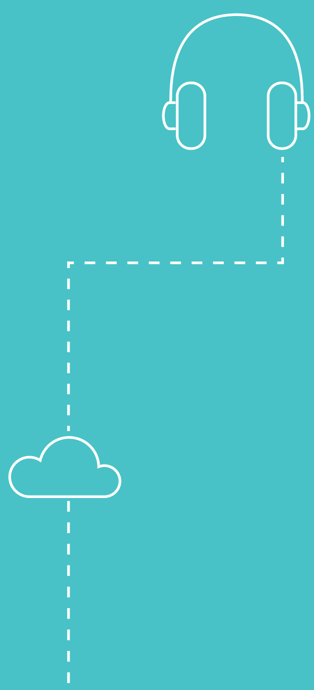
Combining their research the pair were able to create The Echo Nest, which utilises cultural insight and machine learning to build music and audience knowledge tools.

From its base in Boston, The Echo Nest built an impressive client roster – it included iHeartradio, MOG, MTV, Rdio, Sirius XM and Twitter – and helped these companies provide more targeted and personalised music experiences. "The concept of understanding your customer base and the content you are delivering is not foreign. That is what we are about," says The Echo Nest CEO Jim Lucchese. "We are about applying a lot of technology to try and understand the audience that you want to deliver a great experience to."

The company's profile rose sharply in March 2014 when Spotify, one of The Echo Nest's erstwhile customers, acquired it. At the time Spotify founder and CEO Daniel Ek described the deal as a move to hand The Echo Nest the keys to the Swedish company's data so it can "figure out which data matters and which doesn't."

Lucchese agrees and adds that the partnership gives The Echo Nest the ability to delve much deeper into the streaming platform's wealth of information and learn more from it much more quickly. "There is a new level of visibility. A Spotify user is telling you a lot about what they listen to, when they listen and what they share; expressing their preferences in ways that, if you are smart, you can do a much better job in anticipating a fan's needs and delivering them a great listening experience," he says. "We are putting tools in the hands of Spotify's curation team to help them do an even better job editing playlists for a global audience."

However, Lucchese concedes we are still at an "early stage" of using the mass of data at its disposal to discover more about consumer behaviour and predicts biometric information will be the next step in audience understanding. "We could do an even better job of using the information to anticipate what fans want," he says. "Right now it is not more data we need, but how to improve how we use it."



TRENDSPOTTING WITH DATA
Analysis by Shazam

In recent years Shazam data has been able to provide an indicator of future musical success and a driver for radio airplay, downloads and streams. Often, Shazam's data can spot trends very early, mainly because of its large user base; the service now has over 100 million monthly active users Shazaming one billion times every six weeks.

A great example is Clean Bandit's Rather Be. Shazam had indications the song had strong hit potential from the record's first play. On the basis of one airplay on BBC Radio 1, Rather Be became the 21st most Shazamed record that day in the UK. Iain Watt, Clean Bandit's manager, realised the potential immediately. "After a year of below the radar releases that built a core fan base for Clean Bandit, we thought we had a crossover track with Rather Be. This was confirmed when off the back of minimal radio play we started to see the instant audience reaction via Shazam."
After Rather Be was added to the BBC Radio 1 playlist the song scored 127,000 unique Shazams, breaking the UK record for most Shazams in a week. The song gradually went on to international acclaim and ended 2014 as the most Shazamed track globally with over 13 million Shazams.

Mark Ronson and Bruno Mars' Uptown Funk was another hugely reactive track. At the time of release it was the fastest growing track of the previous five months with five million Shazams in just 86 days. As of March 2015 the song has been Shazamed 6.1 million times, making it the 62nd most Shazamed song of all time.

Drake is another act who has seen success in Shazam's charts. In the week his album, If You're Reading This It's Too Late, was released he rose by an unprecedented 11 places in Shazam's Worldwide Chart. His success was mirrored by Nicki Minaj who climbed four places in Shazam's Worldwide Chart the week her album The Pinkprint was released in December 2014. These examples illustrate how fast some acts can react on Shazam. The service can identify certain hot acts months before their commercial breakthrough by gauging user's reaction to mix-tapes, providing unique and potentially powerful data providing insight into users' listening habits and preferences.

MOST SHAZAMED SONGS
(in the year to March 2015)

Artist	Album
Lilly Wood & The Prick & Robin Schulz	Prayer In C (Robin Schulz Radio Edit)
Clean Bandit Feat. Jess Glynne	Rather Be
Meghan Trainor	All About That Bass
Hozier	Take Me To Church
Nico & Vinz	Am I Wrong
Magic!	Rude
John Legend	All Of Me
Milky Chance	Stolen Dance
Kiesza	Hideaway
Sia	Chandelier
Ed Sheeran	Thinking Out Loud

MOST SHAZAMED SONGS OF ALL TIME (as of March 2015)

1. **Wake Me Up**
   Avicii
2. **Blurred Lines**
   Robin Thicke Feat. T.I. & Pharrell
3. **Somebody That I Used To Know**
   Gotye Feat. Kimbra
4. **Let Her Go**
   Passenger
5. **Rather Be**
   Clean Bandit Feat. Jess Glynne
6. **Thrift Shop**
   Macklemore & Ryan Lewis Feat. Wanz
7. **Can't Hold Us**
   Macklemore & Ryan Lewis Feat. Ray Dalton
8. **Get Lucky**
   Daft Punk Feat. Pharrell Williams
9. **Counting Stars**
   OneRepublic
10. **Just Give Me A Reason**
    P!nk Feat. Nate Ruess

NEW IFPI DATA SHOWS ARTISTS PAYMENTS AS SHARE OF REVENUES ARE UP

Streaming services present a new payment model compared to downloads and CDs, with artists paid over a continuous period and receiving an accumulated sum of multiple per-stream payments. Successful artists will be assured of a steady income over time, and as streaming services grow their consumer base, the overall revenues increase. Glen Barros, president and CEO of Concord Music in the US, says more clarity is needed in explaining the revenue benefits of streaming. "I believe that one of our problems is that we're trying to evaluate a new business model through an old world mentality. Rather than worry about how many streams it takes to earn a dollar, we should be focused on converting music buyers into music subscribers. If we could get even half of the people that buy music every year to pay for a subscription, it's simple math to see that it will be a healthy business."

The rise of streaming services has also prompted wider discussion around the issue of artists' royalty payments in the digital environment. In order to better inform this discussion, IFPI conducted research in 2014 to obtain an accurate picture of how royalty payments have changed as the market has shifted from physical sales to digital channels. Industry data compiled by IFPI from three major companies, covering local sales for locally signed artists in 18 major markets outside Japan and the US in the five year period to 2014 shows that while sales revenue fell 17 per cent, total artist payments – in the form of royalties and unrecouped advances – declined much less in real terms (down 6 per cent) and increased significantly as a share of sales revenue, by 13 per cent.

Over the five year period, the data shows that total payments by record companies to local artists totalled more than $1.5 billion across the 18 markets. Significantly, the market with the most positive trend in artist remuneration has been Sweden, where streaming from subscription services dominates, accounting for 68 per cent of total industry revenues. In Sweden, payments to artists over the five year period rose 111 per cent against a 47 per cent increase of corresponding sales revenue. Furthermore, the IFPI data shows that in the majority of markets where subscription services account for more than 30 per cent of revenues, artists have benefited from the growing sales and are receiving more money and a larger share of the revenues.

Overall the results of the IFPI data collection process suggests that, across a substantial sample of markets, remuneration to local artists as a share of sales revenues have seen a significantly more positive evolution than the trend in overall sales income. It also suggests that, in particular, paid streaming services have had a positive impact on overall payments to artists.

If we could get even half of the people that buy music every year to pay for a subscription, it's simple math to see that it would be a healthy business.

Glen Barros, president and CEO, Concord Music

ARTIST PAYMENTS 2009–2014

-17%
record company sales revenue

-6%
artist payments

+13%
artist payments as a share of sales revenue

LIFTING THE LID ON SPOTIFY'S DISCOVERY, CONSUMPTION AND AUDIENCE

Means to a Discovery End

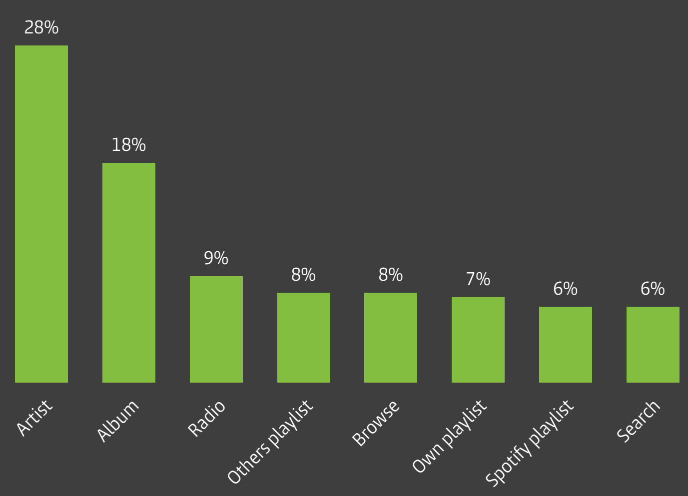
- By Samantha Mandel-Dallal, Kenny Ning, Paulus Yezbek and Will Page at Spotify

Discovery is a relatively new metric on which Spotify has provided analysis; rather than focus solely on the volume of streams over time, it looks at where the first stream for each unique user came from to show how the song was 'discovered'.

In reviewing how much of the consumption on Spotify is 'first listen' discovery, Spotify analysed all streams for 2014, and established that just over one in ten streams is a first listen 'discovery'.

This rate underlines the importance of streaming for exploring new music. The chart below looks at where those discoveries came from within the Spotify features. The lean forward method of artist and album pages have the highest percentage of all discovery streams with a combined total of almost 50 per cent.

WHERE DISCOVERIES ARE BEING FOUND ON SPOTIFY, 2014



MEDIAN RANK AS A MEASURE OF ALBUM CONSUMPTION

A median rank can offer an alternative measure of album consumption – calculating the popularity of all the tracks across an album, rather than the transactional data used in an ownership model. To do this, Spotify takes an album, gets the median number of streams for all the tracks featured on that album and then ranks by the median track.

Under this model, in 2014 Ed Sheeran and Lorde rose towards the top of both charts, exhibiting 'all-round' success: big hits and strong album consumption. Releases by Artic Monkeys and Bruno Mars fared better on median rank than stream rank due to listener preference for whole album consumption.

Artist	Album	Stream Rank 2014	Median Rank 2014
Ed Sheeran	X	1	1
Lorde	Pure Heroine	4	2
Arctic Monkeys	AM	14	3
Bruno Mars	Unorthodox Jukebox	19	4
Drake	Nothing Was The Same	9	5
Sam Smith	In The Lonely Hour	6	6
Ed Sheeran	+	21	7
Calvin Harris	18 Months	18	8
Pharrell Williams	G I R L	16	9
Bruno Mars	Doo-Wops & Hooligans	54	10

ANALYSING AUDIENCES BY MEAN, MEDIAN AND MODE

In analysing its audience data, Spotify also looked at its users by age in five major markets across mean (average), median (midpoint) and mode (most commonly occuring) models.

Notable findings included:

+ Germany is the youngest territory across all metrics (with strikingly low age – 18 – under 'mode')
+ Sweden has the oldest users (ranging from 24 to 35 across the three metrics), possibly a consequence of its audience of early adopters from launch time staying with the service as they got older.

	Mean age	Median age	Mode age
Germany	28	24	18
USA	28	25	21
UK	31	27	24
Sweden	35	32	24
Netherlands	34	31	21

Daft Punk photo by David Black

TOMORROW'S WORLD

Record companies work with a range of business partners to harness the latest technology developments to bring music to consumers. They also look ahead to see how innovations could shape the marketing promotion and distribution of music.

Rob Wiesenthal, COO/Corporate, Warner Music Group, says nurturing digital innovations is a crucial element of record companies' strategies. "We're spending a lot of time growing a digital nursery of relationships with music start-ups, which are potentially influential and leading music services. We must proactively nurture these services rather than just passively wait for them to emerge and approach us." In 2014, Warner partnered with Interlude Music, a company that creates interactive video content, signed a deal with Shazam to gain access to its content and became a founding partner of short video windowing platform Vessel.

One growing area of technology development is immersive virtual reality technology. A leader in this field is Oculus VR, which was acquired by Facebook for US$2 billion in 2014. Universal Music has worked with Oculus and handset manufacturer Samsung to produce virtual reality experiences featuring its roster of artists. Users of the Oculus Rift headset can virtually meet The Who when they enter a fairground-themed game, which allows them to explore different rooms, listen to the band's music and watch various iconic scenes that relate to the band's history.

The label has also worked with Google's Cardboard virtual reality goggles to create an experience featuring Sir Paul McCartney. Users can virtually stand on stage with McCartney at a performance in Candlestick Park, San Francisco, captured in a 360-degree recording with stereoscopic 3D and ambisonic audio, while he performs Live and Let Die.

Deborah Hyacinth, vice president, international digital marketing, Universal Music Group, says: "We think immersive virtual reality will be as transforming as when video first arrived or when YouTube launched. We've gone from an MTV world to a YouTube world, but the format hasn't really changed, while the internet is designed to do so much more and let people interact and even participate in the music video. VR is truly native to the internet. I think that before long we will see record companies producing traditional videos, lyric videos and immersive virtual reality videos as standard."

Another area record companies are looking at is wearable technology. As people start to use items such as smart watches, companies and their partners are experimenting with audio recognition and working out how they can service devices with less memory than phones that are often used for other specific purposes such as health and fitness.

We're spending a lot of time growing a digital nursery of relationships with music start-ups, which are potentially influential and leading music services. We must proactively nurture these services rather than just passively wait for them to emerge and approach us.

Rob Wiesenthal, COO/Corporate, Warner Music Group

PEOPLES' MUSIC HABITS ARE EVOLVING

New international research from Ipsos shines a light on the habits of adults aged 16–64 across 13 countries when it comes to accessing and buying music online. Those asked in each country were based on a representative sample of their online population. This report focuses on consumers' use of licensed digital music formats.

KEY INSIGHTS

Among those surveyed:

70%
say music is important to them

69%
access licensed digital music services

66%
use some form of licensed streaming service (music or video)

50%
listen to music on a smartphone*

S. KOREA and **SWEDEN**
lead the way in paid music streaming subscriptions

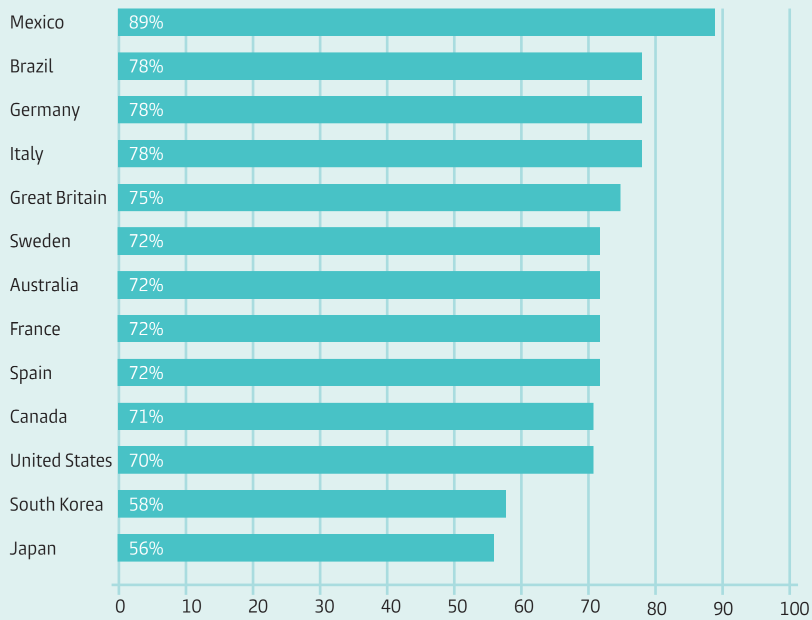
MUSIC IS HUGELY POPULAR

Music remains important to the vast majority of those asked. More than two-thirds (70%) declared that music was important to them. This is despite increasing competition in the digital market from other forms of entertainment from games to television shows.

The pattern is broadly consistent in the markets surveyed, although music appears less important to those in Asian countries such as Japan and South Korea, despite those markets having a similar pattern of music purchasing (MP3 downloads or CDs/ vinyl) to the global average.

Figure 1: **IMPORTANCE OF MUSIC (AGREE STRONGLY/AGREE A LITTLE)**

Q. Please indicate how much you agree or disagree with each of the following statements – music is important to me



Base: Each country c. 1,000, apart from Mexico, Sweden and South Korea (c. 500 each country)

LICENSED DIGITAL CONSUMPTION IS HIGH

People are highly engaged with music through licensed digital services. Ipsos found that in the last six months some 69 per cent had used a licensed download, music or video streaming service.

THERE ARE SIGNS PEOPLE ARE HAPPY TO MOVE TO ACCESS MODELS

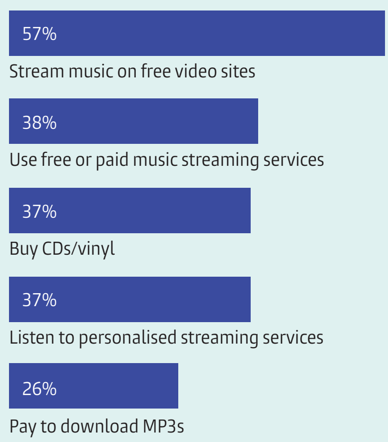
Amongst those surveyed, many consumers have embraced new digital music services based on access (such as the streaming model) rather than ownership. Two in three respondents (66%) have engaged in some form of licensed streaming in the last six months, whether that is using a music, music video or personalised streaming service. Some 38 per cent of those asked strongly agreed or agreed a little that they are happy to access music online, rather than own a CD or digital file.

The most prevalent method of accessing music online is through advertising-supported free video streaming sites, such as Vevo and YouTube, with 57 per cent using such sites for music or music videos.

Almost two in five (38%) use either free or paid music streaming services such as Deezer or Spotify (free music streaming 35%, paid music streaming 16%). A similar proportion use personalised streaming services (37%), such as Last.fm or Pandora. Both of these online access methods are on a par with the proportion of those surveyed (37%) who buy music in physical formats.

Figure 2: **LICENSED SOURCES OF MUSIC ACCESSED IN THE PAST 6 MONTHS**

Q. When, if at all, did you personally last do each of the following?



Base – All respondents (11,966)

MUSIC LISTENING HABITS ARE CHANGING

To understand the changing nature of an individual's digital music consumption Ipsos asked respondents to compare the services they use nowadays with how much they used those same services 12 months ago. By analysing individuals' patterns of music access or acquisition compared to a year ago we can understand true changes in personal behaviour, which serves to identify which services are gaining traction in the evolving music landscape.

Consumers are adopting new forms of music consumption. With an increase of +15 percentage points free video streaming sites have seen the largest net change in usage amongst those surveyed.

Free music streaming (+10 percentage points) is growing more strongly than use of paid music streaming subscriptions (+4 percentage points).

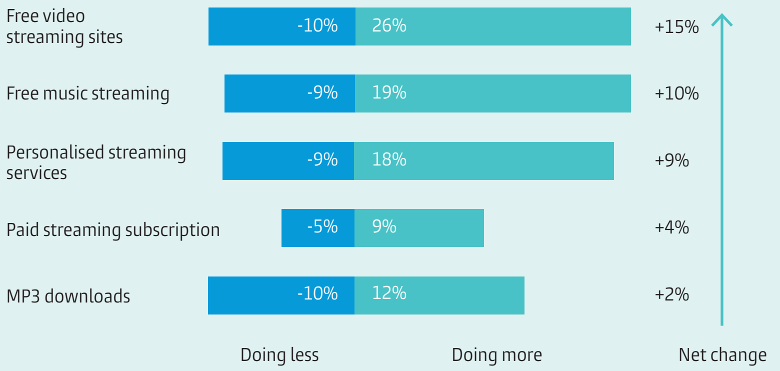
Personalised streaming services, such as Last.fm and Pandora, have also seen strong growth (+9 percentage points), while download services have seen a more modest 2 percentage point increase.

The younger age group of 16–24 year olds are the driving force behind the growth in free music streaming.

Despite the move to streaming, music downloading is still popular, with more than a quarter of those surveyed (26%) downloading music from a licensed service in the last six months.

Figure 3: **DIGITAL MOMENTUM – CHANGE OF INDIVIDUALS' USE OF SERVICES COMPARED TO 12 MONTHS AGO**

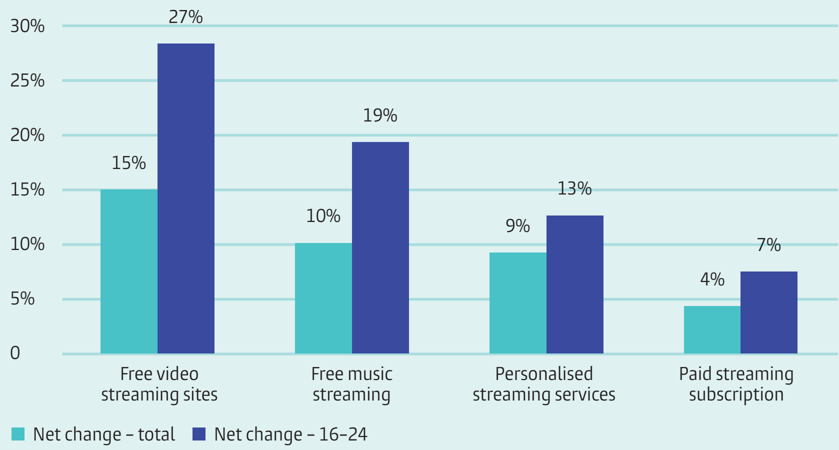
Q. How does the amount you do of each of the following nowadays compare to 12 months ago?



Base: All respondents (11,966)

Figure 4: **CHANGE IN INDIVIDUALS' USE OF SERVICES COMPARED TO 12 MONTHS AGO** (net change – % doing more minus % doing less)

Q. How does the amount you do of each of the following nowadays compare to 12 months ago?



Base: All respondents 16–64 (11,966), 16–24 (2,016)

VIDEO STREAMING SITES GENERATE LARGE USER NUMBERS

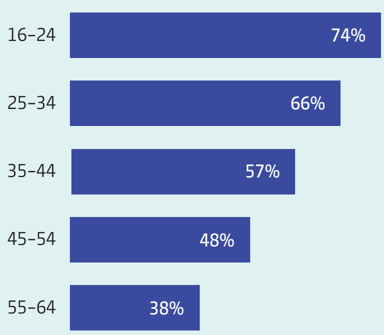
Video streaming sites play a big role in music consumption. More than half of respondents (57%) had used a free video streaming site, such as Vevo or YouTube, to watch or listen to music videos in the last six months. Some three quarters of 16–24 year olds (74%) had used a free video streaming site for this purpose in the same period.

Almost half of users (49%) say a primary reason they use video streaming sites to watch or listen to music videos is because they are free. More than a quarter (27%) cite the ability to watch or listen to music videos without needing to purchase.

The data suggests that people may use free video streaming sites as a source of music consumption, rather than music discovery. In the past six months only about a quarter of respondents have used these services as a method for discovering artists, for example.

Figure 5: **GLOBAL FREE VIDEO STREAMING SITE USAGE — BY AGE**

Q. When, if at all, did you personally last do each of the following? (% using in past six months)



Base: All respondents (11,966), 16–24 (2,016), 25–34 (2,713), 35–44 (2,645), 45–54 (2,368), 55–64 (2,224)

LARGE NUMBERS CONSUME MUSIC ON MOBILE DEVICES

Half of the people Ipsos asked (50%) have used a smartphone to listen to music (from any source, licensed or unlicensed) in the last six months. Listening to music on a smartphone is most popular with the 16–24 year old age group, with the propensity to use a smartphone to listen to music declining with age.

Ipsos' research suggests that there may be a cap on mobile music consumption because of the data plans people are signed up to on their smartphone. Almost half (46%) are signed up to data plans that involve a usage cap, which could be limiting the amount of music they can download or stream on the move.

While mobile consumption of music is popular, many (63%) still use their computers to manage the music on their phone. In comparison, around a third (35%) use their mobile data plan to manage their music.

SWEDEN AND SOUTH KOREA LEAD THE WAY IN MUSIC STREAMING

Sweden is one of the most advanced music streaming markets in the world. Almost two-thirds of Swedes (65%) used a free or paid music streaming service (such as Spotify and WiMP/TIDAL) in the last six months, while just 10 per cent downloaded music from a licensed online service. More than a third of Swedish respondents (34%) said music streaming was their preferred method of music consumption, compared to just 10 per cent of all countries asked.

Those consumers in Sweden who pay for music subscription services show strong satisfaction, with 84 per cent rating their services as excellent, very good or fairly good.

South Korea also has a highly developed music streaming market. More than half of respondents in South Korea (58%) had used a free or paid music streaming service in the past six months compared to 38 per cent at total level. More than two in five South Koreans (42%) had used a paid music subscription service, the highest proportion amongst all countries surveyed.

South Korea, unlike Sweden, shows that music streaming can grow in markets where downloads are still very popular. In South Korea, 46 per cent choose downloads as their preferred method of listening to music. This compares to just 7 per cent of Swedes saying downloading is their favourite form of music consumption.

TECHNICAL SPECIFICATION

On behalf of IFPI, Ipsos conducted research amongst adults aged 16–64 asking about their music listening habits, how they obtain the music they listen to and the reasons for using the services they do. The research was conducted online in 13 countries, interviewing nearly 11,966 people over January and February 2015 with quotas on age, gender and region matching the online population of each country.

Data was weighted to the online population of each country, and then weighted at a total level to take into account the size of each market.

Fieldwork took place between January 20th through to 13th February 2015.

FULL COUNTRY LIST

Country bases were as follows – Australia (1,077), Brazil (1,004), Canada (999), France (1,003), Germany (1,092), Great Britain (1,102), Italy (1,101), Japan (1,002), Mexico (503), South Korea (502), Spain (1,078), Sweden (501), United States (1,002).

FOOTNOTES

Page 46
*Listen to music on a smartphone can be from any source, licensed or unlicensed

Licensed digital music services – Music streaming, MP3 downloads, personalised streaming services or free video streaming sites

Figures 2–3
Paid music streaming subscriptions – services such as Spotify, Deezer etc.

MP3 downloads – services such as iTunes, Amazon etc.

Free music streaming – services such as Spotify, Deezer etc.

Personalised streaming services – Labelled in the Ipsos survey as internet radio – services such as Pandora, Last.fm etc.

Physical purchases – formats such as CDs, vinyl etc.

Free video streaming sites – services such as YouTube, Vevo etc.

Figures 3–4
People were asked to compare their usage of services they currently use compared to 12 months ago. They could either state much more, a little more through to a little less or much less (with the option to state 'the same' or 'don't know').

PROFILES OF KEY SERVICES 2014

Music services: a world of consumer choice and diversity

Spotify has seen its paid subscription numbers steadily increase, hitting 15 million from 58 countries in January 2015. One of the biggest drivers of this growth was the launch of the free service on mobile devices at the end of 2013. The launch of Spotify's free tier on smartphones was significant because it immediately gave the company access to the huge market that uses mobiles as their primary tool to access the internet.

Ken Parks, chief content officer and managing director, USA, believes this marked an "inflection point" for the company. He also points to the landmark change as streaming data became a component of the UK singles charts in 2015, and is also now used to compile the *Billboard* charts. "The fact that the official indices of success reflect streaming means this is clearly part of the mainstream of music," says Parks. "Spotify has established streaming as the future of the music business and today it is a mainstream way for people to consume music."

In addition to expanding Spotify's total user base of over 60 million, Parks believes its free mobile platform has also meant the streaming service is helping to re-calibrate the impact of piracy by offering those hooked on torrent sites a viable no-cost alternative. "I think we are now at a point where the model has been proved and Spotify has shown its freemium model has worked to bring millions of people who used to steal music into the legitimate fold."

Amazon occupies a unique position because it is the only international service that delivers music on all formats, from streaming to vinyl. Amazon launched Prime Music in the US in 2014, adding it to its overall music portfolio of downloads, CD and vinyl sales. Prime Music is bundled within the company's already popular Prime membership that costs US$99 per year and offers other benefits including access to its streaming video service, Prime Instant Video. Despite the scale of physical retailing in the US continuing to diminish, Amazon reports it has bucked the market trend with increasing CD sales.

Steve Boom, vice president, digital music, Amazon, says: "We're becoming an increasingly important part of the launch plan for new releases because we are the only platform that lets artists and record labels reach fans on the full range of music formats."

Amazon says Prime is aimed at more casual music users than other streaming services in the US, with fewer tracks available but at a lower price point. Boom says: "The industry is realising that it needs to segment between different consumers, music enthusiasts and casual listeners, and better monetise casual listeners." The company's ambition is to launch Prime Music internationally, including in major European markets and Japan. Boom says: "We've seen a huge growth of active users of Prime Music in the US since launching, and taking our service abroad for more customers and countries is a key priority."

Deezer has widened its offerings to consumers and is following a strategy of targeting specific segments of the streaming market. In October 2014, Deezer acquired Stitcher, a US service that aggregates talk radio programming and podcasts from 20,000 partners with a plan to target listeners who want a service incorporating news and entertainment.

There's a huge opportunity to bring new listeners to the category by providing personalised lean back listening experiences. We'll see more innovation and improved music discovery as streaming becomes the primary method of consumption within the next five years.

Hans Holger Albrecht, CEO, Deezer

Deezer also launched the US$19.99 high quality audio service Deezer Elite in partnership with Sonos and in January 2015 acquired US streaming service Muve, which had targeted prepaid mobile phone users and had a customer base of more than two million. It will offer Muve users a free trial of the Deezer service and then launch a US$6 monthly plan.

Deezer believes the streaming market is still in its infancy. Entry of new players into the subscription market such as Apple and YouTube confirms that streaming is the future of music consumption for the next ten years or so, CEO Hans Holger Albrecht says: "There's a huge opportunity to bring new listeners to the category by providing personalised lean back listening experiences. We'll see more innovation and improved music discovery as streaming becomes the primary method of consumption within the next five years."

YouTube launched the beta of its much anticipated music subscription service Music Key in seven countries (Ireland, Italy, Finland, Portugal, Spain, UK and the US). **Music Key** is the paid tier of YouTube's music offerings and launched in beta mode in November 2014, after reaching deals with the three majors and "hundreds" of indie labels.

Music Key beta will leverage YouTube's massive potential – the video and music platform now operates in 75 countries, including new territories Bulgaria, Latvia, Slovenia and Thailand – by allowing subscribers paying US$9.99 per month to choose music videos, playlists and songs for offline and background playback all free of ads.

Christophe Muller, YouTube's Global Director of Music Partnerships, says "YouTube Music Key beta is one way we're responding to our fans' requests for more features around the videos they love, and our partners' requests for more ways to drive incremental revenue around YouTube."

With one billion unique visitors watching hundreds of millions of hours of video each day on YouTube, there is huge potential for the new paid tier. Muller adds, "We want to make sure we optimise the service and get as many people as possible using it."

Google Play Music, which integrates download sales and streaming in one platform, expanded to cover 58 countries in 2014 and moved for the first time into Latin America.

Internationally, the download store has seen increasing sales against the trend in the sector. Google Play is the dominant source of download sales on the Android platform, which has over one billion users worldwide.

While Google is known for its algorithms, Google Play Music also stresses the importance of human curation. In 2014 the company acquired Songza and integrated some of the service's features allowing Google Play subscribers to access editorially curated playlists.

Zahavah Levine, vice president, global music partnerships at Google Play says the importance of curation increases when people are accessing music on mobile devices. "When the screen is smaller and browsing can be slightly less convenient, and feature placements and expert-curated playlists become increasingly important."

Google Play is focused on trying to reach a mass market. Levine says "We've had a great year of premium subscription growth and growth in the music store. Now we have to supercharge that growth and reach the broader audience of music fans who may not be so tech savvy, but who are still in the market for a simple, convenient music service."

Google Play expects to see continued growth over the course of 2015 and beyond. "We enjoyed strong growth in 2014 and don't anticipate any change in our growth trajectory. We think there is room for growth across both our download and streaming services in years to come."

MusicQubed powers music services that target the casual music fan who wants to listen to the latest songs without committing to a full priced subscription.

Their latest offering, MTV Trax, launched in the UK in 2014 and plans to roll out internationally throughout 2015.

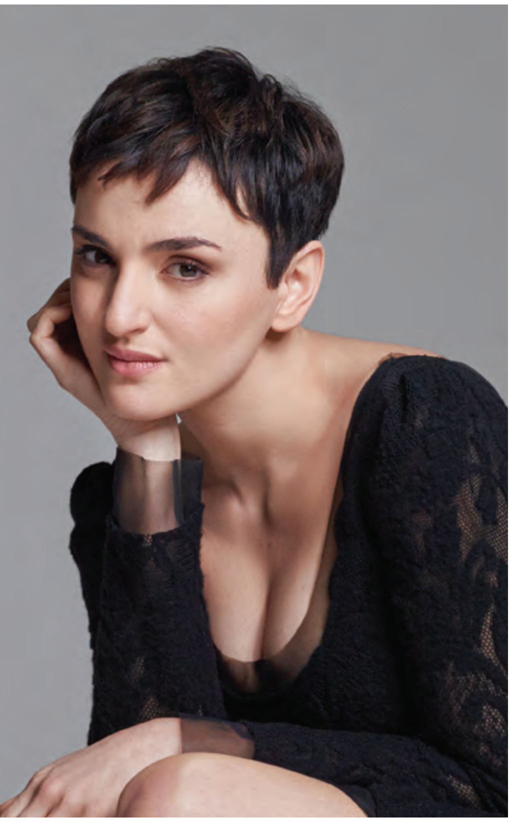
MusicQubed apps generally start with a free trial period and will lead to the choice of a weekly subscription of £1 or their PLAY AS YOU GO micro payment system which will offer a range of on demand, one-off access payments such as week passes. With the aim of giving music as rewards rather than free, PLAY AS YOU GO will integrate with prepaid mobile consumers, a vast segment that MNOs have yet to effectively target with music services.

Content is automatically downloaded for offline playback on mobile or tablet and the service has a professional curation team which picks and updates the songs every day.

Katy Perry photo by Cass Bird

We target people who want to listen to popular music whenever and wherever they choose. Flexibility is key and so a convenient and simple service that you can use and pay for as you go holds mass appeal.

Chris Gorman, Chief Executive, MusicQubed



Arisa photo by Emilio Tini

We've had a great year of premium subscription growth and growth in the music store. Now we have to supercharge that growth and reach the broader audience of music fans who may not be so tech savvy, but who are still in the market for a simple, convenient music service.

Zahavah Levine, vice president, global music partnerships, Google Play

Chris Gorman, chief executive of Music Qubed, which powers MTV Trax as well as O2 Tracks and Vodafone Music, says: "We target people who want to listen to popular music whenever and wherever they choose. Flexibility is key and so a convenient and simple service that you can use and pay for as you go holds mass appeal. This casual user market has largely been left behind by the general direction of the industry over the last few years."

Gorman says that users have substantially increased their music spend with one in three buyers clicking through to purchase from iTunes.

Pono, founded by Neil Young and his team, launched its online store in early 2015, with a high resolution a la carte music player and download store that promises to deliver studio level quality sound.

The PonoPlayer, the hardware that plays PonoMusic, is priced at a $399. Individual tracks are available for between US$1.99 and US$2.99 while the cheapest albums, hover around the US$15 mark. However, that can rise to as much as US$43.29 for a 42 track super deluxe version of The Who's classic *Quadrophenia*.

Randy Leasure, vice president of business development and content marketing at PonoMusic is confident fans will pay more for top sound quality. "People don't mind paying more for quality knowing they are getting something that really sounds amazing," says Leasure. "It has been Neil Young's vision to bring back high resolution experiences for people because all these bands go into the studio to create an album and it ends up being listened to on something that really compromises quality. If you're a painter and a bunch of Xerox's of your paintings get put up in an art gallery then you would be frustrated and music artists feel the same thing."

Project Panther Bidco is now the owner of global subscription streaming platform **TIDAL** following the group's surprise US$56m bid for the Swedish technology company Aspiro in January 2015.

The deal, struck in March, saw Aspiro delist from Nasdaq Stockholm and new owners streamline the music and video experience: both TIDAL, which offers Hi Fi sound quality, HD music videos and curated editorial, and Aspiro's WiMP service, which had always operated on a premium principle with users focused on audio quality, were united under the TIDAL brand name.

Available across iOS and Android devices, TIDAL now offers high fidelity lossless sound quality to consumers in 31 countries including the US, Canada, the UK, Ireland, Finland, Italy and South Africa. TIDAL is also expected to be launched in half a dozen other territories, including Hong Kong and Germany, before the end of 2015.

Peter Tonstad, Aspiro's chief commercial officer, says new editorial is added daily from a seasoned staff of music experts. He explains: "We saw that the premium subscription market was getting crowded and we wanted to do something different. We felt there was scope to persuade consumers to pay more than the standard subscription fee for a service that offered additional value to them."

Napster/Rhapsody does not have a permanent free tier, but offers a US$10 or equivalent monthly fee in most of the markets it has a presence in. The company operates in the US as Rhapsody International and elsewhere under the brand of Napster, the digital service it acquired in 2011.

Ethan Rudin, CFO and head of global business development, Rhapsody International/Napster, says the company has over 2.5 million paying subscribers and has paid more than US$750 million to artists and labels.

Napster and Rhapsody have partnered with telcos to reach broader audiences worldwide, signing deals with OTE, SFR, Telefonica, T-Mobile and WIND among others. Rudin says: "Carrier partnerships are a fabulous way to enter new geographies, offering a low cost, high return way of securing subscribers quickly."The company points to Brazil, France and Germany as some of its fastest growing markets. It believes a combination of better technology infrastructure, higher smartphone penetration, cheaper device prices with more space to store tracks for offline users and better car integration have helped grow the market.

Napster has signed deals with Audi and BMW in Europe and Ford in the US to deliver better in-car streaming integration. The company believes a car version of its service, designed in partnership with auto manufacturers, is a smart way of servicing the driver than launching a fully tethered service.

Shazam, the music identification and discovery mobile app that recognises music tracks played over PA systems and speakers in bars and clubs, is a prime example of an innovative technology company using music to develop a valuable and successful international business.

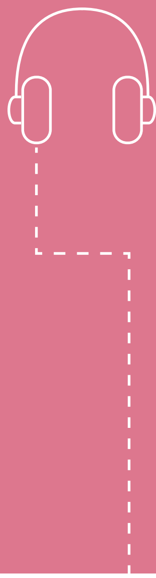
HIGH DEFINITION SERVICES

Streaming companies have been working to better segment their customer bases and deliver more bespoke services tailored to users' needs. This has been particularly evident from new offerings aimed at consumers who want superior audio quality music.

Leading players in the field include Deezer Elite, PonoMusic, Qobuz and Aspiro's TIDAL. Deezer Elite has been launched in partnership with Sonos in the US and is available to consumers for US$19.99, ten dollars more than the Deezer's standard subscription rate. PonoMusic has a dedicated PonoPlayer device and a download store that promises studio level quality sound. Qobuz, a French-owned company which also operates in Germany, the Netherlands and the UK and which partners with classical music magazine Gramophone to offer high resolution playlists. TIDAL has partnered with Sonos and Denon in Canada, the US and six European countries for US$19.99 or €19.99 per month.

Peter Tonstad, Aspiro's chief commercial officer, says consumers are ready to pay more for high quality audio. "There is scope to persuade consumers to pay more than the standard subscription fee for a service that offers additional value to them."

John Rees, vice president, digital strategy & business development, Warner Music Group, says: "The traditional view was that the audiophile digital music market would be very niche, but improving hardware in the form of home entertainment systems and headphones means that it has more scope to grow than many thought. Artists love these types of services as it enables people to hear their music as they intended it to be heard."



Shazam saw its active users hit the 100 million mark in 2014, a 34 per cent increase year-on-year. The app has now been downloaded onto more than 500 million mobile devices and identified more than 15 billion songs.

Shazam has evolved from a discovery tool for identifying an unknown song or artist playing in a bar to a gateway for people to discover a lot more about artists and their music. As part of this shift, its app partnered with four more streaming partners last year and now works with six including Beats Music, Deezer, Rdio and Spotify and added a range of new features, which means users can access lyrics to a song, biographies, music videos and a news feed. Music can also be purchased via Shazam, through platforms such as Amazon and iTunes, with the app now claiming to sell 8 per cent of the world's digital music.

The new functionality introduced in 2014 also allows users to sign into Rdio and Spotify and play a complete song within Shazam, find out what is trending on the service and play a complete playlist. Peter Szabo, head of music and US ad sales at Shazam, says this was a crucial step: "It was important for us to integrate new partners and features. That is what makes Shazam a lot more valuable; not just identifying a song, but having the opportunity to do something with it."

Beyond the US, Shazam's biggest markets are the UK, France, Germany, Italy and Australia, with core users of the app typically aged 18–34. Saturday is the peak Shazam tag day in the US, UK and six of the other top 10 countries, which make up 73 per cent of tags according to Sony Music research in July 2014.

Shazam's potential audience covers the whole smartphone population. The company has been adding customers either side of that demographic by expanding their classical and jazz catalogues and targeting Asia-Pacific countries and India to expand its reach into these music markets.

Avicii courtesy of Universal Music

David Guetta courtesy of Warner Music

MUSIC AND THE WIDER ECONOMY

Recorded music is a driver of economic activity, both in the broader music industry and in the wider digital economy. Music is at the heart of social media and digital platforms, helping drive interest in sites such as Facebook, Instagram, Twitter and MySpace. It also helps generate billions of dollars of revenues in consumer hardware sales, technology and tourism.

THE RIPPLE EFFECT OF INVESTMENT IN ARTISTS

Within the music sector, the investment by record companies is a seed from which grows a variety of revenue streams. Data collected from IFPI's member record companies reveals that investment in A&R and marketing over the five years to 2014 is estimated to have totalled more than US$20 billion, with US$4.3 billion invested globally in 2014 alone. The industry invests 15.6 per cent of its revenues in A&R alone, greater than the 14.4 per cent of revenues than the pharmaceutical industry invests in R&D. Max Lousada, chairman and CEO of Warner Music UK, sees this investment by labels as a catalyst for a wide range of economic activity. "The ripple effect of the A&R spend is new bands needing new artwork, producers, accountants, lawyers and touring. They all get paid from us."

A UK study from October 2014 estimated that music accounted for an additional £11billion in sales of technology products between 2008 and 2012 – nearly three times the value of the recorded music market during the same period (BPI). The report, *Relationship Between Music Content and Technological Markets*, attributed sales to music multiplier effect products with clear music-related functionality such as MP3 players and integrated audio systems. It also included £8.4 billion sales of smartphones and £2.5 billion sales of tablets.

The ripple effect of the A&R spend is new bands needing new artwork, producers, accountants, lawyers and touring. They all get paid from us.

Max Lousada, chairman and CEO of Warner Music UK

+US$20BN

record companies' investment in A&R and marketing, 2009–2013

+US$3BN

value of music tourism in the UK

9 IN 10

of YouTube's most watched videos are music related

CDN $700M

to

CDN $5BN

potential increase in earnings to Toronto from music

MUSIC HELPS DRIVE SOCIAL MEDIA

Use of social media platforms is partly driven by music, with users regularly swapping recommendations about bands or posting videos. Twitter says that 50 per cent of its users follow at least one musician. Clear evidence of social media's reliance on music and musicians comes in Twitter's most followed people chart, topped by Katy Perry with more than 63 million followers. Another six artists – Justin Bieber, Taylor Swift, Lady Gaga, Britney Spears, Justin Timberlake and Rihanna – are placed within the site's top ten. The platform had a market capitalisation of almost US$30 billion in February 2014.

Music similarly dominates other social media channels: nine of the top ten most watched videos of all time on YouTube are music related. The most watched video is Psy's *Gangnam Style* with more than two billion views to date. On Facebook, David Guetta has nearly 60 million likes on his page. Music also drives substantial revenues from branding partnerships through which artists promote brands from consumer goods, drinks and clothes.

MUSIC AND ECONOMIC GROWTH

The role of music in driving tourism – a global market valued at more than US$1 trillion – is increasingly recognised by governments and tourist boards. A 2013 study by UK Music/VisitBritain, *Wish You Were Here*, estimated that music tourism generated £2.2bn (US$3.6bn) for the UK economy from a total of 6.5 million music tourists in 2012.

In the US, Austin has successfully branded itself the Live Music Capital of the World partly on the back of its annual South by Southwest (SXSW) music and film festival. The Texan capital earns US$1.6 billion in annual revenues from music tourists and other visitors.

Other cities around the world are following this trend. A 2012 report, *Accelerating Toronto's Music Industry Growth*, was commissioned to leverage best practices learned from Austin. One of its key recommendations was to link the Canadian city's music industry with tourism marketing, a move it suggested would increase earnings from music from the current CDN$700 million to CDN$5 billion.

IFPI and its affiliate Music Canada are working on a report to be published in summer 2015 that will advise cities on how best to harness music to help grow their economies and to implement music friendly policies that will encourage greater investment and activity in this area.

STUDY HIGHLIGHTS HOW MUSIC GENERATES JOBS IN EUROPE

In December 2014, consultancy EY produced a report Creating Growth – *Measuring Cultural and Creative Markets in the EU* – which highlighted the role the music industry plays in generating jobs in Europe.

The report revealed that 1,168,096 people across the EU worked in the wider music industry, with 44,660 employed in sound recording and music publishing and 650,000 earning a living as musicians and songwriters. The report also highlighted that the wider music industry generated €25.3 billion in economic activity.

Music is the third largest employer in Europe's creative economy, which overall generates seven million jobs and is worth €535.9 billion in revenues.

TACKLING DIGTAL PIRACY

THE SCALE AND SHAPE OF DIGITAL PIRACY

Piracy remains a major problem for the music industry, acting as a brake on sustainable growth. Rights holders continue to push for copyright laws to be fit for the digital age. They also call for cooperation from internet intermediaries such as advertisers, payment providers and mobile app platforms to take responsible action to help tackle the problem.

Based on data from comScore and Nielsen, IFPI estimates that 20 per cent of fixed-line internet users worldwide regularly access services offering copyright infringing music. The trend has been on a slight decline compared to previous years but as users are moving to mobile and tablets, it can be assumed that some users are now accessing the same sources via different devices.

Digital piracy is constantly evolving and takes many forms including distribution of unauthorised music through platforms such as Tumblr and Twitter, unlicensed cyberlockers, BitTorrent file-sharing and stream ripping.

CONSUMER ATTITUDES TOWARDS PIRACY

Most consumers recognise digital piracy is harmful and should be tackled by governments and internet intermediaries. Even many of those using unlicensed services accept that action needs to be taken. Research by Ipsos across 13 countries highlighted internet users' attitudes towards piracy. 53 per cent of people agreed strongly/a little that licensed services should have priority above pirate sites in search engine results. A similar proportion (52%) agreed companies should not advertise on pirate sites.

WEBSITE BLOCKING

Action by ISPs to block users' access to copyright infringing websites has become an increasingly accepted way of effectively helping to tackle digital piracy. ISPs in 19 countries have been ordered to block access to more than 480 copyright infringing websites.

In March 2014, the Court of Justice of the European Union ruled that the blocking of copyright infringing sites is compatible with EU law, including the EU Charter of Fundamental Rights, as copyright itself is a fundamental right requiring protection.

Courts in 11 EU countries have ordered ISPs to block users' access to infringing websites. Outside the EU, website blocking of copyright infringing sites has been authorised in countries including Argentina, India, Indonesia, Malaysia, Mexico, South Korea and Turkey. In December 2014, Singapore effected an amendment to its Copyright Act to enable rights holders to obtain website blocking orders. The Australian government introduced draft legislation that would enable rights holders to seek website blocking injunctions.

Website blocking has proved effective where applied. While blocking an individual site does not always have a significant impact on overall traffic to unlicensed services, once a number of leading sites are blocked then there is a major impact. Since The Pirate Bay and numerous other sites have been blocked in the UK there has been a 45 per cent decline (from 20.4 million in April 2012 to 11.2 million in April 2014) in visitors from the UK to all BitTorrent sites, whether blocked by ISPs or not. In Italy, where courts have ordered the blocking of 24 BitTorrent sites, there has been a decline of 25.6 per cent in the number of overall BitTorrent downloads in the country in the two years from January 2013.

The recording industry continues to call for website blocking legislation where it does not already exist. In countries where there is already a legal basis for blocking, procedures can be slow and burdensome. For example, within the EU, blocking The Pirate Bay has meant taking multiple legal actions in different member states and rights holders are calling for injunctions to have cross-border effect.

SEARCH ENGINES

Search engines are a significant driver of traffic to unlicensed websites and play a major role in influencing the decisions of internet users about where and how to obtain content.

A study entitled *Do Search Engines Influence Media Piracy?* published in 2014 by Carnegie Mellon University in the US revealed that 94 per cent of internet users presented with search results that mostly linked to licensed services purchased a film, while only 57 per cent did so when presented with results that mostly linked to infringing services. The researchers concluded that "our results suggest that reducing the prominence of pirated links can be a viable policy option in the fight against intellectual property theft."

There is evidence that consumers support the concept of search engines taking action

In March 2014, the Court of Justice of the European Union ruled that the blocking of copyright infringing sites is compatible with EU law, including the EU Charter of Fundamental Rights.

to prioritise licensed services over pirate sites in their search results. Research from Ipsos, conducted in 13 markets across the world in 2015, found 53 per cent of users agreed with such action.

In October 2014, Google announced that it would be taking action to demote sites for which Google received a large number of valid take down notices from rights holders. While the changes made in 2014 initially had a positive effect on pirate sites that were the subject of a high number of notices to Google, forcing them down the search rankings. However, licensed sites did not benefit significantly from the change, with other pirate sites replacing those that were previously ranked highly. More therefore should be done to ensure that consumers are directed to licensed services and not to pirate sites.

ADVERTISING AND PAYMENT PROVIDERS

Many pirate websites are funded by advertisers from well-known brands. Despite initiatives either underway or being discussed in a number of countries including France, Spain, the UK and the US, the advertising industry is yet to take effective action. Research for the Digital Citizens Alliance, published in February 2014, and conducted by MediaLink, for example, found that 596 infringing sites generated US$227 million a year in advertising revenue, with adverts appearing from blue chip firms.

MAJOR BRANDS ARE CONTINUING TO ADVERTISE ON PIRATE SITES

In the month leading up to publication of this report, IFPI identified egregious pirate sites including Atrilli.net, Albumjams.com, 4Shared.com, Sharebeast.com and SUMOTorrent.sx featuring advertising for AirAsia, Barclays Bank, British Airways, eBay, Expedia, Lloyds Banking Group, Microsoft, PayPal, Royal Bank of Canada, Royal Caribbean, Samsung, Santander, Telefónica UK Limited, Unilever, Vodafone and Western Union Holding Inc. The adverts were viewed from various countries including Australia, Canada, Brazil, United Kingdom and the United States – in each case appearing next to copyright infringing music or download pages. Driven by the demand for music, this advertising generates exposure for the brand, and revenues for the pirate site and the advertising industry companies involved in placing the advertising, yet the songwriters, artists and labels whose music is involved receive nothing.

The availability of reputable payment facilities on pirate sites is also a damaging problem. A report from the Digital Citizens Alliance and NetNames, published in September 2014, shows that reputable payment providers are still enabling unlicensed cyberlockers to use their services. *Behind the Cyberlocker Door* revealed that 30 unlicensed download and streaming cyberlockers are making almost US$100 million annually in revenues while facilitating the distribution of unlicensed content, with the cost to the cyberlockers for using payment processors estimated at over US$130,000 per month. Some 79 per cent of the files on the download cyberlockers and 84 per cent of those on the streaming cyberlockers were infringing. 29 of the 30 cyberlockers offered subscriptions payable with MasterCard and Visa, while only a single cyberlocker accepted payments through PayPal.

Following publication of the report, US Senator Patrick Leahy, chairman of the Senate Judiciary Committee, wrote to MasterCard and Visa calling on them to review the complaints against the cyberlockers and ensure that payment services offered to those sites, or any others dedicated to infringing activity, cease, saying that no amount of money derived from unlawful activity should make its way onto the card companies' balance sheets.

In June 2014, Mike Weatherley, a member of the UK Parliament and intellectual property adviser to the Prime Minister, issued a report entitled *Follow the Money: Financial Options to Assist in the Battle Against Online IP Piracy*. It recommended considering additional legislation to require advertisers and payment providers to proactively ensure they are not supporting piracy. He concluded that "if there is a way to advertise on sites hosting illegal activity, or take money via a payment provider, without legal implications, then the system, and law, needs to be updated."

In July 2014, the European Commission announced its EU action plan on the enforcement of intellectual property rights would include consultation with all stakeholders in the advertising and payment provider industries to discuss how they could proactively ensure they are not helping generate revenue for pirate sites.

PIRACY AND APPS

As consumption of content via mobile devices grows, consumption of pirated product can be expected to follow. Mobile applications can act as piracy enablers, facilitating user access to infringing content through downloading, streaming, stream ripping, and search. Apps are most often downloaded from the biggest app stores, operated by Google and Apple. Following requests from rights holders, both companies have taken some steps to remove apps that facilitate piracy, but many such apps remain available or reappear, and more effective action is needed.

If there is a way to advertise on sites hosting illegal activity, or take money via a payment provider, without legal implications, then the system, and law, needs to be updated.

Mike Weatherley, intellectual property adviser to the UK Prime Minister

IFPI'S CONTENT PROTECTION WORK

The digital piracy landscape has fragmented over the last few years, resulting in IFPI's Anti-Piracy Unit (APU) pursuing a more broad range of content protection activity than ever. The team's workload has also expanded over the years from prioritising the top releases at any given time to working on a broader list of new releases, as well as the rest of IFPI members' catalogues.

A major priority for the APU is the protection of pre-release content. The team prepares a dedicated content protection plan for each release focused on the varying distribution channels for unlicensed content. Access to much infringing pop repertoire, for example, is facilitated through the distribution of infringing links on social networks. Illegal links to much infringing rock repertoire, by contrast, are found on dedicated internet forums.

The team responds rapidly to the appearance of infringing links on social media, such as Twitter because a single link to infringing repertoire can be retweeted more than 27,000 times on Twitter in just 30 minutes. The team works quickly to remove the link included in the original tweet before it is distributed so widely. Taylor Swift's *1989* album is an example of a title where the team had to act quickly to remove infringing links from online social networks.

To enable the removal of infringing content, the APU runs a high volume notice and takedown programme. This approach reduces internet traffic, and therefore revenues, for infringing sites, as well as creating "dead" links that make it more difficult to access infringing content. IFPI constantly works to drive down the per link cost of notice and takedown. In 2014, IFPI and its national groups identified in excess of 40 million infringing files for removal.

IFPI and its national groups have worked on a major search engine delisting programme, which saw almost 80 million links removed from Google's search engine results. It also investigates unlicensed sites that distribute copyright infringing music. In November 2014, the operators of one such site, Dancing Jesus, were jailed in the UK for their role in running the service which made available 250,000 copyright infringing files, including pre-release titles, and attracted 70 million visits.

VKONTAKTE

In Russia, three leading record companies are taking legal action against vKontakte, the country's largest online social network which is operating an unlicensed digital music service. The cases were filed in April 2014 and are expected to be concluded this year in a series of hearings in St Petersburg.

vKontakte has more than 88 million registered users from Russia and 143 million worldwide. It has created a huge digital library of unlicensed sound recordings which is designed to enable the searching and streaming of copyright-infringing music. It advertises the availability of infringing tracks through its charts of the most downloaded tracks and its recommendation service to individual users. There is no doubt that vKontakte is operating a sophisticated infringing music service designed to attract users to its site.

A study from Russian market research agency (WCIOM) found 91.6 per cent of respondents have listened to music on vKontakte. More than two in five users (44.1%) indicated that if the music service stopped functioning they would spend less time on vKontakte with more than 10 per cent of respondents saying that they would stop using the social network altogether.

The licensed Russian digital music market has been unable to develop to its true potential because of the scale of vKontakte's infringing activities. Its unauthorised service continues to make hundreds of thousands of copyright infringing tracks available to tens of millions of people.

COUNTRY CASE STUDIES

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GERMANY

Streams grow, CDs resilient

Robin Schulz photo by Getushot.com

Germany is the third largest recorded music market in the world. It combines an enduring and robust physical sector with a fast-growing and intensely competitive streaming market. Overall, the market increased in value by 1.9 per cent in 2014 to US$1.4 billion (€1.1 billion).

Physical format sales account for 70 per cent of the market and their value dropped by just 1.5 per cent in 2014, significantly below the 8.1 per cent global fall in physical sales.

Holger Christoph, vice president, digital sales, Universal Music Germany, believes that physical sales and streaming can co-exist in Germany. He says, "The physical market including an increasing vinyl share remains important not only for collectors, for fans who want to have something to put on their shelves, it is also a popular format for domestic repertoire and older demographics who buy albums. At the same time, streaming is very popular with younger consumers, who tend to listen to more international track driven repertoire.
A la carte downloads on the other hand are now a reflection of the market as a whole."

The physical retail infrastructure in Germany is robust, with Media Markt, Saturn and Muller operating around 700 outlets between them. The typical average age of a music buyer is 46, higher than in most other countries, which is reflected in the popularity of traditional repertoire such as Schlager, Alpine Volksmusic and Classical, which account for 16 per cent of the market and are predominantly sold in physical formats. German singer Helene Fischer topped the 2014 singles chart with her track Atemlos Durch Die Nacht and held on to the top spot in the 2014 German albums chart with her release Farbenspiel, which was also the top seller in 2013.

Germany's has seen comparatively slow transition to digital. Digital revenues accounted for 22 per cent of the market in 2014 and grew strongly by 12.2 per cent, markedly above the global digital increase of 6.9 per cent. This was largely achieved thanks to an 86.8 per cent increase in subscription income and a 43.0 per cent increase in revenue from ad-supported streams offsetting a 3.7 per cent decline in download sales.

The surging subscription market is driven by intense competition with 14 players currently operating in the streaming space. The biggest players include Spotify, which has a partnership with Deutsche Telekom; Napster, which runs through O2 and E-Plus; and Deezer, which has a partnership with Vodafone.

Partnerships with telcos are a key driver of the growth of streaming. They also mean telcos do not have to build a music service from scratch. Prior to linking with Spotify in 2012, Deutsche Telekom ran its own download store Musicload. Peter Kerckhoff, vice president content at Deutsche Telekom, says the telco partner benefits because a streaming service package can "give greater consumer value, increase loyalty, improve customer satisfaction, help the brand's image and make us stand out from our competition."

Stefan Goebel, SVP International, Sony Music Entertainment, says: "Partnerships with telcos are helping the streaming services reach sizeable audiences without spending lots of money themselves on marketing. We think it's important to have a healthy market with lots of players and are supporting them all in their efforts to gain customers."

The physical market including an increasing vinyl share remains important . . . at the same time, streaming is very popular with younger consumers, who tend to listen to more international track driven repertoire.

Holger Christoph, vice president, digital sales, Universal Music Germany

Partnership with telco are helping the streaming services reach sizeable audiences without spending lots of money themselves on marketing. We think it's important to have a healthy market with lots of players and are supporting them all in their efforts to gain customers.

Stefan Goebel, SVP International, Sony Music Entertainment

SOUTH KOREA

The fastest growing top 10 market

Yiruma courtesy of Sony Music Korea

South Korea has been a notable music industry success story over the last few years. The market is now ranked eighth in the world – up from 19th place in 2007 – and in 2014 the value of the market increased 19.2 per cent, the fastest growth of any top ten market.

The success of the market dates back to 2007 when the government started a programme of updating and strengthening South Korea's copyright framework. The Korea law enacted in 2009 required online providers to pass on notices of infringements to subscribers and to suspend accounts of repeat infringers. A follow-up in 2012 required cyberlockers (called webhard in Korea) to register with a government body and implement filtering to remove infringing files. Korea's laws also allow for website blocking of infringing sites and services. This improved copyright framework underpinned investor confidence and triggered a virtuous cycle of investment in the A&R and marketing of Korean artists over subsequent years, helping fuel the K-Pop phenomenon.

The support of government is acknowledged by BJ Yang, chief executive of Universal Music Korea. "The government backs Korea's creative industries and is determined to ensure copyright law is fit for purpose in the digital age. Actions such as blocking access to copyright infringing websites help a lot in ensuring there is a fair digital marketplace in Korea and underpin our success."

Shin Won Soo, CEO, Loen Entertainment Korea, the country's largest independent label, believes other countries could learn from South Korea's approach: "Our government is committed to helping the whole creative sector. We think that other governments worldwide should follow their approach and introduce global standards to protect copyright online."

The Korean digital music market is driven by subscription services, which have around five million users (the largest subscription operator MelOn has three million alone) and account for 91 per cent of digital revenues.

Jay Jung, managing director, Sony Music Entertainment Korea, says: "There has been a paradigm shift in consumption from ownership to access over the last few years." It is a point echoed by Calvin Wong, executive vice president, Asia, Warner Music. "Korea has been at the forefront of digital change for many years. It was the first market where subscription took off."

One recent trend in South Korea is the emergence of advertising-supported streaming services that offer personalised streams with search and skip functions. These services offer the same or similar functionalities and licensed subscription streaming offerings. Because of this the recording industry and some digital players are calling for guidelines to be established to clarify the situation with respect to interactive streaming services around the operation of internet radio services. BJ Yang says: "South Korea is at a crucial junction, we need to ensure fair guidelines and equal treatment of all interactive streaming services, so that all interactive services can be licensed fairly on the basis of full exclusive rights."

The Korean market remains fast-paced and highly competitive, focused on popular genres such as boy and girl bands. Local repertoire continues to dominate the market, accounting for 85 per cent of revenues. The market is dominated by singles, with records tending to stay at the top after only two or three days on the charts, an incredible churn compared to Western markets.

The buoyant market for local repertoire helps underpin robust physical format sales. Physical sales account for 38 per cent of the market and were worth 103.7 per cent more in 2014 than they were at their low point in 2007. This is largely because local bands have created passionate fan bases who pay for high-end CD packages, often combined with merchandising extras, and who often buy multiple editions of the same release.

The performance rights market was worth US$8.9 million to record companies in 2014. There is still huge potential for growth because businesses with public areas smaller than 3,000 square metres are currently exempt from paying public performance rights licences, something the industry is campaigning the government to change.

Local music licensing companies are also seeking to improve the historically low broadcasting and performance rights rates with studio and TV stations and with those venues already paying public performance rights royalties.

BRAZIL

Continued growth

Marcelo Rossi photo by Marcos Hermes

Brazil continues to be one of the top performing global markets for recorded music. The industry works with a wide range of revenue streams including physical sales, mobile personalisation products, subscription services, video streaming and download sales.

The market increased in value overall by 2.0 per cent in 2014 to US$246.5 million, with digital growth of 30.4 per cent more than offsetting the continuing decline in physical format sales (-15.5%). This meant that Brazil was the ninth largest market for recorded music worldwide. Physical sales have remained reasonably robust in Brazil, still accounting for 41 per cent of the market.

Subscription services revenue rose 22.1 per cent. In January 2015, research from Opinion Box on behalf of the Committee of Digital Music Development estimated some 28.2 per cent of Brazilians were accessing music on such services.

Partnerships with telcos are a key strategy to get subscription services to a mass audience. Deezer and Napster, two of the large international services, have signed deals with leading telcos TIM and Vivo. Rdio has partnered with media conglomerate Grupo Bandeirantes. Napster's partnership will see prepaid customers, who represent 70 per cent of the market, pay three reais (US$1) a week for Napster's service. Universal Music Group has partnered with Bradesco, a leading bank, to launch Bradesco Music, a streaming service that will cost 4.90 reais (US$1.55) and offers access to half a million tracks and 50,000 video clips from the record company.

Google Play and Spotify launched in the market in 2014, but have yet to sign any bundle deals with carriers in Brazil while the Telco America Movil operates its in-house service Claromúsica. Google Play did, however, launch in Brazil with a deal partnership with hardware giant Samsung ensuring the service was prominently featured on millions of devices and at hundreds of retail outlets.

Marcelo Soares, president of independent record company Som Livre, says streaming services are growing strongly, delivering his label more revenue than downloads in 2014. "Subscription is helping drive the whole market up. All of the big players are here and are marketing their services. Before streaming the only options for digital consumption for most people were for YouTube or pirate services."

The style of music played on subscription services has tended to skew towards international repertoire, but the services are improving their range and curation of local repertoire.

Alexandre Schiavo, president, Sony Music Entertainment, Brazil, says: "Subscription services are investing in producing playlists of local repertoire as they move from addressing early adopters to the mass market. We think there is still a lot of potential for expansion over the next few years."

Download sales increased 11.7 per cent in 2014, but only account for 28 per cent of the digital market. Download sales didn't reach their full potential in Brazil because the main player in the market, iTunes, has only been available in US currency, and with no gift card option present.

Unlike many markets, mobile personalisation products have remained strong in Brazil increasing by 11.8 per cent in 2014 and accounting for 19 per cent of the digital market.

The price point of ringback tones at around three reais per month remains attractive to low income consumers and they are available through operating services, which means they are not affected by the shift from feature phones to smartphones. Som Livre reports that ringback tones remain its primary source of digital income, partly because the label's speciality is hit local repertoire.

Video streaming is popular, with ad-supported services growing their revenues by 77.7 per cent in 2014. Opinion Box research from January 2015 found 73.7 per cent of Brazilians use online video platforms. Around a third of music consumption on YouTube takes place on mobile devices and the platform is looking to improve its monetisation of mobile consumption.

Performance rights income rose by 2.8 per cent in 2014, with income from two earlier significant legal settlements with broadcasters TV Globo and Sky continuing to have an effect both in terms of one-off back payments and higher recurring royalty rates.

Brands are also looking to cash in on the success of Brazilian repertoire. Alejandro Duque, vice president business development and digital, Universal Music Group, says: "There are lots of innovative models, with brands interested in the streaming market and working with record companies to develop playlisting strategies to help them reach young, affluent early adopter consumers."

COUNTRY DATA INDEX

NORTH AMERICA

EUROPE

ASIA

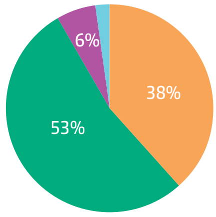
AUSTRALASIA

LATIN AMERICA & CARIBBEAN

AFRICA

CANADA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical ■ Digital ■ Performance rights ■ Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	82.60	65.01	2.957	0.212	13.78	17.17	0.566
2013	90.78	71.13	1.303	1.398	13.35	11.26	0.563
2012	87.10	66.94	3.060	4.341	6.732	9.965	-
2011	68.08	53.90	2.394	8.934	4.748	8.221	0.164
2010	51.20	39.28	2.267	11.45	3.766	4.565	0.377

Single track downloads ■ Full album downloads ■ Other downloads ■ Mobile personalisation ■ Subscription streams ■ Ad-supported streams ■ Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CAD)	Total % change
2014	131.5	182.3	21.3	7.5	342.5	376.8	-11.3%
2013	166.0	189.8	21.0	9.4	386.2	424.8	-5.6%
2012	192.3	178.1	28.6	9.8	409.0	449.9	-3.0%
2011	211.4	146.4	49.4	14.5	421.8	464.0	+10.4%
2010	244.8	112.9	19.3	4.9	382.0	420.2	-10.4%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	16.1	1.5	101.7	10.9
2013	20.1	2.8	116.1	11.4
2012	22.5	2.3	114.3	10.5
2011	24.1	2.1	94.2	8.3
2010	25.9	2.9	67.9	6.0

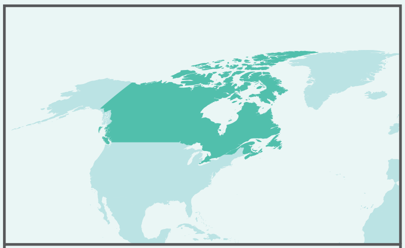
TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	John Legend	All Of Me	Sony
3	Meghan Trainor	All About That Bass	Sony
4	Katy Perry feat. Juicy J	Dark Horse	Universal
5	Sam Smith	Stay With Me	Universal
6	A Great Big World feat. Christina Aguilera	Say Something	Sony
7	Iggy Azalea feat. Charli XCX	Fancy	Universal
8	Taylor Swift	Shake It Off	Universal
9	OneRepublic	Counting Stars	Universal
10	Pitbull feat. Ke$ha	Timber	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Taylor Swift	1989	Universal
2	Various Artists	Frozen	Universal
3	Sam Smith	In The Lonely Hour	Universal
4	Ed Sheeran	X	Warner
5	Coldplay	Ghost Stories	Warner
6	Lorde	Pure Heroine	Universal
7	Bobby Bazini	Where I Belong	Universal
8	Serge Fiore	Serge Fiori	eOne
9	One Direction	Four	Sony
10	Pink Floyd	The Endless River	Warner

WORLD RANKING



Physical	Digital
6	7
Performance rights	Synchronisation
11	7

Total market
7

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **34.8**

Language: **English, French**

Currency: **Canadian Dollar (CAD)**

US$ exchange rate: **1.10**

GDP per capita (US$): **43,100**

GDP % change: **+1.6%**

Total music revenues per capita (US$): **9.8**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **31.1**

Broadband households: **12.2**

Mobile subscriptions: **28.0**

Active smartphones: **20.6**

Active tablets: **14.1**

INDUSTRY INFORMATION

Chart compiler: **Nielsen SoundScan Canada www.soundscan.com**

Performance rights music licensing company: **Re:Sound / Connect Music Licensing www.resound.ca**

Local music industry association: **Music Canada www.musiccanada.com**

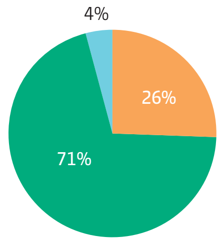
TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)*

604 Records Inc.
Arts & Crafts Productions Inc.
Dine Alone Music Inc.
Disques Audiogramme Inc. (Les)
Disques Dare To Care Inc. (Les)
Groupe Analekta Inc.
Last Gang Records Inc.
Maplecore Ltd.
Nettwerk Productions
Secret City Records Inc.

*Source: Canadian Independent Music Association (CIMA).

USA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1,042.1	836.6	14.94	28.95	494.7	223.0	815.6
2013	1,159.8	863.0	17.96	42.15	370.7	183.6	623.1
2012	1,210.3	855.1	17.32	91.79	213.3	175.9	477.8
2011	1,153.4	781.2	25.20	114.0	129.5	114.2	308.0
2010	1,019.7	609.6	28.37	181.8	105.2	56.95	261.8

Single track downloads, Full album downloads, Other downloads, Mobile personalisation, Subscription streams, Ad-supported streams, Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total % change
2014	1,252.6	3,455.9	*	189.7	4,898.3	+2.1%
2013	1,350.0	3,260.3	*	189.3	4,799.6	+1.3%
2012	1,504.4	3,041.6	*	191.0	4,737.0	+1.8%
2011	1,841.7	2,625.5	*	187.8	4,655.0	+3.0%
2010	2,076.4	2,263.6	*	181.4	4,521.5	-3.8%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	144.1	18.9	1,200.4	117.6
2013	172.2	15.0	1,327.9	118.0
2012	198.2	14.4	1,392.2	116.7
2011	240.7	15.0	1,270.0	103.1
2010	252.9	14.8	1,172.2	86.3

*Revenues collected by SoundExchange are now reported under Digital. See more details in the Notes section.

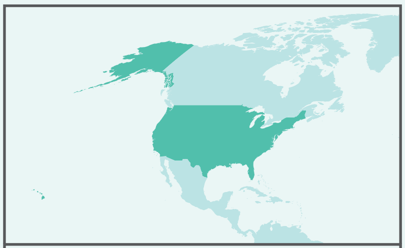
TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	John Legend	All Of Me	Sony
3	Katy Perry feat. Juicy J	Dark Horse	Universal
4	Meghan Trainor	All About That Bass	Sony
5	Iggy Azalea feat. Charli XCX	Fancy	Universal
6	Jason Derulo feat. 2 Chainz	Talk Dirty	Warner
7	DJ Snake & Lil Jon	Turn Down For What	Sony
8	Taylor Swift	Shake It Off	Big Machine
9	Idina Menzel	Let It Go	Disney
10	Sam Smith	Stay With Me	Universal

TOP ALBUMS 2014

	Artist	Title	Company
1	Taylor Swift	1989	Big Machine
2	Various artists	Frozen	Disney
3	Sam Smith	In The Lonely Hour	Universal
4	Pentatonix	That's Christmas To Me	Sony
5	Soundtrack	Guardians Of The Galaxy: Awesome Mix Vol.1	Hollywood Records
6	Beyoncé	Beyoncé	Sony
7	Barbra Streisand	Partners	Sony
8	Lorde	Pure Heroine	Universal
9	One Direction	Four	Sony
10	Eric Church	Outsiders	Universal

WORLD RANKING



Physical	Digital
2	1
Performance rights	**Synchronisation**
*	1

Total market
1

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **318.9**
Language: **English**
Currency: **US Dollar (USD)**
US$ exchange rate: **1.00**
GDP per capita (US$): **52,800**
GDP % change: **+1.6%**
Total music revenues per capita (US$): **15.4**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **260.2**
Broadband households: **96.0**
Mobile subscriptions: **359.7**
Active smartphones: **270.1**
Active tablets: **125.3**

INDUSTRY INFORMATION

Chart compiler: **Nielsen SoundScan www.soundscan.com**

Performance rights music licensing company: **Sound Exchange www.soundexchange.com**

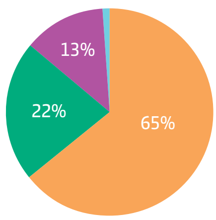
Local music industry association: **RIAA www.riaa.com**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Big Machine
Concord Records
CURB
eOne
Epitaph Records
Madacy
Razor & Tie
Starbucks
Sub Pop
Victory Records
Walt Disney Records/Buena Vista/Hollywood Records

AUSTRIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	7.609	10.60	0.0013	0.433	5.416	0.977	0.064
2013	9.378	11.20	0.0014	0.557	4.266	0.354	0.064
2012	10.36	10.92	0.0001	0.654	0.973	0.141	0.0003
2011	8.662	8.161	1.081	1.376	0.666	0.094	-
2010	7.849	6.601	0.470	1.488	0.518	0.073	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	74.4	25.1	14.4	1.0	114.9	86.2	-2.7%
2013	76.9	25.8	14.4	0.9	118.1	88.6	-5.2%
2012	84.4	23.0	16.0	1.0	124.5	93.4	+8.9%
2011	80.1	20.0	13.0	1.2	114.4	85.8	-7.2%
2010	92.9	17.0	12.8	0.5	123.2	92.4	-10.9%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	5.9	0.7	7.4	1.4
2013	6.2	0.6	9.1	1.5
2012	6.8	0.7	10.1	1.4
2011	6.5	0.8	9.9	0.9
2010	7.5	1.0	9.0	0.8

TOP SONGS 2014

	Artist	Title	Company
1	Helene Fischer	Atemlos Durch Die Nacht	Universal
2	Pharrell Williams	Happy	Sony
3	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Warner
4	Cro	Traum	Groove Attack
5	The Common Linnets	Calm After The Storm	Universal
6	Ed Sheeran	I See Fire	Universal
7	Mr. Probz	Waves (Robin Schulz Remix)	Sony
8	George Ezra	Budapest	Sony
9	Andreas Bourani	Auf Uns	Universal
10	John Legend	All Of Me	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Helene Fischer	Farbenspiel	Universal
2	Xavier Naidoo	Sing Meinen Song-Tauschkonzert	Hoanzl
3	Helene Fischer	Best Of	Universal
4	AC/DC	Rock Or Bust	Sony
5	Andreas Gabalier	Home Sweet Home	Universal
6	Various Artists	Sing Meinen Song – Weihnachtskonzert	Hoanzl
7	Udo Jürgens & Seine Gäste	Mitten Im Leben – Tribute Album	Sony
8	Herbert Grönemeyer	Dauernd Jetzt	Universal
9	Kiddy Contest Kids	Kiddy Contest Vol.20	Sony
10	Cro	Melodie	Groove Attack

WORLD RANKING

Physical	Digital
13	26
Performance rights	**Synchronisation**
16	22

Total market
16

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **8.2**
Language: **German**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **42,600**
GDP % change: **+0.4%**
Total music revenues per capita (US$): **14.0**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **7.0**
Broadband households: **2.4**
Mobile subscriptions: **13.1**
Active smartphones: **4.7**
Active tablets: **1.5**

INDUSTRY INFORMATION

Chart compiler: **GfK Entertainment www.gfk-entertainment.com**

Performance rights music licensing company: **LSG www.lsg.at**

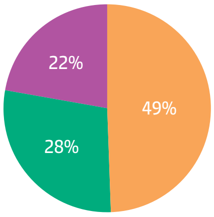
Local music industry association: **IFPI Austria www.ifpi.at**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Good to Go
Hoanzl
Lotus Records
Major Babies
MCP
MFG
Monkey Music
Napalm Records
Ordis
Preiser
Sonamea Records

BELGIUM

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	7.202	7.709	1.256	0.294	9.016	5.825	0.0062
2013	9.419	7.904	1.156	0.090	10.36	4.732	0.187
2012	11.98	4.968	1.059	0.113	1.505	2.524	0.642
2011	10.73	3.529	2.648	0.176	0.033	0.037	0.054
2010	9.051	2.717	0.412	0.554	0.011	0.050	1.001

Single track downloads
Full album downloads
Other downloads
Mobile personalisation
Subscription streams
Ad-supported streams
Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	54.8	31.3	24.8	0.2	111.2	83.4	-5.8%
2013	61.6	33.9	21.8	0.8	118.1	88.6	-6.1%
2012	81.2	22.8	21.2	0.5	125.7	94.3	-10.5%
2011	101.1	17.2	21.7	0.4	140.4	105.3	-6.2%
2010	118.0	13.8	17.4	0.5	149.7	112.3	-5.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	6.6	0.4	8.0	1.2
2013	8.2	0.4	7.0	2.6
2012	7.2	0.5	9.2	1.2
2011	8.9	0.8	9.3	1.0
2010	10.3	1.0	8.0	0.8

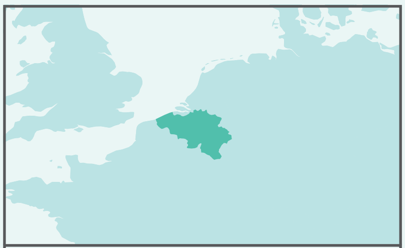
TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Warner
3	Clean Bandit feat. Jess Glynne	Rather Be	Warner
4	Mr. Probz	Waves	Sony
5	Hozier	Take Me To Church	Universal
6	John Legend	All Of Me	Sony
7	Klingande	Jubel	News
8	Milky Chance	Stolen Dance	PIAS
9	Dotan	Home	Universal
10	Coldplay	A Sky Full Of Stars	Warner

TOP ALBUMS 2014

	Artist	Title	Company
1	Stromae	Racine Carrée	Universal
2	Coldplay	Ghost Stories	Warner
3	Indila	Mini World	Universal
4	Calogero	Les Feux D'Artifice	Universal
5	Pink Floyd	The Endless River	Warner
6	London Grammar	If You Wait	Universal
7	Oscar And The Wolf	Entity	PIAS
8	Florent Pagny	Vieillir Avec Toi	Universal
9	AC/DC	Rock Or Bust	Sony
10	Michael Jackson	Xscape	Sony

WORLD RANKING



Physical	Digital
16	21
Performance rights	Synchronisation
10	33

Total market
17

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **10.4**
Language: **Flemish, French and German**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **37,800**
GDP % change: **+0.1%**
Total music revenues per capita (US$): **10.7**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **8.9**
Broadband households: **3.8**
Mobile subscriptions: **13.3**
Active smartphones: **7.1**
Active tablets: **1.9**

INDUSTRY INFORMATION

Chart compiler: **Ultratop www.ultratop.be**

Performance rights music licensing company: **SIMIM www.simim.be**

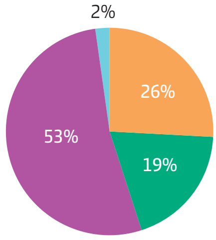
Local music industry association: **BEA Music www.belgianentertainment.be**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

CNR
NEWS
PETROL
PIAS
Studio100
V2

BULGARIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.038	0.113	0.003	0.062	0.125	0.256	-
2013	0.043	0.099	0.0015	0.071	0.131	0.040	-
2012	0.041	0.033	0.001	0.085	0.280	0.021	-
2011	0.026	0.012	-	0.016	0.151	0.0037	-
2010	0.010	0.0043	0.0002	0.087	0.029	0.0046	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (BGN)	Total % change
2014	0.8	0.6	1.7	0.1	3.2	4.7	+9.2%
2013	0.9	0.4	1.5	0.1	2.9	4.3	-18.7%
2012	1.3	0.5	1.7	0.1	3.5	5.3	-5.4%
2011	1.4	0.2	2.1	0.1	3.8	5.6	+1.9%
2010	1.6	0.1	1.9	0.1	3.7	5.5	-27.4%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical CD
2014	0.2
2013	0.2
2012	0.2
2011	0.2
2010	0.3

WORLD RANKING

Physical	Digital
49	49
Performance rights	Synchronisation
43	41

Total market

52

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **6.9**

Language: **Bulgarian**

Currency: **Bulgarian Lev (BGN)**

US$ exchange rate: **1.48**

GDP per capita (US$): **14,400**

GDP % change: **+0.5%**

Total music revenues per capita (US$): **0.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **4.2**

Broadband households: **1.3**

Mobile subscriptions: **10.9**

Active smartphones: **5.8**

INDUSTRY INFORMATION

Chart compiler: **Prophon www.prophon.org**

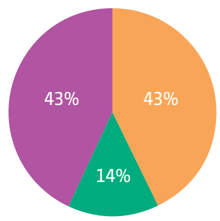
Local music industry association:
BAMP www.bamp-bg.org

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Animato Music Ltd
Ara Music Ltd
Diapason Records Ltd
Gega New Ltd
Monte Music Ltd
Orpheus Music Ltd
Payner Ltd
PolySound Ltd
Select Music Media Ltd
StefKos Music Ltd
StereoRoom Ltd
Virginia Records Ltd

CROATIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.047	0.002	0.0037	0.0055	1.049	0.046	-
2013	0.072	0.002	0.001	0.018	0.479	-	-
2012	0.179	0.095	-	0.068	0.0011	0.020	-
2011	0.084	0.066	-	0.046	-	-	-
2010	0.053	0.025	0.0001	0.046	-	0.0005	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (HRK)	Total % change
2014	3.6	1.2	3.5	-	8.3	47.8	-3.6%
2013	4.5	0.6	3.5	0.1	8.6	49.6	-7.7%
2012	5.1	0.4	3.6	0.3	9.3	53.7	-5.4%
2011	5.9	0.2	3.5	0.3	9.9	56.8	+3.4%
2010	5.8	0.1	3.5	0.1	9.5	55.0	-14.4%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.5	0.1
2013	0.7	-
2012	1.0	0.1
2011	1.3	0.1
2010	1.3	0.1

TOP ALBUMS 2014

	Artist	Title	Company
1	Various Artists	CMC Festival Vodice 2014	Croatia Records
2	Begini	Za Sve Moje Bivše	Menart
3	Various Artists	Splitski Festival 2014	Croatia Records
4	Various Artists	40 Najvećih Klapskih Hitova	Scardona
5	Dino Merlin	Hotel Nacional	Croatia Records
6	Amira Medunjanin	Silk & Stone	Aquarius Records
7	Opća opasnost	Rocker To Sam Ja	Croatia Records
8	Thompson	Ora Et Labora	Croatia Records
9	Tonči & Madre Badessa band	Panika	Tonika
10	Pink Floyd	The Endless River	Warner

WORLD RANKING

Physical	Digital
41	45
Performance rights	Synchronisation
35	43

Total market
46

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **4.5**
Language: **Croatian**
Currency: **Croatian Kuna (HRK)**
US$ exchange rate: **5.76**
GDP per capita (US$): **17,800**
GDP % change: **-1.0%**
Total music revenues per capita (US$): **1.8**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **2.8**
Broadband households: **1.0**
Mobile subscriptions: **5.1**
Active smartphones: **2.6**

INDUSTRY INFORMATION

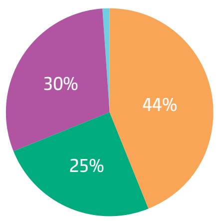
Chart compiler: **HDU www.hdu-toplista.com**
Performance rights music licensing company: **ZAPRAF www.zapraf.hr**
Local music industry association: **HDU www.hdu-toplista.com**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Aquarius Records
Croatia Records
Dallas Records
Dancing Bear
Hit Records
Menart
Scardona
Tonika

CZECH REPUBLIC

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.447	1.262	0.011	0.109	1.017	2.471	0.0014
2013	1.462	0.807	0.010	0.196	0.603	0.613	0.001
2012	0.295	0.906	0.010	0.157	0.160	1.478	-
2011	0.144	0.190	0.0044	0.172	0.199	0.927	0.0024
2010	0.107	0.046	0.040	0.256	0.127	0.397	0.016

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CZK)	Total % change
2014	9.6	5.3	6.4	0.3	21.6	448.6	+4.6%
2013	10.3	3.7	6.6	-	20.7	429.1	-5.3%
2012	11.9	3.0	6.6	0.3	21.8	453.0	-1.6%
2011	14.1	1.6	6.1	0.3	22.2	460.5	-11.9%
2010	17.7	1.0	6.3	0.1	25.2	522.6	-24.2%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	1.4	0.1
2013	1.7	0.1
2012	2.0	0.2
2011	3.0	0.6
2010	4.9	0.1

TOP ALBUMS 2014

	Artist	Title	Company
1	Tomáš Klus	Proměnamě	Tomáš Klus
2	Pink Floyd	The Endless River	Warner
3	Karel Gott	S Pomocí Přátel	Supraphon
4	Chinaski	Rockfield	BrainZone
5	Václav Neckář	Mezi Svými	Supraphon
6	Bratři Ebenové	Čas Holin	100 Promotion
7	Aneta Langerová	Na Radosti	Art Shock
8	Various Artists	Tři Bratři O.S.T.	Biograf Jan Svěrák
9	Leonard Cohen	Popular Problems	Sony
10	Zaz	Paris	Warner

WORLD RANKING

Physical	Digital
34	**42**
Performance rights	Synchronisation
28	**31**

Total market
38

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **10.6**
Language: **Czech**
Currency: **Czech Koruna (CZK)**
US$ exchange rate: **20.77**
GDP per capita (US$): **26,300**
GDP % change: **-0.9%**
Total music revenues per capita (US$): **2.0**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **8.2**
Broadband households: **2.9**
Mobile subscriptions: **14.3**
Active smartphones: **7.6**
Active tablets: **1.1**

INDUSTRY INFORMATION

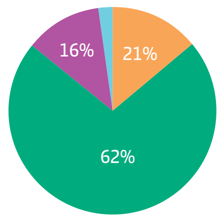
Chart compiler: **IFPI Czech Republic www.ifpicr.cz**
Performance rights music licensing company: **Intergram www.intergram.cz**
Local music industry association: **IFPI Czech Republic www.ifpicr.cz**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

100 Promotion
BrainZone
Česká Muzika
Championship Music
Multisonic
Popron Music
Supraphon
Surf
Tomá Klus
Tommü Records

DENMARK

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical ■ Digital ■ Performance rights ■ Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	5.914	4.878	1.997	0.127	34.22	13.57	0.077
2013	12.51	6.495	1.063	0.140	22.23	9.579	-
2012	11.26	8.975	1.311	0.147	12.15	7.495	-
2011	10.21	8.920	1.448	0.091	8.519	1.993	-
2010	8.424	6.838	1.338	0.723	6.498	1.729	-

■ Single track downloads ■ Full album downloads
■ Other downloads ■ Mobile personalisation
■ Subscription streams ■ Ad-supported streams ■ Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (DKK)	Total % change
2014	21.1	60.8	15.5	0.9	98.2	551.9	+2.0%
2013	28.4	52.0	15.3	0.6	96.3	541.3	+5.5%
2012	35.1	41.3	14.5	0.3	91.3	513.0	-5.0%
2011	50.3	31.2	14.0	0.6	96.1	540.2	-4.8%
2010	61.0	25.5	13.9	0.6	101.0	567.6	-11.5%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	1.8	0.1	4.2	0.7
2013	2.8	0.2	6.4	1.1
2012	3.6	0.1	8.7	1.3
2011	5.2	-	9.0	1.3
2010	6.4	0.2	7.8	1.1

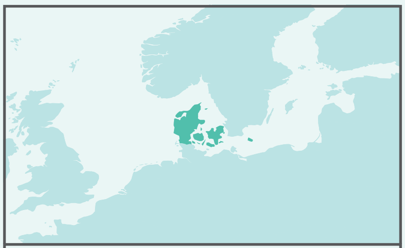
TOP SONGS 2014

	Artist	Title	Company
1	John Legend	All Of Me	Sony
2	Pharrell Williams	Happy	Sony
3	Medina	Jalousi	Universal
4	Mr. Probz	Waves	Sony
5	Ed Sheeran	I See Fire	Universal
6	Hedegaard	Happy Home	Universal
7	Joey Moe	Million	Sony/Disco:Wax
8	Clean Bandit feat. Jess Glynne	Rather Be	Warner
9	Brandon Beal feat. Christopher	Twerk It Like Miley	Universal
10	Sam Smith	Stay With Me	Universal

TOP ALBUMS 2014

	Artist	Title	Company
1	Rasmus Seebach	Ingen Kan Love Dig I Morgen	Artpeople
2	Diverse	MGP 2014	Sony/Mermaid Records
3	AC/DC	Rock Or Bust	Sony
4	Leonard Cohen	Popular Problems	Sony
5	Kandis	Kandis 16	Sony
6	John Mogensen	Hvad Er Der Så Mer? – De Allerbedste	Universal
7	One Direction	Four	Sony
8	Pink Floyd	The Endless River	Warner
9	Tina Dickow	Whispers	A:Larm/Universal
10	Michael Falch	Hånden På Hjertet – De Største Sange	Universal

WORLD RANKING



Physical	Digital
27	17
Performance rights	Synchronisation
15	23

Total market
21

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **5.6**
Language: **Danish**
Currency: **Danish Krone (DKK)**
US$ exchange rate: **5.62**
GDP per capita (US$): **37,800**
GDP % change: **+0.1%**
Total music revenues per capita (US$): **17.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **5.1**
Broadband households: **2.4**
Mobile subscriptions: **9.6**
Active smartphones: **5.9**
Active tablets: **1.3**

INDUSTRY INFORMATION

Chart compiler: **M&I Service www.hitlisten.nu**

Performance rights music licensing company: **Gramex www.gramex.dk**

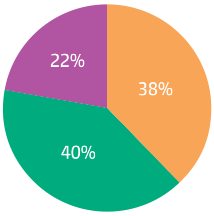
Local music industry association: **IFPI Denmark www.ifpi.dk**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

ArtPeople
Disco:wax
Labelmade
Playground
Target

FINLAND

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1.356	1.485	0.020	0.061	19.30	3.246	0.279
2013	1.667	2.216	0.015	0.083	15.73	0.219	0.508
2012	2.004	2.350	0.0014	0.172	11.19	0.049	0.050
2011	1.841	1.908	0.0011	0.255	7.130	0.106	0.001
2010	1.594	1.694	0.0062	0.306	7.235	-	0.033

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	24.7	25.8	14.1	0.3	64.7	48.5	-9.6%
2013	37.6	20.4	13.2	0.4	71.6	53.7	+4.5%
2012	43.0	15.8	9.5	0.2	68.5	51.4	-2.2%
2011	46.5	11.2	11.9	0.5	70.1	52.6	-1.9%
2010	49.4	10.9	10.9	0.4	71.5	53.6	-3.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	2.6	0.3	1.1	0.2
2013	3.7	0.2	1.4	0.3
2012	4.8	0.2	2.3	0.3
2011	4.9	0.2	1.9	0.3
2010	5.2	0.4	1.2	0.2

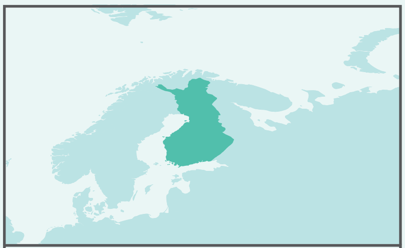
TOP SONGS 2014

	Artist	Title	Company
1	Calvin Harris	Summer	Sony
2	David Guetta & Showtek (feat. Vassy)	Bad	Warner
3	Mr. Probz	Waves	Sony
4	Clean Bandit feat. Jess Glynne	Rather Be	Warner
5	Sia	Chandelier	Monkey Puzzle Records
6	Kasmir	Vadelmavene	Universal
7	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C (Robin Schulz Radio Edit)	Warner
8	John Legend	All of Me (Tiësto's Birthday Treatment Remix)	Sony
9	Haloo Helsinki!	Beibi	Ratas Music
10	David Guetta (feat. Sam Martin)	Lovers on the Sun	Warner

TOP ALBUMS 2014

	Artist	Title	Company
1	Robin	16	Universal
2	Eri esittäjiä	Vain Elämää – Kausi 3 Päivä	Warner
3	Eri esittäjiä	Vain Elämää – Kausi 3 Ilta	Warner
4	Haloo Helsinki!	Kiitos Ei Ole Kirosana	Ratas/Sony
5	Kaija Koo	Kuka Sen Opettaa	Warner
6	Cheek	Kuka Muu Muka – Stadion Edition	Liiga Music/Warner
7	Suvi Teräsniska	Joulun Henki	Warner
8	Pepe Willberg	Pepe & Saimaa	KHY Suomen Musiikki/Warner
9	Jenni Vartiainen	Terra	Warner
10	AC/DC	Rock Or Bust	Sony

WORLD RANKING



Physical	Digital
24	24

Performance rights	Synchronisation
18	32

Total market
25

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **5.3**
Language: **Finnish**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **35,900**
GDP % change: **-0.6%**
Total music revenues per capita (US$): **12.2**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **5.0**
Broadband households: **1.9**
Mobile subscriptions: **9.9**
Active smartphones: **5.7**
Active tablets: **1.4**

INDUSTRY INFORMATION

Chart compiler:
IFPI Finland / Ranger Computers
Official Finnish Chart www.suomenvirallinenlista.fi
Official Finnish Download Chart www.latauslista.fi

Performance rights music licensing company:
Gramex / IFPI Finland www.gramex.fi

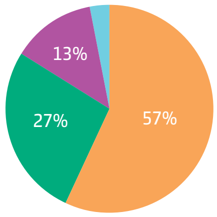
Local music industry association:
IFPI Finland www.ifpi.fi

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

FG-Naxos
Playground Music
VL Media

FRANCE

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical / Digital / Performance rights / Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	40.29	50.52	8.939	11.00	80.72	40.24	-
2013	52.24	61.82	4.497	11.68	59.88	30.50	-
2012	55.06	56.15	8.117	10.90	58.97	28.50	1.108
2011	54.10	48.73	9.136	15.80	43.18	23.18	-
2010	46.11	35.97	9.525	16.80	22.79	15.44	-

Single track downloads / Full album downloads / Other downloads / Mobile personalisation / Subscription streams / Ad-supported streams / Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	481.9	231.7	107.1	22.2	842.8	632.1	-3.4%
2013	544.4	220.6	92.3	15.1	872.5	654.3	-10.6%
2012	603.9	218.8	130.5	22.6	975.8	731.9	-2.4%
2011	679.2	194.1	109.4	17.0	999.7	749.8	-1.4%
2010	758.3	146.6	93.1	15.6	1,013.7	760.3	-2.9%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	37.5	2.6	32.0	6.0
2013	43.8	2.6	40.5	7.3
2012	48.6	3.9	44.1	7.6
2011	53.9	4.5	43.0	6.5
2010	57.2	6.1	33.4	5.3

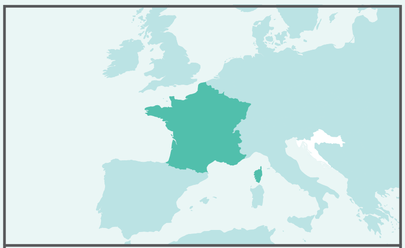
TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Choke Industry
3	Sia	Chandelier	Monkey Puzzle Records/Sony
4	Indila	Dernière Danse	Universal
5	Milky Chance	Stolen Dance	PIAS France
6	Black M	Sur Ma Route	Sony
7	London Grammar	Wasting My Young Years	Because Music
8	Coldplay	A Sky Full Of Stars	Warner
9	Mr. Probz	Waves (Robin Schulz Remix)	Left Lane Recordings
10	Disclosure feat. Eliza Doolittle	You & Me	Universal

TOP ALBUMS 2014

	Artist	Title	Company
1	Stromae	Racine Carrée	Universal
2	Kendji	Kendji	ULM
3	Indila	Mini World	Universal
4	Johnny Hallyday	Rester Vivant	Warner
5	Calogero	Les Feux D'Artifice	Universal
6	Black M	Les Yeux Plus Gros Que Le Monde	Sony
7	Les Enfoirés	Bon Anniversaire Les Enfoirés	Sony
8	Alain Souchon & Laurent Voulzy	Alain Souchon & Laurent Voulzy	Warner
9	Florent Pagny	Vieillir Avec Toi	Universal
10	Maître Gims	Subliminal	Sony

WORLD RANKING



Physical	Digital
5	5
Performance rights	**Synchronisation**
2	4

Total market
5

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **66.3**
Language: **French**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **35,700**
GDP % change: **+0.3%**
Total music revenues per capita (US$): **12.7**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **51.1**
Broadband households: **25.9**
Mobile subscriptions: **69.5**
Active smartphones: **50.4**
Active tablets: **16.4**

INDUSTRY INFORMATION

Chart compiler: **SNEP/GfK www.snepmusique.com**

Performance rights music licensing company: **SCCP www.scpp.fr/SCPP**

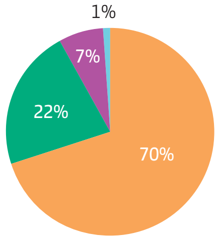
Local music industry association: **SNEP www.snepmusique.com**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Believe
Harmonia Mundi
Naïve
PIAS
Wagram

GERMANY

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	89.23	129.4	2.121	1.827	75.40	14.44	2.964
2013	92.72	134.6	1.884	1.491	40.38	10.10	-
2012	96.95	128.4	2.076	2.095	19.62	8.276	0.723
2011	76.76	103.8	2.174	4.423	11.54	11.30	6.384
2010	58.92	81.24	2.842	5.142	12.90	9.483	7.711

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	984.7	315.4	95.4	9.3	1,404.8	1,053.6	+1.9%
2013	999.7	281.2	91.3	7.2	1,379.2	1,034.4	+0.3%
2012	1,014.6	258.1	92.4	9.6	1,374.7	1,031.0	-1.3%
2011	1,099.4	216.4	69.5	7.3	1,392.6	1,044.4	-2.0%
2010	1,143.0	178.2	94.7	5.0	1,420.9	1,065.7	-4.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	87.1	8.8	83.6	19.0
2013	88.0	9.6	92.8	18.7
2012	92.8	10.9	97.1	17.5
2011	96.9	13.1	79.0	14.6
2010	98.7	16.3	63.3	10.7

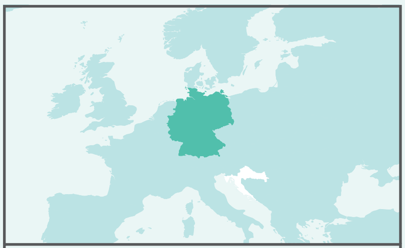
TOP SONGS 2014

	Artist	Title	Company
1	Helene Fischer	Atemlos Durch Die Nacht	Universal
2	Pharrell Williams	Happy	Sony
3	Mr. Probz	Waves (Robin Schulz Remix)	Sony
4	Andreas Bourani	Auf Uns	Universal
5	Mark Forster feat. Sido	Au Revoir	Sony
6	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Warner
7	Clean Bandit feat. Jess Glynne	Rather Be	Warner
8	Ed Sheeran	I See Fire	Warner
9	Cro	Traum	Groove Attack
10	OneRepublic	Love Runs Out	Universal

TOP ALBUMS 2014

	Artist	Title	Company
1	Helene Fischer	Farbenspiel	Universal
2	AC/DC	Rock Or Bust	Sony
3	Pink Floyd	The Endless River	Warner
4	Xavier Naidoo	Sing Meinen Song-Das Tauschkonzert	Tonpool
5	Herbert Groenemeyer	Dauernd Jetzt	Universal
6	Peter Maffay	Wenn Das So Ist	Sony
7	Kollegah	King	Universal
8	Helene Fischer	Best Of	Universal
9	Ed Sheeran	X	Warner
10	Unheilig	Gipfelstuermer	Universal

WORLD RANKING



Physical	Digital
3	4
Performance rights	**Synchronisation**
3	5

Total market
3

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **81.0**
Language: **German**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **39,500**
GDP % change: **+0.5%**
Total music revenues per capita (US$): **17.3**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **69.0**
Broadband households: **28.9**
Mobile subscriptions: **117.8**
Active smartphones: **58.6**
Active tablets: **20.9**

INDUSTRY INFORMATION

Chart compiler: **GfK Entertainment**
www.officialcharts.de

Performance rights music licensing company:
GVL www.gvl.de

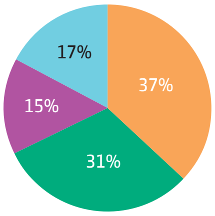
Local music industry association:
BVMI www.musikindustrie.de

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Alive
Cargo Records
Edel / Kontor
GoodToGo
H'ART
Indigo
Kiddinx
MCP
Naxos
Soulfood
SPV
Tonpool

GREECE

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.947	0.393	0.0028	0.922	-	4.107	0.623
2013	0.197	0.190	3.104	0.619	-	0.655	-
2012	-	-	-	-	-	-	4.904
2011	0.953	0.507	0.0054	2.420	0.708	0.014	0.096
2010	5.209	-	-	-	-	-	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	8.4	7.0	3.5	3.9	22.7	17.1	+36.0%
2013	5.5	4.8	3.0	3.4	16.7	12.5	+9.9%
2012	6.5	4.9	3.8	-	15.2	11.4	+12.1%
2011	5.7	4.7	3.2	-	13.6	10.2	+33.1%
2010	-	5.2	5.0	-	10.2	7.7	-11.0%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	1.4	-	0.8	0.1
2013	0.8	-	0.3	-
2012	-	-	-	-
2011	1.2	0.1	-	-
2010	4.4	0.2	-	-

TOP ALBUMS 2014

	Artist	Title	Company
1	Pantelis Pantelidis	Panselinos Kai Kati (Eis-Pnoi)	Universal
2	Melina Aslanidou	Melina	Heaven Music
3	Nikos Oikonomopoulos	Hilious Logous	Universal
4	Giannis Ploutarhos	O Anthropos Sou	Universal
5	Antonis Remos	Best Of 2008–2014	Heaven Music
6	Notis Sfakianakis	Mazi	Cobalt Music
7	Haris Alexiou	Ta Oneira Ginontai Pali	Heaven Music
8	Pink Floyd	The Endless River	Warner
9	Melina Merkouri	Playing With Melina	Universal
10	Eleonora Zouganeli	Na Me Thymasai Kai Na M'Agapas	Universal

WORLD RANKING

Physical **36**
Digital **39**
Performance rights **36**
Synchronisation **10**
Total market **37**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **10.7**
Language: **Greek**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **23,600**
GDP % change: **-3.8%**
Total music revenues per capita (US$): **2.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **6.9**
Broadband households: **3.0**
Mobile subscriptions: **15.6**
Active smartphones: **7.0**
Active tablets: **0.6**

INDUSTRY INFORMATION

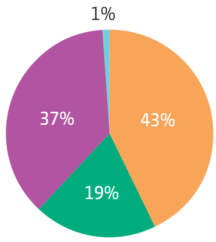
Chart compiler: **IFPI Greece www.ifpi.gr**
Performance rights music licensing company: **GEA www.geamusic.gr**
Local music industry association: **IFPI Greece www.ifpi.gr**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Cobalt Music/Helladisc
EGE
Feelgood Entertainment
FM Records
Heaven Music
Web Entertainment

HUNGARY

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.280	0.501	0.0036	0.019	1.254	1.222	0.012
2013	0.368	0.342	0.0024	0.027	0.798	0.691	0.0011
2012	0.360	0.188	0.015	0.044	0.356	0.363	0.102
2011	0.580	0.062	0.015	0.028	0.150	0.0088	0.428
2010	0.155	0.035	0.045	0.096	0.0032	0.117	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (HUF)	Total % change
2014	7.4	3.3	6.3	0.1	17.2	4,001.9	+7.8%
2013	8.1	2.2	5.5	0.2	15.9	3,711.4	+1.4%
2012	9.4	1.4	4.9	0.1	15.7	3,659.8	-11.6%
2011	12.0	1.3	4.5	-	17.8	4,138.3	-5.5%
2010	13.9	0.5	4.4	-	18.8	4,380.9	-16.5%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	1.3	0.2
2013	1.6	0.1
2012	1.8	0.1
2011	2.1	0.3
2010	3.6	0.2

TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Honeybeast	A Legnagyobb Hős	Gold Record
3	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Warner
4	Mr. Probz	Waves	Sony
5	Clean Bandit feat. Jess Glynne	Rather Be	Warner
6	Calvin Harris	Summer	Sony
7	Bogi	We All	Magneoton
8	Avicii	Addicted To You	Universal
9	Majka, Curtis, BLR	Belehalok	Magneoton
10	Faul & Wad Ad vs. Pnau	Changes	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Tankcsapda	Urai Vagyunk A Helyzetnek	Tankcsapda Music
2	Kowalsky Meg A Vega	Még Nem Éden	Szerzői Kiadás
3	Ákos	Igazán Ep	Fehér Sólyom/Magneoton
4	Ákos	Karcolatok 20 – Jubileumi Koncert	Fehér Sólyom/Magneoton
5	Hooligans	Társasjáték	Hear Hungary
6	Dynamic	Csak A Név Számít	FLD Records
7	Pink Floyd	The Endless River	Warner
8	Coldplay	Ghost Stories	Warner
9	Linkin Park	The Hunting Party	Warner
10	Depresszió	A Folyamat Zajlik...	Hammer Music

WORLD RANKING

Physical	Digital
38	43

Performance rights	Synchronisation
29	37

Total market
39

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **9.9**
Language: **Hungarian**
Currency: **Hungarian Forint (HUF)**
US$ exchange rate: **232.77**
GDP per capita (US$): **19,800**
GDP % change: **+0.2%**
Total music revenues per capita (US$): **1.7**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **7.6**
Broadband households: **2.3**
Mobile subscriptions: **10.8**
Active smartphones: **6.1**

INDUSTRY INFORMATION

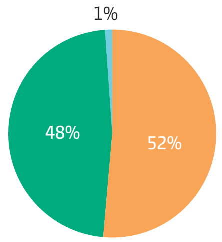
Chart compiler: **MAHASZ www.mahasz.hu**
Performance rights music licensing company: **MAHASZ www.mahasz.hu**
Local music industry association: **MAHASZ www.mahasz.hu**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

CLS/Egység Média
Fehér Sólyom
Fotexnet (Hungaroton)
Gold Record
Hammer Music
mTon
Schubert Music
Tankcsapda
Tom-Tom Records
Trimedio

IRELAND

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical
Digital
Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	6.003	6.580	0.071	0.0014	4.850	1.902	0.067
2013	10.19	6.907	0.090	0.302	1.772	1.530	0.139
2012	8.844	6.462	0.081	0.388	0.773	0.488	0.069
2011	8.008	5.724	0.222	0.564	1.698	0.337	-
2010	7.784	4.628	0.212	0.379	0.265	0.223	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	21.2	19.5	-	0.3	40.9	30.7	+3.7%
2013	18.4	20.9	-	0.1	39.5	29.6	-8.9%
2012	26.2	17.1	-	-	43.3	32.5	-13.7%
2011	33.4	16.6	-	0.2	50.2	37.6	-15.1%
2010	45.4	13.5	-	0.2	59.1	44.3	-16.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	2.1	0.2	4.5	0.9
2013	1.9	0.1	6.2	1.1
2012	3.0	0.3	7.3	1.1
2011	4.0	0.2	6.9	0.9
2010	4.9	0.4	6.1	0.8

TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	John Legend	All Of Me	Sony
3	Hozier	Take Me To Church	Universal
4	Band Aid 30	Do They Know It's Christmas? (2014)	Universal
5	Clean Bandit feat. Jess Glynne	Rather Be	Warner
6	Ed Sheeran	Thinking Out Loud	Warner
7	Pitbull feat. Ke$ha	Timber	Sony
8	Meghan Trainor	All About That Bass	Sony
9	Sam Smith	Stay With Me	Universal
10	Ella Henderson	Ghost	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Ed Sheeran	X	Warner
2	Hozier	Hozier	Universal
3	Various Artists	Now That's What I Call Music! 89	Sony/Universal
4	Sam Smith	In The Lonely Hour	Universal
5	Various Artists	Frozen	Universal
6	One Direction	Four	Sony
7	Taylor Swift	1989	Universal
8	Ellie Goulding	Halcyon/Halcyon Days	Universal
9	Various Artists	Now That's What I Call Music! 88	Sony/Universal
10	Kodaline	In A Perfect World	Sony

WORLD RANKING

Physical **26**

Digital **28**

Synchronisation **30**

Total market **31**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **4.8**
Language: **English**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **41,300**
GDP % change: **+0.6%**
Total music revenues per capita (US$): **8.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **3.8**
Broadband households: **1.2**
Mobile subscriptions: **5.4**
Active smartphones: **3.0**
Active tablets: **0.8**

INDUSTRY INFORMATION

Chart compiler: **IRMA / GfK Chart-Track**
www.irma.ie / www.chart-track.co.uk

Performance rights music licensing company:
PPI www.ppimusic.ie

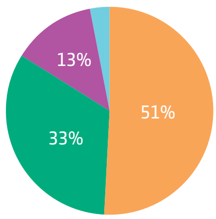
Local music industry association:
IRMA www.irma.ie

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

4AD
Beaumex
Celtic Airs
Dolphin
Domino
Ministry Of Sound
Roadrunner
Sharpe Music
Union Square
XL Recordings

ITALY

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	18.52	15.73	0.658	1.121	20.53	20.05	0.137
2013	21.68	16.16	0.359	1.468	11.41	12.67	0.330
2012	19.99	15.58	0.352	1.452	4.108	13.04	0.102
2011	14.62	12.89	0.581	1.513	2.354	7.530	0.618
2010	12.22	8.833	0.470	2.128	3.295	4.577	0.277

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	121.1	76.7	31.0	6.4	235.2	176.4	-4.1%
2013	132.6	64.1	42.0	6.7	245.4	184.0	+3.7%
2012	139.3	54.6	36.9	5.7	236.6	177.4	-4.1%
2011	177.8	40.1	22.3	6.4	246.6	185.0	+2.6%
2010	177.7	31.8	22.0	8.8	240.3	180.2	-3.4%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	11.1	0.7	16.1	2.1
2013	13.6	0.6	19.2	2.3
2012	13.6	0.7	20.4	2.4
2011	16.9	0.6	15.0	1.9
2010	16.0	1.9	12.4	-

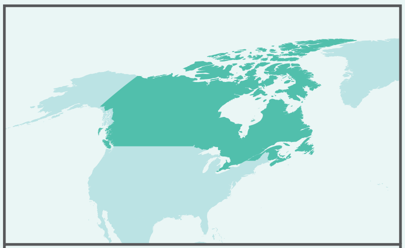
TOP SONGS 2014

	Artist	Title	Company
1	Enrique Iglesias feat. Sean Paul, Descemer Bueno & Gente De Zona	Bailando	Universal
2	Pharrell Williams	Happy	Sony
3	Klingande	Jubel	Ego-Vae Victis
4	Clean Bandit feat. Jess Glynne	Rather Be	Warner
5	Coldplay	A Sky Full Of Stars	Warner
6	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Warner
7	Imagine Dragons	Demons	Universal
8	Passenger	Let Her Go	Sony
9	Calvin Harris	Summer	Sony
10	Mr. Probz	Waves (Robin Schulz Remix)	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Vasco Rossi	Sono Innocente	Universal
2	Pink Floyd	The Endless River	Warner
3	Tiziano Ferro	TZN – The Best of Tiziano Ferro	Universal
4	Modà	Modà 2004 2014 L'originale	Ultrasuoni
5	Biagio Antonacci	L'Amore Comporta	Sony
6	Dear Jack	Domani è un Altro Film	Baraonda Ed. Mus.
7	One Direction	Four	Sony
8	Coldplay	Ghost Stories	Warner
9	Gianna Nannini	Hitalia	Sony
10	Ligabue	Mondovisione	Warner

WORLD RANKING



Physical	Digital
8	14

Performance rights	Synchronisation
9	8

Total market
10

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **61.7**
Language: **Italian**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **29,600**
GDP % change: **-1.8%**
Total music revenues per capita (US$): **3.8**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **37.7**
Broadband households: **14.7**
Mobile subscriptions: **87.6**
Active smartphones: **50.6**
Active tablets: **6.2**

INDUSTRY INFORMATION

Chart compiler: **GfK Media Control www.fimi.it**

Performance rights music licensing company: **SCF www.scfitalia.it**

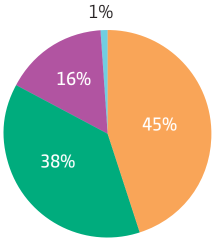
Local music industry association: **FIMI www.fimi.it**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Baraonda Edizioni Musicali
Caravan
Carosello
ECM Records
Edel
Ego
Sugar Music
Tanta Roba Label
Time
Ultrasuoni

NETHERLANDS

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	8.113	10.42	0.117	0.179	45.55	12.73	0.810
2013	12.04	7.573	1.086	0.364	37.87	11.87	0.417
2012	15.13	6.577	0.244	0.372	13.71	10.02	0.213
2011	11.87	5.907	0.511	0.776	1.125	7.274	0.778
2010	10.35	5.220	0.481	0.930	0.141	3.565	0.501

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	92.5	77.9	32.6	1.8	204.8	153.6	+2.1%
2013	101.5	71.2	26.6	1.2	200.5	150.4	-2.1%
2012	125.6	46.3	31.6	1.4	204.8	153.6	-8.0%
2011	157.7	28.2	35.9	0.8	222.7	167.0	-8.3%
2010	183.8	21.2	37.0	0.9	242.9	182.2	-12.3%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	8.0	1.7	9.0	2.0
2013	8.8	2.1	9.3	1.6
2012	12.1	2.6	9.9	1.8
2011	16.8	2.9	8.4	1.6
2010	16.7	2.8	5.7	1.2

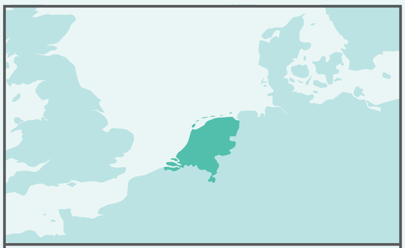
TOP SONGS 2014

	Artist	Title	Company
1	John Legend	All of Me	Sony
2	Pharrell Williams	Happy	Sony
3	Clean Bandit feat. Jess Glynne	Rather Be	Warner
4	Lilly Wood & The Prick feat. Robin Schulz	Prayer in C (Robin Schulz Remix)	Warner
5	Sam Smith	Stay With Me	Universal
6	Dotan	Home	Universal
7	Tove Lo feat. Hippie Sabotage	Stay High	Universal
8	Calvin Harris	Summer	Sony
9	Milky Chance	Stolen Dance	[PIAS] Rough Trade
10	Pitbull feat. John Ryan	Fireball	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	The Common Linnets	The Common Linnets	Universal
2	Coldplay	Ghost Stories	Warner
3	Stromae	Racine Carrée	Universal
4	Kinderen Voor Kinderen	Feest – 35	[PIAS] Rough Trade
5	Pink Floyd	The Endless River	Warner
6	Anouk	Paradise and back again	Universal
7	Jan Smit	Jij & Ik	Heartselling
8	Kinderen Voor Kinderen	De Allergrootste Hits Van Kinderen Voor Kinderen – Waanzinnig Gedroomd	[PIAS] Rough Trade
9	Ed Sheeran	X	Warner
10	Michael Jackson	Xscape	Sony

WORLD RANKING



Physical **11**

Digital **13**

Performance rights **7**

Synchronisation **19**

Total market **11**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **16.9**

Language: **Dutch**

Currency: **Euro (EUR)**

US$ exchange rate: **0.75**

GDP per capita (US$): **43,300**

GDP % change: **-0.8%**

Total music revenues per capita (US$): **12.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **15.5**

Broadband households: **7.0**

Mobile subscriptions: **18.5**

Active smartphones: **15.4**

Active tablets: **3.9**

INDUSTRY INFORMATION

Chart compiler: **GfK Megacharts BV www.dutchcharts.nl**

Performance rights music licensing company: **SENA www.sena.nl**

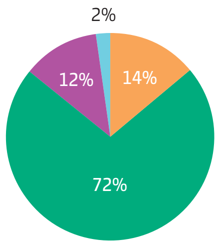
Local music industry association: **NVPI www.nvpi.nl**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

8 Ball
Armada
Artist & Company
BOEP
Challenge
Cloud 9
CNR
Mascot Provogue
NRGY
[PIAS] Rough Trade
Sonic Rendezvous
V2 Records

NORWAY

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	4.044	3.993	2.528	0.058	75.28	-	-
2013	6.144	5.312	1.039	0.103	66.50	-	0.265
2012	9.495	6.007	0.870	0.157	37.40	8.541	-
2011	8.377	6.631	1.698	0.312	16.36	12.52	-
2010	6.382	5.737	0.250	0.521	7.770	4.369	0.196

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (NOK)	Total % change
2014	17.0	85.9	14.4	2.5	119.9	756.6	+0.1%
2013	26.2	79.4	13.1	1.1	119.8	755.8	+10.0%
2012	33.8	62.5	11.8	0.8	108.9	686.9	+6.0%
2011	43.4	45.9	12.0	1.4	102.7	648.3	-1.4%
2010	66.3	25.2	11.6	1.0	104.2	657.4	-5.7%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	1.1	0.5	3.9	-
2013	2.1	0.7	5.8	-
2012	2.9	0.3	7.4	-
2011	5.9	0.6	7.5	1.2
2010	7.5	0.3	6.6	-

TOP SONGS 2014

	Artist	Title	Company
1	John Legend	All Of Me	Sony
2	Ed Sheeran	I See Fire	Universal
3	Seinabo Sey	Younger (Kygo Remix)	Universal
4	Mr. Probz	Waves	Sony
5	Sia	Chandelier	Sony
6	Pharrell Williams	Happy	Sony
7	Tove Lo feat. Hippie Sabotage	Stay High	Universal
8	Clean Bandit feat. Jess Glynne	Rather Be	Warner
9	David Guetta & Showtek feat. Vassy	Bad	Warner
10	Hedegaard	Happy Home	Universal

TOP ALBUMS 2014

	Artist	Title	Company
1	Jason Derulo	Tattoos	Warner
2	Avicii	True	Universal
3	Ed Sheeran	X	Warner
4	Katy Perry	Prism	Universal
5	Lorde	Pure Heroine	Universal
6	Pink Floyd	The Endless River	Warner
7	Highasakite	Silent Treatment	Propeller Recordings/Musikkoperatørene As (Mo)
8	Various Artists	Frost Soundtrack	Universal
9	Pharrell Williams	G I R L	Sony
10	Sam Smith	In The Lonely Hour	Universal

WORLD RANKING

Physical	Digital
29	12
Performance rights	**Synchronisation**
17	13

Total market
15

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **5.1**
Language: **Norwegian**
Currency: **Norwegian Kroner (NOK)**
US$ exchange rate: **6.31**
GDP per capita (US$): **55,400**
GDP % change: **+1.6%**
Total music revenues per capita (US$): **23.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **4.7**
Broadband households: **2.2**
Mobile subscriptions: **6.0**
Active smartphones: **4.2**
Active tablets: **0.8**

INDUSTRY INFORMATION

Chart compiler: **VG Newspaper www.lista.vg.no**
IFPI Norway www.ifpi.no

Performance rights music licensing company:
Gramo www.gramo.no
IFPI Norway www.ifpi.no

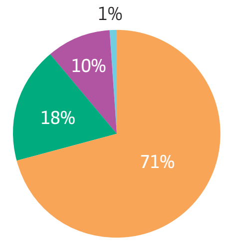
Local music industry association:
IFPI Norway www.ifpi.no

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Bare Bra Musikk/Tylden
Cosmos Music
Mudi AS
Musikkoperatørene AS
Naxos Norway AS
Phonofile
Playground
VME

POLAND

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical | Digital | Performance rights | Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.778	1.242	0.019	0.569	4.603	6.283	0.453
2013	1.165	1.070	0.036	0.630	3.179	4.374	0.103
2012	1.008	0.711	0.057	0.727	1.883	2.707	0.0019
2011	0.541	0.157	0.192	0.750	1.009	0.784	0.629
2010	0.198	0.022	0.056	0.920	0.690	0.089	0.445

Single track downloads | Full album downloads | Other downloads | Mobile personalisation | Subscription streams | Ad-supported streams | Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (PLN)	Total % change
2014	56.2	13.9	7.9	1.0	79.0	249.7	+13.6%
2013	51.9	10.6	6.3	0.8	69.5	219.7	-9.5%
2012	62.4	7.1	5.9	1.5	76.9	242.9	-3.3%
2011	66.1	4.1	7.8	1.6	79.5	251.3	-2.0%
2010	72.1	2.4	4.9	1.6	81.1	256.3	-4.1%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	8.4	0.4
2013	7.1	0.4
2012	9.1	0.4
2011	7.8	0.5
2010	8.9	0.7

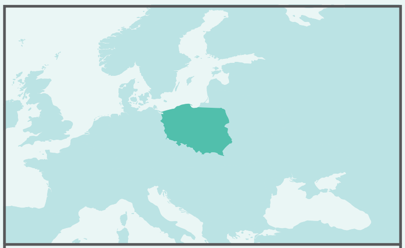
TOP SONGS 2014

	Artist	Title	Company
1	Donatan – Cleo	My Słowianie	Urbanrec
2	Piersi	Bałkanica	Independent Digital
3	Pitbull feat. Ke$ha	Timber	Sony
4	Pitbull feat. Christina Aguilera	Feel This Moment	Sony
5	Katy Perry feat. Juicy J	Dark Horse	Universal
6	Wham!	Last Christmas	Sony
7	Shakira feat. Rihanna	Can't Remember To Forget You	Sony
8	Indila	Derniere Danse	Universal
9	Shakira	Dare (La La La)	Sony
10	Fly Project	Toca Toca	Magic Records

TOP ALBUMS 2014

	Artist	Title	Company
1	Indila	Mini World	Universal
2	Artur Rojek	Składam Się Z Ciągłych Powtórzeń	Kayax/Agora
3	Pink Floyd	The Endless River	Warner
4	Dawid Kwiatkowski	Pop & Roll	My Music
5	Mela Koteluk	Migracje	Pomaton/Warner
6	Dawid Podsiadło	Comfort And Happiness	Sony
7	George Michael	Symphonica	Universal
8	Różni Wykonawcy	Męskie Granie 2014	Polskie Radio/Olesiejuk
9	Bednarek	Jestem...	Lou & Rocked Boys/Rockers Publishing
10	Coldplay	Ghost Stories	Warner

WORLD RANKING



Physical	Digital
15	31

Performance rights	Synchronisation
25	21

Total market
22

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **38.4**

Language: **Polish**

Currency: **Polish Zloty (PLN)**

US$ exchange rate: **3.16**

GDP per capita (US$): **21,100**

GDP % change: **+1.3%**

Total music revenues per capita (US$): **2.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **25.6**

Broadband households: **8.7**

Mobile subscriptions: **55.8**

Active smartphones: **24.2**

Active tablets: **4.5**

INDUSTRY INFORMATION

Chart compiler: **ZPAV / TNS Polska www.zpav.pl**

Performance rights music licensing company: **ZPAV www.zpav.pl**

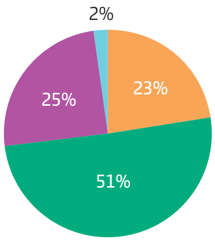
Local music industry association: **ZPAV www.zpav.pl**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Agora
Dux
Fonografika
Kayax
Metal Mind Production
My Music
Mystic Production
Polskie Nagrania
Polskie Radio
Sonic

RUSSIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	8.332	6.073	0.194	10.70	5.972	4.539	1.021
2013	3.506	8.762	0.183	10.13	1.933	6.093	3.079
2012	0.532	0.726	0.050	9.044	0.300	6.507	10.06
2011	-	-	-	-	-	-	-
2010	-	-	-	-	-	-	-

Single track downloads Full album downloads Other downloads Mobile personalisation Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (RUB)	Total % change
2014	16.4	36.8	18.5	1.1	72.8	2,808.6	+15.9%
2013	16.0	33.7	10.4	2.7	62.8	2,422.6	+16.3%
2012	16.5	27.2	7.2	3.1	54.0	2,083.5	-
2011	-	-	-	-	-	-	-
2010	-	-	-	-	-	-	-

Note: Complete sales data is not available for 2010-2011

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	1.7	0.1
2013	-	-
2012	-	-
2011	-	-
2010	-	-

WORLD RANKING

Physical	Digital
30	20
Performance rights	**Synchronisation**
13	20

Total market

23

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **142.5**

Language: **Russian, Dolgang**

Currency: **Russian Rouble (RUB)**

US$ exchange rate: **38.57**

GDP per capita (US$): **18,100**

GDP % change: **+1.3%**

Total music revenues per capita (US$): **0.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **79.9**

Broadband households: **27.8**

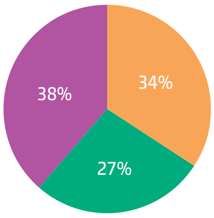
Mobile subscriptions: **237.4**

Active smartphones: **81.1**

Active tablets: **10.1**

SLOVAKIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.193	0.349	0.0044	0.036	0.965	0.733	-
2013	0.151	0.280	0.0033	0.113	0.567	0.154	-
2012	0.095	0.215	0.0026	0.026	0.348	0.110	-
2011	0.133	0.041	0.0011	0.045	0.039	0.031	-
2010	0.053	0.001	0.004	0.098	0.033	0.010	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	2.9	2.3	3.2	-	8.4	6.3	+13.5%
2013	2.9	1.3	3.2	-	7.4	5.5	+3.8%
2012	3.4	0.8	2.9	0.1	7.1	5.3	-0.3%
2011	3.9	0.3	2.8	0.1	7.1	5.3	-25.2%
2010	6.0	0.2	3.3	0.1	9.5	7.1	+6.4%

Note: Performance rights figure provided for 2014 is the same as the previous period, the only data available at the time of publication

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.3	0.1
2013	0.4	-
2012	0.4	-
2011	0.6	0.1
2010	1.3	0.1

TOP ALBUMS 2014

	Artist	Title	Company
1	Richard Müller	Hlasy 2	Universal
2	Jana Kirschner	Moruša Čierna	Slnko Records
3	Elan	Zivych Nas Nedostanu	Warner
4	Pink Floyd	The Endless River	Warner
5	Jana Kirschner	Moruša Biela	Slnko Records
6	Kysucký Prameň	Marianske Piesne	Č-S Muzika
7	Richard Müller	Hlasy	Universal
8	Progres	Dnes Si Ja Zaspievam	Č-S Muzika
9	Zaz	Paris	Warner
10	Karel Gott	S Pomocí Přátel	Supraphon

WORLD RANKING

Physical	Digital
44	44

Performance rights	Synchronisation
38	42

Total market
45

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **5.4**
Language: **Slovak**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **24,700**
GDP % change: **+0.8%**
Total music revenues per capita (US$): **1.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **4.5**
Broadband households: **1.3**
Mobile subscriptions: **6.7**
Active smartphones: **3.3**
Active tablets: **0.6**

INDUSTRY INFORMATION

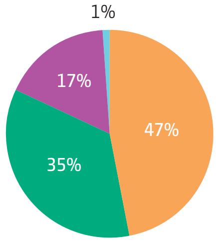
Chart compiler: **IFPI Czech Republic www.ifpicr.cz**
Performance rights music licensing company: **SLOVGRAM www.slovgram.sk**
Local music industry association: **IFPI Czech Republic www.ifpicr.cz**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Č-S Muzika
Forza Music
Musica
Opus
Slnko Records
Street Production
Supraphon

SPAIN

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	6.380	6.666	0.291	1.324	22.70	25.18	-
2013	5.777	6.345	0.242	1.657	24.38	11.39	0.236
2012	7.030	6.532	0.397	2.060	17.74	11.21	0.001
2011	7.465	5.157	0.671	2.461	9.157	15.82	-
2010	6.852	3.938	0.537	2.746	10.42	10.05	0.061

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2014	85.0	62.5	31.5	2.1	181.1	135.8	+15.2%
2013	74.8	50.0	30.6	1.7	157.2	117.9	-9.0%
2012	92.7	45.0	33.1	2.1	172.8	129.6	-2.9%
2011	101.7	40.7	33.9	1.6	177.9	133.5	-10.4%
2010	122.1	34.6	39.8	2.2	198.7	149.0	-13.3%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital
	CD	Other physical	Single tracks
2014	8.1	0.6	5.9
2013	7.3	0.6	7.5
2012	8.6	0.7	8.5
2011	8.8	0.8	6.3
2010	10.5	1.5	5.9

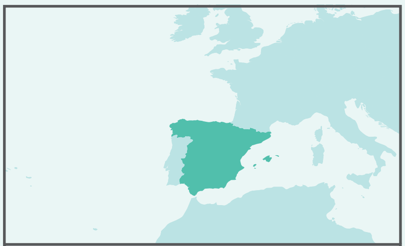
TOP SONGS 2014

	Artist	Title	Company
1	Enrique Iglesias feat. Sean Paul, Descemer Bueno & Gente De Zona	Bailando	Universal
2	Pharrell Williams	Happy	Sony
3	David Bisbal	Diez Mil Maneras	Universal
4	Faul/Wad Ad/Pnau	Changes	Sony
5	John Legend	All Of Me	Sony
6	Avicii	Hey Brother	Universal
7	Shakira	Dare (La La La)	Sony
8	Enrique Iglesias/Romeo Santos	Loco	Universal
9	Milky Chance	Stolen Dance	PIAS Spain
10	Wisin	Adrenalina	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Pablo Alborán	Terral	Warner
2	David Bisbal	Tu Y Yo	Universal
3	El Barrio	Hijo Del Levante	Concert Music Entertainment
4	Fito & Fitipaldis	Huyendo Conmigo De Mi	Warner
5	Gemeliers	Lo Mejor Esta Por Venir	Pep's Records
6	Malu	Si	Sony
7	Melendi	Un Alumno Mas	Warner
8	Manolo Garcia	Todo Es Ahora	Sony
9	Joan Manuel Serrat	Antologia Desordenada	Sony
10	Pablo Alboran	Tanto	Warner

WORLD RANKING



Physical	Digital
12	16
Performance rights	Synchronisation
8	15

Total market
13

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **47.7**
Language: **Spanish**
Currency: **Euro (EUR)**
US$ exchange rate: **0.75**
GDP per capita (US$): **30,100**
GDP % change: **-1.3%**
Total music revenues per capita (US$): **3.8**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **35.7**
Broadband households: **13.2**
Mobile subscriptions: **49.4**
Active smartphones: **33.7**
Active tablets: **5.0**

INDUSTRY INFORMATION

Chart compiler: **GfK Media Control / BMAT**
www.gfk.com / www.bmat.com

Performance rights music licensing company:
AGEDI www.agedi.es

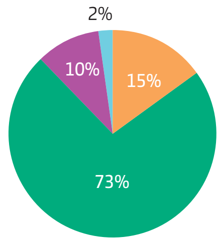
Local music industry association:
PROMUSICAE www.promusicae.es

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Avispa
Blanco Y Negro
Discmedi
Divucsa
Naïve
Open Records
Roster Music

SWEDEN

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical / Digital / Performance rights / Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	2.364	2.405	1.582	0.220	128.1	3.857	0.144
2013	2.778	3.392	1.064	0.240	121.0	0.096	0.095
2012	5.379	3.184	0.678	0.441	92.85	0.033	0.091
2011	7.049	2.989	0.118	0.414	53.49	-	1.035
2010	4.956	3.518	2.560	1.359	26.10	-	0.970

Single track downloads / Full album downloads / Other downloads / Mobile personalisation / Subscription streams / Ad-supported streams / Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (SEK)	Total % change
2014	28.4	138.7	18.9	3.5	189.4	1,299.4	+1.3%
2013	39.1	128.6	17.5	1.8	187.0	1,283.0	+6.3%
2012	55.9	102.7	15.3	2.2	176.0	1,207.5	+19.9%
2011	65.6	65.1	14.3	1.8	146.8	1,007.2	+1.7%
2010	87.2	39.5	15.5	2.2	144.4	990.6	-8.1%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	2.9	0.4	1.7	0.3
2013	4.2	0.4	3.1	1.0
2012	5.9	0.4	7.4	0.5
2011	7.8	0.4	4.3	0.5
2010	13.7	0.6	4.4	0.5

TOP SONGS 2014

	Artist	Title	Company
1	John Legend	All Of Me	Sony
2	Ed Sheeran	I See Fire	Universal
3	Mr. Probz	Waves (Robin Schulz Remix)	Sony
4	Clean Bandit feat. Jess Glynne	Rather Be	Warner
5	David Guetta & Showtek feat. Vassy	Bad	Warner
6	Pharrell Williams	Happy	Sony
7	Albin feat. Kristin Amparo	Din Soldat	Universal
8	Avicii	Wake Me Up!	Universal
9	Calvin Harris	Summer	Sony
10	Sam Smith	Stay With Me	Universal

TOP ALBUMS 2014

	Artist	Title	Company
1	Blandade Artister	Melodifestivalen 2014	Universal
2	Avicii	True	Universal
3	Kent	Tigerdrottningen	Universal
4	Ed Sheeran	X	Warner
5	Veronica Maggio	Handen I Fickan Fast Jag Bryr Mig	Universal
6	First Aid Kit	Stay Gold	Sony
7	Doug Seegers	Going Down To The River	Universal
8	Håkan Hellström	Det Kommer Aldrig Va Över För Mig	Universal
9	Tommy Körberg	Tommys Jul	Warner
10	Lasse Stefanz	Honky Tonk Rebels	Warner

WORLD RANKING

Physical **22**

Digital **9**

Performance rights **12**

Synchronisation **11**

Total market **12**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **9.7**

Language: **Swedish**

Currency: **Swedish Krona (SEK)**

US$ exchange rate: **6.86**

GDP per capita (US$): **40,900**

GDP % change: **+0.9%**

Total music revenues per capita (US$): **19.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **9.1**

Broadband households: **3.3**

Mobile subscriptions: **14.7**

Active smartphones: **9.1**

Active tablets: **2.0**

INDUSTRY INFORMATION

Chart compiler:
GLF / IFPI Sweden www.sverigetopplistan.se

Performance rights music licensing company:
IFPI Sweden www.ifpi.se

Local music industry association:
IFPI Sweden www.ifpi.se

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Cosmos Music Group

Family Tree Music

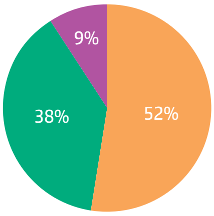
Playground Music Scandinavia

Roxy Recordings

Sound Pollution Recordings

SWITZERLAND

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical | Digital | Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

	Single track downloads	Full album downloads	Other downloads	Mobile personalisation	Subscription streams	Ad-supported streams	Other
2014	12.54	14.95	0.356	0.280	12.01	0.756	0.154
2013	16.29	18.74	0.261	0.429	6.524	0.399	0.0002
2012	21.22	18.17	0.403	0.644	1.009	0.406	-
2011	15.42	15.13	0.511	0.892	1.878	0.324	-
2010	12.26	11.74	0.433	0.916	3.369	0.106	-

Single track downloads | Full album downloads | Other downloads | Mobile personalisation | Subscription streams | Ad-supported streams | Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CHF)	Total % change
2014	56.8	41.0	9.9	0.5	108.2	99.6	-8.1%
2013	64.9	42.6	9.9	0.4	117.8	108.4	-11.0%
2012	79.9	41.9	9.9	0.7	132.3	121.7	-14.4%
2011	110.7	34.2	9.6	0.3	154.7	142.3	-15.6%
2010	145.2	28.8	9.1	0.1	183.3	168.6	-12.9%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	3.9	0.2	-	-
2013	4.3	0.3	-	-
2012	5.1	1.0	25.7	1.9
2011	7.3	0.5	14.0	1.5
2010	8.4	0.6	12.3	1.9

TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Lilly Wood & The Prick feat. Robin Schulz	Prayer In C	Warner
3	Ed Sheeran	I See Fire	Universal
4	Helene Fischer	Atemlos durch die Nacht	Universal
5	Mr. Probz	Waves	Sony
6	John Legend	All of me	Sony
7	Clean Bandit feat. Jess Glynne	Rather Be	Warner
8	Milky Chance	Stolen Dance	Musikvertrieb
9	Sia	Chandelier	Sony
10	Migros Ensemble	Ensemble	HitMill

TOP ALBUMS 2014

	Artist	Title	Company
1	Helene Fischer	Farbenspiel	Universal
2	Stromae	Racine Carreé	Universal
3	Coldplay	Ghost Stories	Warner
4	AC/DC	Rock or Bust	Sony
5	Gölä	Die schönsten Mundart-Balladen-Nashville Aufn.	Universal
6	Pharrell Williams	G I R L	Sony
7	Bligg	Service Publigg	Universal
8	Pink Floyd	The Endless River	Warner
9	Ed Sheeran	X	Warner
10	Beatrice Egli	Pure Lebensfreude	Universal

WORLD RANKING

Physical	Digital
14	19
Performance rights	Synchronisation
22	27

Total market
18

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **8.1**

Language: **German, French, Italian**

Currency: **Swiss Franc (CHF)**

US$ exchange rate: **0.92**

GDP per capita (US$): **54,800**

GDP % change: **+2.0%**

Total music revenues per capita (US$): **13.4**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **7.0**

Broadband households: **3.6**

Mobile subscriptions: **11.2**

Active smartphones: **7.1**

Active tablets: **1.4**

INDUSTRY INFORMATION

Chart compiler:
GfK Entertainment AG
www.gfk.com / www.hitparade.ch

Performance rights music licensing company:
Swissperform / IFPI Schweiz www.swissperform.ch

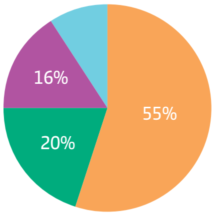
Local music industry association:
IFPI Schweiz www.ifpi.ch

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

K-Tel International AG
Musikvertrieb AG
Phonag Records AG
TBA AG
Tudor Recording AG

TURKEY

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1.875	1.435	0.046	0.059	4.828	1.433	-
2013	3.408	1.206	0.023	0.057	1.737	1.999	-
2012	0.421	-	-	1.502	2.885	1.202	-
2011	0.321	-	-	1.442	2.725	0.801	-
2010	1.231	-	-	1.270	0.556	0.913	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (TRY)	Total % change
2014	26.1	9.7	7.6	4.2	47.6	104.2	+4.6%
2013	30.9	8.4	6.1	-	45.5	99.6	-9.9%
2012	39.5	6.0	5.0	-	50.5	110.5	+2.1%
2011	39.7	5.3	4.5	-	49.4	108.3	+15.3%
2010	35.9	4.0	2.9	-	42.9	93.9	-2.9%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	7.0	0.2
2013	8.4	0.8
2012	10.3	0.9
2011	11.5	1.7
2010	10.4	0.8

WORLD RANKING

Physical **23**

Digital **35**

Performance rights **26**

Synchronisation **9**

Total market **29**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **81.6**
Language: **Turkish**
Currency: **Turkish Lira (TRY)**
US$ exchange rate: **2.19**
GDP per capita (US$): **15,300**
GDP % change: **+3.8%**
Total music revenues per capita (US$): **0.6**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **36.9**
Broadband households: **9.4**
Mobile subscriptions: **72.3**
Active smartphones: **21.4**
Active tablets: **5.4**

INDUSTRY INFORMATION

Performance rights music licensing company:
Mü-Yap www.mu-yap.org

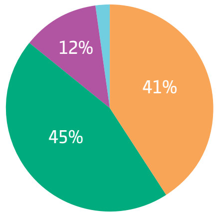
Local music industry association:
Mü-Yap www.mu-yap.org

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

ADA Music
Avrupa Music
DMC Music (Dogan Music)
Dokuz Sekiz Music
Emre Grafson Music
Esen Elektronik
Kalan Music
Ozdemir Plak
Poll Production
Seyhan Music

UNITED KINGDOM

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	174.6	232.1	1.743	2.069	142.0	39.57	6.992
2013	199.5	263.1	2.630	2.664	89.65	31.22	7.274
2012	208.8	220.1	3.603	3.499	65.30	23.81	1.277
2011	195.5	189.2	4.575	4.495	38.53	19.32	2.543
2010	177.5	134.8	4.920	5.915	26.65	17.78	2.507

Single track downloads Full album downloads Other downloads Mobile personalisation Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (GBP)	Total % change
2014	547.8	599.0	155.0	32.8	1,334.6	814.1	-2.8%
2013	599.6	596.0	146.3	30.8	1,372.7	837.3	+2.5%
2012	640.0	526.4	143.1	29.8	1,339.3	817.0	-7.8%
2011	827.5	454.2	135.7	35.5	1,453.0	886.3	-3.5%
2010	980.3	370.0	120.6	35.4	1,506.4	918.9	-8.2%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	58.2	5.4	149.0	29.7
2013	61.6	5.4	175.6	32.6
2012	66.5	5.2	183.3	30.5
2011	94.0	4.9	175.1	26.6
2010	99.8	6.3	158.6	21.0

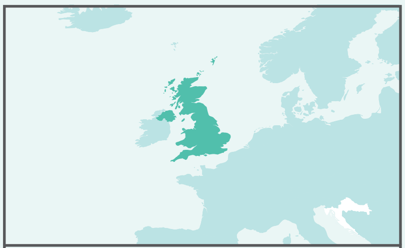
TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Clean Bandit feat. Jess Glynne	Rather Be	Warner
3	John Legend	All Of Me	Sony
4	Mr. Probz	Waves	Sony
5	Ed Sheeran	Thinking Out Loud	Warner
6	Ella Henderson	Ghost	Sony
7	Pitbull feat. Ke$ha	Timber	Sony
8	Sam Smith	Stay With Me	Universal
9	Idina Menzel	Let It Go	Universal
10	Meghan Trainor	All About That Bass	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Ed Sheeran	X	Warner
2	Sam Smith	In The Lonely Hour	Universal
3	Various Artists	Now That's What I Call Music! 89	Sony/Universal
4	Various Artists	Frozen	Universal
5	Various Artists	Now That's What I Call Music! 88	Sony/Universal
6	George Ezra	Wanted On Voyage	Sony
7	Various Artists	Now That's What I Call Music! 87	Sony/Universal
8	Paolo Nutini	Caustic Love	Warner
9	Coldplay	Ghost Stories	Warner
10	Paloma Faith	A Perfect Contradiction	Sony

WORLD RANKING



Physical	Digital
4	2
Performance rights	**Synchronisation**
1	2

Total market

4

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **63.7**

Language: **English**

Currency: **British Pound (GBP)**

US$ exchange rate: **0.61**

GDP per capita (US$): **37,300**

GDP % change: **+1.8%**

Total music revenues per capita (US$): **21.0**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **55.9**

Broadband households: **24.5**

Mobile subscriptions: **84.2**

Active smartphones: **58.1**

Active tablets: **25.5**

INDUSTRY INFORMATION

Chart compiler: **Official Charts Company / Millward Brown www.theofficialcharts.com**

Performance rights music licensing company: **PPL www.ppluk.com**

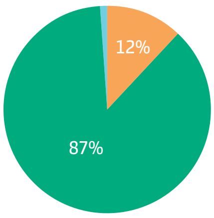
Local music industry association: **BPI www.bpi.co.uk**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

BMG Rights
Cooking Vinyl
Delta
Demon Music Group
Domino Recordings
Ministry Of Sound Group
Not Now Music
PIAS
Union Square Music
XL Beggars

CHINA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	5.203	0.019	0.0001	6.068	14.88	63.59	1.617
2013	4.478	0.0033	0.0001	7.315	6.398	51.20	12.85
2012	4.047	-	0.544	19.92	14.44	25.44	12.50
2011	5.364	-	-	21.55	5.907	19.48	4.265
2010	9.946	-	-	22.16	10.97	16.44	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CNY)	Total % change
2014	13.1	91.4	-	0.7	105.2	646.8	+5.6%
2013	16.8	82.2	-	0.6	99.6	612.6	+4.7%
2012	17.4	76.9	-	0.8	95.1	584.8	+22.7%
2011	20.9	56.6	-	-	77.5	476.7	-1.2%
2010	18.9	59.5	-	-	78.4	482.4	-1.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	2.5	0.1
2013	3.6	0.2
2012	4.0	0.1
2011	4.3	0.2
2010	4.3	0.1

WORLD RANKING

Physical **32**

Digital **11**

Synchronisation **25**

Total market **19**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **1,355.7**

Language: **Standard Chinese, Mandarin**

Currency: **Chinese Yuan (CNY)**

US$ exchange rate: **6.15**

GDP per capita (US$): **9,800**

GDP % change: **+7.7%**

Total music revenues per capita (US$): **0.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **627.0**

Broadband households: **217.4**

Mobile subscriptions: **1,295.5**

Active smartphones: **878.1**

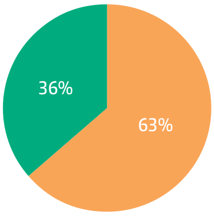
Active tablets: **98.0**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

China Record Corp.
EE-Media
H.Brother Music
Modernsky
Shanghai Synergy

HONG KONG

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1.679	0.645	0.023	0.986	7.518	1.606	0.651
2013	2.054	0.561	0.025	1.229	6.459	0.750	0.398
2012	0.839	0.194	0.024	1.294	7.437	0.460	-
2011	0.030	0.0053	0.0027	1.255	6.692	0.269	-
2010	0.146	0.010	0.074	1.280	5.600	0.489	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (HKD)	Total % change
2014	22.7	13.1	-	0.2	36.0	279.0	-7.0%
2013	26.8	11.5	-	0.4	38.7	300.0	-1.9%
2012	28.7	10.2	-	0.5	39.5	305.7	-0.8%
2011	31.1	8.3	-	0.4	39.8	308.2	+0.7%
2010	31.6	7.6	-	0.3	39.5	306.0	-9.0%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	1.6	0.3
2013	1.6	0.3
2012	1.9	0.3
2011	2.1	0.4
2010	2.3	0.4

WORLD RANKING

Physical **25**

Digital **33**

Synchronisation **36**

Total market **32**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **7.1**

Language: **Cantonese, English**

Currency: **Hong Kong Dollar (HKD)**

US$ exchange rate: **7.75**

GDP per capita (US$): **52,700**

GDP % change: **+2.9%**

Total music revenues per capita (US$): **5.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **5.3**

Broadband households: **3.2**

Mobile subscriptions: **13.2**

Active tablets: **3.9**

INDUSTRY INFORMATION

Performance rights music licensing company:
HKRIA www.hkria.com / PP(SEA)L www.ppseal.com

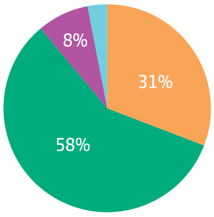
Local music industry association:
HKRIA www.hkria.com
IFPI (Hong Kong Group) Ltd www.ifpihk.org

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Beggars Group Media Ltd. (international)
BMA Records Ltd.
EAS Music Ltd.
East Asia Music (Holdings) Ltd.
Emperor Entertainment (Hong Kong) Ltd.
Equilibrium S.R.L.
Evolution Limited
Forward Music Co. Ltd.
HNH International Ltd. (Naxos)
Hummingbird Music Limited
Love Da Group Co. Ltd.
Neway Star Ltd.
Roland Voss Music Production
Soundgood Production Ltd.
Starz Track Ltd.
Sun Entertainment Music Limited
The Voice Entertainment Group Limited
Worldstar Music International Ltd.
WOW Music Ltd.

INDIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.844	0.433	0.539	21.09	12.37	22.72	-
2013	1.543	0.779	0.093	29.23	21.35	10.92	0.819
2012	0.820	0.113	-	36.43	26.71	11.36	2.458
2011	1.393	-	-	35.05	5.981	8.111	-
2010	3.420	-	-	31.29	0.639	4.592	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

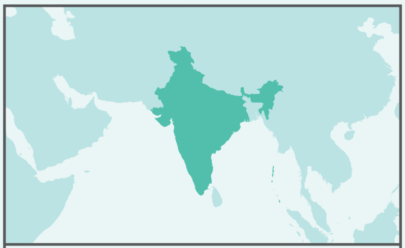
RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (INR)	Total % change
2014	31.0	58.0	8.5	2.7	100.2	6,113.9	-10.1%
2013	33.8	64.7	10.5	2.4	111.4	6,798.6	-13.5%
2012	40.0	77.9	8.7	2.2	128.8	7,863.1	+20.3%
2011	44.9	50.5	9.8	1.8	107.1	6,537.5	+7.7%
2010	48.8	39.9	9.2	1.6	99.5	6,072.0	+7.5%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	29.9	0.5
2013	35.5	0.5
2012	41.6	0.8
2011	34.5	1.5
2010	35.5	4.2

WORLD RANKING



Physical 20	Digital 18
Performance rights 24	Synchronisation 12

Total market 20

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **1,236.3**
Language: **Hindi**
Currency: **Indian Rupee (INR)**
US$ exchange rate: **61.03**
GDP per capita (US$): **4,000**
GDP % change: **+3.2%**
Total music revenues per capita (US$): **0.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **222.2**
Broadband households: **17.5**
Mobile subscriptions: **940.4**
Active smartphones: **109.4**
Active tablets: **10.6**

INDUSTRY INFORMATION

Performance rights music licensing company:
PPL www.pplindia.org

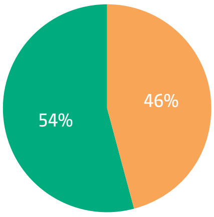
Local music industry association:
IMI www.indianmi.org

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Aditya Music (India) Pvt. Ltd.
Saregama India Limited
Simran Music Industry
Super Cassettes Industries
Times Music
Tips Industries Ltd.
Venus Worldwide Entertainment Pvt. Ltd.
Yashraj Music

INDONESIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	-	-	-	14.33	-	-	-
2013	-	-	-	6.258	-	-	-
2012	-	0.0004	-	2.175	0.043	0.047	0.682
2011	1.181	-	-	15.21	1.440	0.013	0.291
2010	1.035	-	0.125	21.61	0.339	0.0066	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (IDR)	Total % change
2014	12.1	14.3	-	-	26.4	313,362.9	+16.3%
2013	16.5	6.3	-	-	22.7	269,497.2	-11.2%
2012	22.6	2.9	-	-	25.6	303,337.0	-39.6%
2011	24.2	18.1	-	-	42.3	502,428.0	+5.9%
2010	16.9	23.1	-	-	40.0	474,656.2	-11.1%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	7.0	2.0
2013	9.3	2.8
2012	13.0	2.9
2011	11.2	4.1
2010	6.3	5.1

TOP SONGS 2014

	Artist	Title	Company
1	Cita Citata	Sakitnya Tuh Disini	Sani Sentosa Abadi
2	Geisha	Lumpuhkan Ingatanku	Musica Studio's
3	Dadali	Disaat Aku Tersakiti	Ascada Musik
4	Inul Daratista	Masa Lalu	Hypermind
5	Papinka	Hitungan Cinta	Ascada Musik
6	Repvblik	Hanya Ingin Kau Tahu	GP Records
7	Papinka	Masih Mencintainya	Ascada Musik
8	Seventeen	Jaga Slalu Hatimu	GP Records
9	Rossa	Tak Sanggup Lagi	Trinity Optima Production
10	Zivilia	Pintu Taubat	Nagaswara Sakti

WORLD RANKING

Physical	Digital
33	30

Total market
35

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **253.6**
Language: **Bahasa Indonesia**
Currency: **Indonesian Rupiah (IDR)**
US$ exchange rate: **11,863.93**
GDP per capita (US$): **5,200**
GDP % change: **+5.3%**
Total music revenues per capita (US$): **0.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **46.5**
Broadband households: **3.8**
Mobile subscriptions: **302.3**
Active smartphones: **115.8**
Active tablets: **5.0**

INDUSTRY INFORMATION

Performance rights music licensing company: **ASIRINDO**

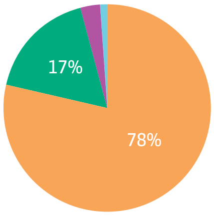
Local music industry association: **ASIRI www.asiri.or.id**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Aquarius Musikindo
Musica Studio's
Nagaswara Sakti
Sani Sentosa Abadi
Trinity Optima Production

JAPAN

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	216.4	87.83	7.270	50.68	82.41	-	13.98
2013	237.1	72.62	10.14	72.73	32.12	-	12.47
2012	352.4	54.06	18.06	129.2	10.57	-	5.468
2011	477.4	39.45	32.76	194.5	6.485	-	4.592
2010	565.5	34.23	35.79	255.2	7.706	-	4.060

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (JPY)	Total % change
2014	2,052.7	458.6	85.3	31.2	2,627.9	278,211.1	-5.5%
2013	2,233.5	437.2	85.3	23.4	2,779.4	294,251.7	-16.7%
2012	2,658.7	569.9	82.9	26.5	3,337.9	353,387.1	+4.0%
2011	2,349.5	755.2	78.9	24.4	3,208.0	339,632.5	-5.6%
2010	2,393.6	902.5	76.9	24.9	3,397.8	359,721.5	-7.6%

Note: Performance rights figure provided for 2014 is the same as the previous period, the only data available at the time of publication

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	136.0	14.2	134.4	8.6
2013	148.6	18.4	133.6	7.3
2012	167.9	20.9	150.1	5.1
2011	156.7	19.3	182.0	3.8
2010	158.6	18.2	202.8	3.1

Note: Physical CD include singles. Single tracks include mobile downloads.

WORLD RANKING

Physical	Digital
1	3
Performance rights	**Synchronisation**
4	3

Total market
2

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **127.1**
Language: **Japanese**
Currency: **Japanese Yen (JPY)**
US$ exchange rate: **105.87**
GDP per capita (US$): **37,100**
GDP % change: **+2.0%**
Total music revenues per capita (US$): **20.7**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **101.9**
Broadband households: **47.6**
Mobile subscriptions: **154.2**
Active smartphones: **122.4**
Active tablets: **19.5**

INDUSTRY INFORMATION

Performance rights music licensing company:
RIAJ www.riaj.or.jp

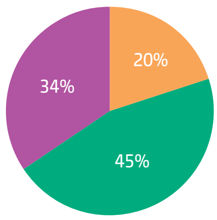
Local music industry association:
RIAJ www.riaj.or.jp

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Avex Music Creative Inc.
Being Inc.
Dreamusic Inc.
Forlife Music Entertainment Inc.
Jvckenwood Victor Entertainment Corp.
King Record Co. Ltd.
Lantis Co. Ltd.
Nippon Columbia Co. Ltd.
Nippon Crown Co. Ltd.
Pony Canyon Inc.
Teichiku Entertainment Inc.
Tokuma Japan Communications Co. Ltd.
VAP Inc.
Yamaha Music Communications Co. Ltd.
Yoshimoto R and C Co. Ltd.

MALAYSIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.070	0.482	0.0042	11.51	1.504	2.419	-
2013	0.883	0.364	0.013	12.98	0.078	1.508	0.018
2012	0.328	0.103	0.022	12.83	0.015	0.660	-
2011	0.022	0.0015	0.015	12.56	0.198	-	-
2010	0.608	-	0.068	11.22	0.284	0.006	0.312

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (MYR)	Total % change
2014	7.2	16.0	12.1	0.1	35.4	115.8	-1.6%
2013	8.2	15.8	11.9	0.1	36.0	117.7	-1.3%
2012	12.0	14.0	10.4	0.1	36.5	119.3	+2.0%
2011	13.7	12.8	9.3	-	35.8	116.9	-6.5%
2010	17.6	12.5	8.1	-	38.2	125.0	+2.0%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.9	0.2
2013	0.9	0.2
2012	1.4	0.3
2011	1.7	0.5
2010	2.1	0.6

TOP ALBUMS 2014

	Artist	Title	Company
1	One Direction	Four	Sony
2	Taylor Swift	1989	Universal
3	Various Artists	Frozen	Universal
4	Various Artists	Sensasi Hit	Universal/MVM Products
5	Wings	Menakluk Kosmo	Sony/KRU Music
6	Various Artists	Top Hit Hari Raya Aidilfiti	Universal/MVM Products
7	Various Artists	Malaysia #1 Hits 8	Sony
8	Dato Siti Nurhaliza	Fragmen	Universal
9	Barbra Streisand	Partners	Sony
10	Various Artists	16 Lagu Lagu Hari Raya Aidilfi	Universal/EMI Domestic

WORLD RANKING

Physical	Digital
39	29
Performance rights	Synchronisation
19	38

Total market
33

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **30.0**
Language: **Bahasa Malaysia**
Currency: **Malaysian Ringgit (MYR)**
US$ exchange rate: **3.27**
GDP per capita (US$): **17,500**
GDP % change: **+4.7%**
Total music revenues per capita (US$): **1.2**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **20.2**
Broadband households: **2.6**
Mobile subscriptions: **43.8**
Active smartphones: **15.3**

INDUSTRY INFORMATION

Performance rights music licensing company:
PPM www.ppm.org.my

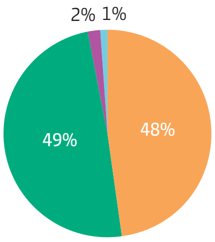
Local music industry association:
RIM www.rim.org.my

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Hup Hup Sdn Bhd (Life Records)
Indigital Sdn Bhd
Insictech Musicland Sdn Bhd
Inteam Records Sdn Bhd
KRU Music Sdn Bhd
Measat Broadcast Network Systems Sdn Bhd
New Southern Records Sdn Bhd
Nova Music (M) Sdn Bhd
Suria Records Sdn Bhd
Tropic Jaya Entertainment Sdn Bhd

PHILIPPINES

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1.254	0.328	0.033	1.940	0.179	1.838	0.699
2013	0.676	0.358	0.0066	2.357	0.0038	0.783	0.596
2012	0.566	0.068	-	3.260	0.0027	0.346	0.080
2011	0.544	-	-	3.805	-	0.082	0.222
2010	1.127	-	-	2.827	0.0002	0.042	0.012

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (PHP)	Total % change
2014	6.2	6.3	0.3	0.1	12.8	569.3	+1.3%
2013	7.6	4.8	0.1	0.1	12.6	562.1	-12.6%
2012	10.0	4.3	0.1	0.1	14.5	643.4	-7.9%
2011	10.9	4.7	0.1	0.1	15.7	698.4	-6.4%
2010	12.7	4.0	0.1	-	16.8	745.8	-10.9%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	1.2	0.1
2013	1.5	0.2
2012	1.6	0.2
2011	2.0	0.3
2010	2.1	0.3

WORLD RANKING

Physical	Digital
40	40
Performance rights	Synchronisation
53	39

Total market
41

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **107.7**
Language: **Filipino, English**
Currency: **Philippine Peso (PHP)**
US$ exchange rate: **44.47**
GDP per capita (US$): **4,700**
GDP % change: **+6.8%**
Total music revenues per capita (US$): **0.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **39.9**
Broadband households: **1.8**
Mobile subscriptions: **111.8**
Active smartphones: **29.2**
Active tablets: **2.6**

INDUSTRY INFORMATION

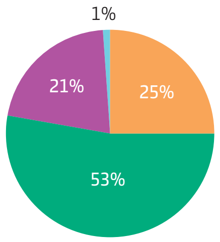
Performance rights music licensing company: **PMPPSI**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

ABS CBN Film Productions Inc.
Alpha Music Corporation
Dyna Music Entertainment Corporation
Galaxy Records
GMA Records
Ivory Music & Video
Polyeast Records Corporation
Praise Inc.
Universal Records
Vicor Music Corporation
Viva Records Corporation

SINGAPORE

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical / Digital / Performance rights / Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1.410	0.834	0.0022	0.826	2.638	1.466	0.0024
2013	1.393	0.628	0.124	0.984	1.544	0.764	-
2012	1.063	0.297	0.0013	0.891	1.396	0.563	0.001
2011	0.569	0.0068	0.0004	0.671	2.209	0.046	0.048
2010	0.224	0.019	0.0057	0.908	2.518	0.067	-

Single track downloads / Full album downloads / Other downloads / Mobile personalisation / Subscription streams / Ad-supported streams / Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (SGD)	Total % change
2014	3.4	7.2	2.8	0.2	13.6	17.2	+4.7%
2013	4.5	5.4	2.8	0.3	13.0	16.5	-14.2%
2012	7.9	4.2	2.7	0.3	15.1	19.2	-19.2%
2011	12.7	3.6	2.1	0.3	18.7	23.7	-12.3%
2010	15.6	3.7	2.0	-	21.3	27.1	-10.8%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.3	-
2013	0.4	-
2012	0.6	0.1
2011	1.1	-
2010	1.3	0.1

TOP ALBUMS 2014

	Artist	Title	Company
1	Taylor Swift	1989	Universal
2	Various Artists	Frozen	Universal
3	One Direction	Four	Sony
4	Linkin Park	The Hunting Party	Warner
5	Coldplay	Ghost Stories	Warner
6	孫燕姿 (Stefanie Sun)	Kepler 克卜勒	Universal
7	EXO	Overdose	Universal
8	Beyoncé	Beyoncé	Sony
9	Barbra Streisand	Partners	Sony
10	Pharrell Williams	G I R L	Sony

WORLD RANKING

Physical	Digital
43	37
Performance rights	**Synchronisation**
40	34

Total market
40

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **5.6**
Language: **English, Malay, Mandarin, Tamil**
Currency: **Singapore Dollar (SGD)**
US$ exchange rate: **1.27**
GDP per capita (US$): **62,400**
GDP % change: **+4.1%**
Total music revenues per capita (US$): **2.4**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **4.1**
Broadband households: **1.7**
Mobile subscriptions: **8.3**
Active smartphones: **6.8**

INDUSTRY INFORMATION

Performance rights music licensing company:
RIPS www.rips.com.sg

Local music industry association:
RIAS www.rias.org.sg

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

EQ Music Pte Ltd
HIM International Music Pte Ltd (Singapore)
Life Record Industries (Pte) Ltd
Ocean Butterflies Music Pte Ltd
Rock Records (S) Pte Ltd

SOUTH KOREA

WORLD RANKING

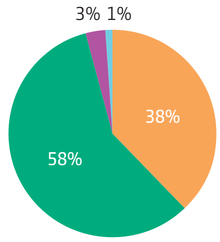
Physical	Digital
9	8

Performance rights	Synchronisation
23	14

Total market

8

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical, Digital, Performance rights, Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

	Single track downloads	Full album downloads	Other downloads	Mobile personalisation	Subscription streams	Ad-supported streams	Other
2014	7.359	0.079	0.0032	4.984	139.6	1.725	-
2013	6.444	0.092	0.0037	5.066	95.35	0.970	4.748
2012	13.78	-	0.0049	8.252	63.33	0.0038	-
2011	47.31	-	1.184	20.00	41.52	3.804	-
2010	55.91	-	0.448	17.99	23.63	8.019	1.353

Single track downloads, Full album downloads, Other downloads, Mobile personalisation, Subscription streams, Ad-supported streams, Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (KRW)	Total % change
2014	100.9	153.8	8.9	2.2	265.8	280,651.9	+19.2%
2013	102.0	112.7	7.4	1.0	223.0	235,434.5	+11.3%
2012	109.9	85.4	4.3	0.6	200.3	211,466.7	-5.5%
2011	92.6	113.8	4.7	0.8	211.9	223,789.3	+6.3%
2010	88.6	107.4	2.3	1.1	199.4	210,541.1	+13.8%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	10.9	0.4
2013	10.9	0.4
2012	11.3	0.3
2011	10.1	0.2
2010	9.5	0.2

TOP SONGS 2014

	Artist	Title	Company
1	Soyou from Sistar and Junggigo	Some	Starship Entertainment
2	Taeyang from BigBang	Eyes, Nose, Lips	YG Entertainment
3	Park Hyo Shin	Wild Flower	Jellyfish Entertainment
4	San E, Leina from AfterSchool	A Midsummer Night's Sweetness	Pledis Entertainment/ BrandNew Music
5	IU (feat. Kim Chang Wan)	Meaning of You	Loen Tree
6	Gary & Jung In	Your Scent	Leessang Company
7	HIGH4, IU	Not Spring, Love, or Cherry Blossoms	NAP Entertainment
8	Apink	Mr. Chu	Acube Entertainment
9	AKMU	200%	YG Entertainment
10	IU	Friday	Loen Tree

TOP ALBUMS 2014

	Artist	Title	Company
1	EXO-K	Overdose	S M Entertainment
2	EXO-M	Overdose	S M Entertainment
3	Super Junior	Mamacita	S M Entertainment
4	TVXQ!	Tense	S M Entertainment
5	Girls Generation	The 4th Mini Album 'Mr. Mr.'	S M Entertainment
6	JYJ	Just Us	C-JeS Entertainment
7	Infinite	Season 2	Woolim Entertainment
8	Super Junior	The 7th Album Special Edition 'This Is Love'	S M Entertainment
9	Beast	Good Luck	Cube Entertainment
10	B1A4	Who Am I	WM Entertainment

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **49.0**

Language: **Korean**

Currency: **South Korean Won (KRW)**

US$ exchange rate: **1,055.99**

GDP per capita (US$): **33,200**

GDP % change: **+2.8%**

Total music revenues per capita (US$): **5.4**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **41.6**

Broadband households: **18.3**

Mobile subscriptions: **57.8**

Active smartphones: **42.3**

Active tablets: **9.7**

INDUSTRY INFORMATION

Chart compiler: **KMCIA**

Performance rights music licensing company: **RIAK**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

CJ E&M

Cube Entertainment

DSP Media

JYP Entertainment

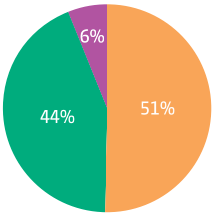
Loen Entertainment

SM Entertainment

YG Entertainment

TAIWAN

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.697	0.842	0.0027	2.150	19.51	2.228	0.104
2013	0.654	0.814	0.0049	2.597	15.67	1.579	0.013
2012	0.359	0.318	0.0042	2.566	11.45	0.566	-
2011	0.856	-	0.013	2.495	7.348	0.234	-
2010	0.593	-	0.046	2.521	5.239	0.040	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (TWD)	Total % change
2014	29.5	25.5	3.3	-	58.3	1,768.1	-1.2%
2013	34.6	21.3	3.0	-	59.0	1,789.3	+3.5%
2012	38.9	15.3	2.8	-	57.0	1,728.5	-8.8%
2011	49.1	10.9	2.5	-	62.5	1,896.3	-2.3%
2010	53.2	8.4	2.3	-	64.0	1,940.9	+1.1%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	2.1	0.4
2013	2.3	0.5
2012	2.8	0.6
2011	3.6	0.5
2010	4.0	0.8

WORLD RANKING

Physical **21**

Digital **25**

Performance rights **37**

Total market **27**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **23.4**
Language: **Mandarin Chinese**
Currency: **Taiwan Dollar (TWD)**
US$ exchange rate: **30.35**
GDP per capita (US$): **39,600**
GDP % change: **+2.2%**
Total music revenues per capita (US$): **2.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **17.9**
Broadband households: **5.8**
Mobile subscriptions: **27.7**
Active smartphones: **24.8**
Active tablets: **8.3**

INDUSTRY INFORMATION

Performance rights music licensing company:
ARCO www.arco.org.tw

Local music industry association:
RIT www.rit.org.tw

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Avex Taiwan Inc.
Forward Music Co. Ltd.
Gold Typhoon Music Co. Ltd.
HIM Int. Music Inc.
JVR Music Int. Ltd.
Linfair Records Limited
Rock Records Co. Ltd.
Seed Music Co. Ltd.

THAILAND

WORLD RANKING

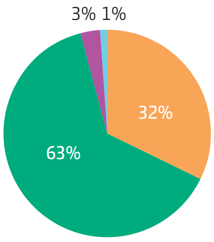
Physical	Digital
31	22

Performance rights	Synchronisation
44	28

Total market

30

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	3.159	2.728	0.096	6.522	9.344	4.670	0.876
2013	7.235	2.953	0.039	12.19	8.876	2.772	-
2012	3.318	1.172	3.339	17.24	4.484	4.170	-
2011	5.363	-	0.553	22.50	7.231	1.142	1.822
2010	9.204	-	1.568	27.66	0.589	0.843	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (THB)	Total % change
2014	13.8	27.4	1.5	0.5	43.2	1,404.6	-21.7%
2013	19.1	34.1	1.2	0.8	55.1	1,794.1	-6.3%
2012	23.6	33.7	1.0	0.6	58.9	1,915.5	-9.2%
2011	24.6	38.6	1.0	0.6	64.8	2,108.6	-5.5%
2010	27.4	39.9	0.8	0.5	68.6	2,230.9	-6.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	1.9	2.1
2013	2.7	3.4
2012	2.9	4.3
2011	3.3	4.5
2010	3.6	4.9

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **67.7**
Language: **Thai**
Currency: **Thai Baht (THB)**
US$ exchange rate: **32.54**
GDP per capita (US$): **9,900**
GDP % change: **+2.9%**
Total music revenues per capita (US$): **0.6**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **22.1**
Broadband households: **5.4**
Mobile subscriptions: **98.3**
Active smartphones: **32.7**

INDUSTRY INFORMATION

Performance rights music licensing company:
Phonorights / MPC Music.Co.Ltd
www.mpcmusic.co.th

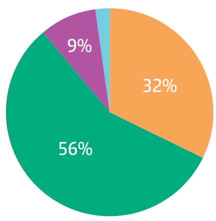
Local music industry association:
TECA www.teca.co.th

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

BEC-TERO Music
Believe Record Co. Ltd
GMM Grammy Public Co. Ltd
KPN Music Co. Ltd
RS. Promotion Public Co. Ltd
Small Room Co. Ltd
Spicy Disc Co. Ltd
Topline Music Co. Ltd

AUSTRALIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	95.94	75.55	1.584	1.925	25.91	10.01	0.480
2013	107.0	75.93	4.644	2.718	9.738	13.80	2.699
2012	110.7	71.40	5.087	3.436	2.387	10.25	1.813
2011	80.01	51.84	6.284	15.35	0.718	1.690	1.439
2010	56.85	31.70	3.415	5.266	1.748	3.260	2.184

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (AUD)	Total % change
2014	122.1	211.4	33.7	8.9	376.1	417.5	-6.8%
2013	149.5	216.5	29.0	8.7	403.7	448.2	-8.9%
2012	200.7	205.1	29.1	8.3	443.2	491.9	+5.9%
2011	227.3	157.3	26.8	7.2	418.6	464.7	+5.6%
2010	262.2	104.4	22.5	7.2	396.4	440.0	-10.3%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	13.1	1.2	96.0	7.3
2013	14.8	1.7	107.0	7.4
2012	19.8	2.2	138.0	8.5
2011	21.4	2.1	78.4	6.0
2010	24.5	2.7	48.9	3.7

TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Meghan Trainor	All About That Bass	Sony
3	Taylor Swift	Shake It Off	Universal
4	Sheppard	Geronimo	Metropolitan Groove Merchants
5	Justice Crew	Que Sera	Sony
6	Sia	Chandelier	Inertia Music
7	Ed Sheeran	Thinking Out Loud	Warner
8	Sam Smith	Stay With Me	Universal
9	Timmy Trumpet feat. Savage	Freaks	Universal
10	G.R.L.	Ugly Heart	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Ed Sheeran	X	Warner
2	Taylor Swift	1989	Universal
3	Various Artists	Frozen	Universal
4	INXS	The Very Best	Universal
5	Coldplay	Ghost Stories	Warner
6	Sam Smith	In The Lonely Hour	Universal
7	Katy Perry	Prism	Universal
8	Michael Buble	Christmas	Warner
9	Hilltop Hoods	Walking Under Stars	Universal
10	Human Nature	Jukebox	Sony

WORLD RANKING

Physical	Digital
7	6
Performance rights	**Synchronisation**
6	6

Total market

6

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **22.5**

Language: **English**

Currency: **Australian Dollar (AUD)**

US$ exchange rate: **1.11**

GDP per capita (US$): **43,000**

GDP % change: **+2.5%**

Total music revenues per capita (US$): **16.7**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **19.6**

Broadband households: **6.7**

Mobile subscriptions: **30.9**

Active smartphones: **16.8**

Active tablets: **6.4**

INDUSTRY INFORMATION

Chart compiler: **ARIA www.aria.com.au**

Performance rights music licensing company: **PPCA www.ppca.com.au**

Local music industry association: **ARIA www.aria.com.au**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

ABC Music

Inertia

Liberation

Ministry of Sound

MGM

NEW ZEALAND

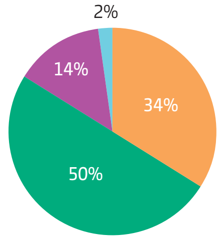
WORLD RANKING

Physical	Digital
28	23
Performance rights	Synchronisation
27	24

Total market

28

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	8.335	7.248	0.156	0.051	8.486	1.983	-
2013	10.33	8.218	0.238	0.074	2.866	1.274	0.032
2012	11.62	7.710	0.293	0.128	0.470	0.764	0.049
2011	8.846	6.099	0.323	1.157	0.090	0.815	-
2010	6.583	3.820	0.280	0.475	0.203	0.518	0.0062

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (NZD)	Total % change
2014	17.7	26.3	7.3	0.8	52.1	63.0	-1.4%
2013	22.4	23.0	7.0	0.5	52.8	63.9	-10.2%
2012	29.4	21.0	7.8	0.6	58.8	71.2	-2.0%
2011	34.2	17.3	7.6	1.0	60.0	72.7	-8.3%
2010	41.9	11.9	10.6	1.1	65.5	79.2	-8.1%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	1.8	0.2	7.2	0.9
2013	2.3	0.1	9.2	1.0
2012	2.9	0.2	10.1	1.0
2011	3.1	0.3	8.3	0.7
2010	3.6	0.3	5.5	-

TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Meghan Trainor	All About That Bass	Sony
3	Taylor Swift	Shake It Off	Universal
4	John Legend	All Of Me	Sony
5	Sam Smith	Stay With Me	Universal
6	Ed Sheeran	I See Fire	Universal
7	Ed Sheeran	Thinking Out Loud	Warner
8	A Great Big World feat. Christina Aguilera	Say Something	Sony
9	The Madden Brothers	We Are Done	Universal
10	Magic!	Rude	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Ed Sheeran	X	Warner
2	Sol3 Mio	Sol3 Mio	Universal
3	Taylor Swift	1989	Universal
4	Sam Smith	In The Lonely Hour	Universal
5	Michael Buble	Christmas: Deluxe Special Edition	Warner
6	Various Artists	Frozen	Universal
7	Lorde	Pure Heroine	Universal
8	Pink Floyd	The Endless River	Sony
9	Coldplay	Ghost Stories	Warner
10	Devilskin	We Rise	Devilskin/Rhythm/DRM

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **4.4**

Language: **English**

Currency: **New Zealand Dollar (NZD)**

US$ exchange rate: **1.21**

GDP per capita (US$): **30,400**

GDP % change: **+2.5%**

Total music revenues per capita (US$): **11.8**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **4.1**

Broadband households: **1.4**

Mobile subscriptions: **5.6**

Active smartphones: **2.7**

Active tablets: **1.6**

INDUSTRY INFORMATION

Chart compiler: **Media Sauce www.nztop40.co.nz**

Performance rights music licensing company: **Recorded Music New Zealand Limited www.recordedmusic.co.nz**

Local music industry association: **Recorded Music New Zealand Limited www.recordedmusic.co.nz**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Digital Rights Management

Dryden Street

Liberation Music (NZ)

Rhythmethod

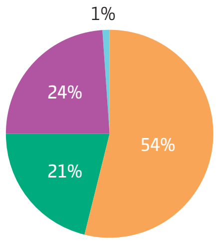
Southbound Records Australasia

The Drop

Truetone Recordings

ARGENTINA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

	Single track downloads	Full album downloads	Other downloads	Mobile personalisation	Subscription streams	Ad-supported streams	Other
2014	2.075	0.754	0.357	0.996	2.901	6.415	0.019
2013	1.646	0.586	0.329	0.847	1.798	2.675	0.177
2012	1.939	0.358	0.229	0.480	0.612	1.163	0.0003
2011	1.364	0.124	0.038	0.394	0.780	0.514	0.039
2010	1.642	0.157	0.201	0.748	0.264	0.177	0.015

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (ARS)	Total % change
2014	34.6	13.5	15.6	0.7	64.4	523.2	+29.4
2013	29.5	8.1	11.7	0.5	49.8	404.4	+13.5%
2012	28.8	4.8	9.4	1.0	43.9	356.3	+18.6%
2011	25.8	3.3	7.3	0.6	37.0	300.4	+28.4%
2010	19.8	3.2	5.4	0.4	28.8	234.0	+14.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	7.3	1.0	7.9	0.1
2013	9.0	1.3	-	0.1
2012	10.8	1.6	-	0.1
2011	11.3	1.6	-	0.1
2010	10.8	1.2	-	0.2

TOP ALBUMS 2014

	Artist	Title	Company
1	Ricardo Arjona	Viaje	Sony
2	One Direction	Four	Sony
3	Various Artists	One Love, One Rhythm – The Official 2014 Fifa World Cup Album	Sony
4	Abel Pintos	Abel	Sony
5	Romeo Santos	Formula, Volumen 2	Sony
6	Vicentico	Ultimo Acto (CD + DVD)	Sony
7	Various Artists	Violetta – Gira Mi Canción	Disney
8	Abel Pintos	Sueño Dorado (CD + DVD)	Sony
9	Axel	Tus Ojos Mis Ojos	Sony
10	No Te Va Gustar	El Tiempo Otra Vez Avanza	Sony

WORLD RANKING

Physical	Digital
19	32
Performance rights	**Synchronisation**
14	26

Total market
26

SOCIAL AND ECONOMIC INDICATORS

- Population (millions): **43.0**
- Language: **Spanish**
- Currency: **Argentine Peso (ARS)**
- US$ exchange rate: **8.12**
- GDP per capita (US$): **18,600**
- GDP % change: **+3.5%**
- Total music revenues per capita (US$): **1.5**

DIGITAL INDICATORS (IN MILLIONS)

- Internet users: **25.0**
- Broadband households: **6.1**
- Mobile subscriptions: **63.2**
- Active smartphones: **19.9**
- Active tablets: **2.5**

INDUSTRY INFORMATION

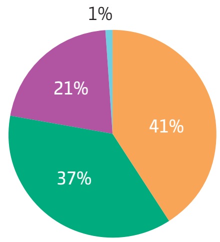
- Chart compiler: **CAPIF www.capif.org.ar**
- Performance rights music licensing company: **CAPIF www.capif.org.ar**
- Local music industry association: **CAPIF www.capif.org.ar**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

- BGM Industria Del Disco S.A.
- Distribuidora Belgrano Norte srl
- Leader Music
- Music Brokers
- Walt Disney Records

BRAZIL

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

	Single track downloads	Full album downloads	Other downloads	Mobile personalisation	Subscription streams	Ad-supported streams	Other
2014	10.80	11.88	3.523	17.37	16.27	30.92	1.645
2013	12.34	10.20	0.908	15.53	13.32	17.40	1.140
2012	7.768	5.379	0.541	13.28	14.84	15.51	0.589
2011	3.714	0.155	0.555	4.737	18.35	4.330	0.320
2010	4.061	0.098	0.296	2.139	17.06	3.116	1.791

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (BRL)	Total % change
2014	100.2	92.4	52.0	1.9	246.5	581.6	+2.0%
2013	118.5	70.9	50.6	1.7	241.6	570.2	+11.7%
2012	132.5	57.9	24.1	1.8	216.3	510.6	+7.8%
2011	147.3	32.2	19.9	1.3	200.7	473.6	+15.3%
2010	129.3	28.6	15.4	0.8	174.1	410.9	-1.2%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	16.0	5.1
2013	19.9	6.2
2012	21.8	8.2
2011	21.5	8.1
2010	20.7	7.3

TOP ALBUMS 2014

	Artist	Title	Company
1	Padre Marcelo Rossi	O Tempo de Deus	Sony
2	Padre Alessandro Campos	O Que É Que Eu Sou Sem Jesus	Som Livre
3	Padre Marcelo Rossi	O Tempo De Deus/Mega Hits (CD Duplo)	Sony
4	Malta	Supernova	Som Livre
5	Paula Fernandes	Encontros Pelo Caminho - Duetos	Universal
6	Roberto Carlos	Duetos 2	Sony
7	One Direction	Four	Sony
8	Raça Negra e SPC	Gigantes do Samba	Som Livre/Sony
9	Various Artists	Sambas de Enredo 2015	Universal
10	Padre Fábio de Melo	Solo Sagrado	Sony

WORLD RANKING

Physical **10**	Digital **10**
Performance rights **5**	Synchronisation **18**

Total market **9**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **202.7**
Language: **Portuguese**
Currency: **Brazilian Real (BRL)**
US$ exchange rate: **2.36**
GDP per capita (US$): **12,100**
GDP % change: **+2.3%**
Total music revenues per capita (US$): **1.2**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **107.9**
Broadband households: **21.2**
Mobile subscriptions: **282.3**
Active smartphones: **62.4**
Active tablets: **18.4**

INDUSTRY INFORMATION

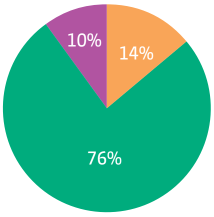
Chart compiler: **ABPD www.abpd.org.br**
Performance rights music licensing company: **ABRAMUS www.abramus.org.br**
Local music industry association: **ABPD www.abpd.org.br**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Atração Fonografica
Biscoito Fino
Building Records
Deck Disc
MK Music
Radar Records
Som Livre
ST2 Music

CENTRAL AMERICA & CARIBBEAN*

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.683	0.336	0.083	2.055	1.338	2.618	0.048
2013	0.427	0.352	0.053	2.283	0.982	1.214	0.0075
2012	0.353	0.301	0.025	2.752	0.832	0.613	0.028
2011	0.080	0.0037	0.0061	3.296	0.494	0.032	-
2010	0.266	-	0.269	3.679	-	0.010	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total % change
2014	1.3	7.2	1.0	-	9.4	+13.2%
2013	2.2	5.3	0.8	-	8.3	+1.0%
2012	2.7	4.9	0.5	0.1	8.2	+9.2%
2011	3.1	3.9	0.5	-	7.5	-14.2%
2010	4.2	4.2	0.4	-	8.8	+0.6%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.2	-
2013	0.3	0.1
2012	0.4	-
2011	0.4	0.1
2010	0.8	-

WORLD RANKING

Physical	Digital
47	38
Performance rights	Synchronisation
45	45

Total market
43

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **42.7**
Language: **Spanish, English**
Currency: **US Dollar (USD)**
US$ exchange rate: **1.00**
GDP per capita (US$): **9,015**
GDP % change: **-1.2%**
Total music revenues per capita (US$): **0.2**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **16.0**
Broadband households: **3.5**

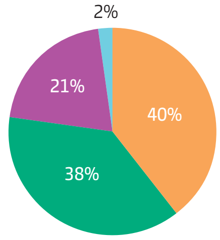
INDUSTRY INFORMATION

Performance rights music licensing company:
Barbados: COSCAP
Costa Rica: FONOTICA
Dominican Republic: SODINPRO
El Salvador: ASAP
Guatemala: AGINPRO
Jamaica: JAMMS
Panama: PRODUCE

*Includes: Barbados, Costa Rica, Dominican Republic, El Salvador, Guatemala, Jamaica, Panama

CHILE

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights · Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	2.242	1.049	0.142	0.293	0.826	4.194	0.046
2013	1.610	0.812	1.087	0.263	0.712	1.037	0.796
2012	1.754	0.970	0.211	0.216	0.237	0.328	0.615
2011	0.505	0.068	-	2.161	0.081	-	0.506
2010	2.428	0.098	0.127	1.209	0.011	0.0014	0.858

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CLP)	Total % change
2014	9.2	8.8	4.8	0.4	23.2	13,225.6	+13.6%
2013	9.4	6.3	3.7	1.0	20.4	11,640.4	-1.3%
2012	12.4	4.3	2.8	1.1	20.7	11,794.7	+33.0%
2011	9.3	3.3	2.5	0.4	15.5	8,869.1	-0.6%
2010	8.4	4.7	2.1	0.3	15.6	8,922.8	+8.0%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital
	CD	Other physical	Single tracks
2014	1.2	0.2	16.3
2013	1.6	0.2	-
2012	3.2	0.7	-
2011	2.9	0.4	-
2010	2.3	0.2	-

WORLD RANKING

Physical	Digital
35	36
Performance rights	Synchronisation
32	29

Total market
36

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **17.4**
Language: **Spanish**
Currency: **Chilean Peso (CLP)**
US$ exchange rate: **570.70**
GDP per capita (US$): **19,100**
GDP % change: **+4.4%**
Total music revenues per capita (US$): **1.3**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **11.2**
Broadband households: **2.4**
Mobile subscriptions: **26.0**
Active smartphones: **9.1**
Active tablets: **1.4**

INDUSTRY INFORMATION

Performance rights music licensing company:
PROFOVI www.profovi.cl

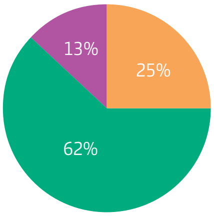
Local music industry association:
IFPI Chile www.ifpichile.cl

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Alerce
Chilevision Musica
Evolución Discos
La Makinita
Quemasucabeza

COLOMBIA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	1.347	1.127	0.038	1.804	7.842	7.627	0.031
2013	1.226	1.268	0.607	2.076	1.192	3.797	-
2012	0.857	0.663	0.098	1.585	0.561	1.515	0.230
2011	0.281	0.074	0.012	1.876	0.719	0.218	0.592
2010	0.734	0.117	0.048	2.922	-	0.154	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (COP)	Total % change
2014	7.9	19.8	4.3	0.1	32.0	64,315.6	+44.5%
2013	7.9	10.2	4.0	0.2	22.2	44,500.7	+16.3%
2012	9.9	5.5	3.5	0.2	19.1	38,264.3	+11.2%
2011	10.1	3.8	3.3	-	17.1	34,408.1	-2.7%
2010	10.7	4.0	2.9	-	17.6	35,356.5	-23.0%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2014	2.0	0.6	34.0	0.2
2013	1.8	0.3	-	-
2012	1.6	0.9	-	-
2011	2.2	0.4	-	-
2010	1.9	0.2	-	-

WORLD RANKING

Physical	Digital
37	27

Performance rights	Synchronisation
34	40

Total market
34

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **46.2**

Language: **Spanish**

Currency: **Colombian Peso (COP)**

US$ exchange rate: **2,008.56**

GDP per capita (US$): **11,100**

GDP % change: **+4.2%**

Total music revenues per capita (US$): **0.5**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **25.8**

Broadband households: **5.0**

Mobile subscriptions: **50.4**

Active smartphones: **8.4**

Active tablets: **0.7**

INDUSTRY INFORMATION

Performance rights music licensing company:
ACINPRO www.acinpro.org.co

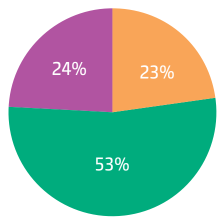
Local music industry association:
APDIF www.apdifcolombia.com

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Codiscos
Discos Fuentes
FM
Star Arsis
Vibra Music

ECUADOR

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical | Digital | Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

	Single track downloads	Full album downloads	Other downloads	Mobile personalisation	Subscription streams	Ad-supported streams	Other
2014	0.218	0.190	0.010	0.082	0.322	0.237	0.0076
2013	0.249	0.217	0.016	0.101	0.217	0.055	-
2012	0.153	0.162	0.011	0.077	0.598	0.179	-
2011	-	0.0017	-	0.366	0.678	0.093	-
2010	0.244	-	0.028	1.504	-	0.0005	-

Single track downloads | Full album downloads | Other downloads | Mobile personalisation | Subscription streams | Ad-supported streams | Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total % change
2014	0.5	1.1	0.5	-	2.0	+7.3%
2013	0.6	0.9	0.4	-	1.9	-16.7%
2012	0.7	1.2	0.3	-	2.2	-6.9%
2011	1.0	1.1	0.3	-	2.4	-17.0%
2010	1.0	1.8	0.2	-	2.9	+65.8%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical CD
2014	0.1
2013	0.1
2012	0.1
2011	0.1
2010	0.1

WORLD RANKING

Physical	Digital
50	47

Performance rights
50

Total market
54

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **15.7**
Language: **Spanish**
Currency: **US Dollar (USD)**
US$ exchange rate: **1.00**
GDP per capita (US$): **10,600**
GDP % change: **+4.0%**
Total music revenues per capita (US$): **0.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **5.8**
Broadband households: **1.3**
Mobile subscriptions: **18.3**

INDUSTRY INFORMATION

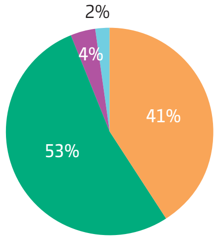
Performance rights music licensing company: **SOPROFON www.soprofon.ec**

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Borkis Entertainment
Chuquiragua Music
Discosdelmundisprod Cia. Ltda
Productores Independientes
Rea Music

MEXICO

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	19.53	10.12	0.651	2.202	10.75	26.16	-
2013	25.62	12.42	1.257	3.006	4.632	13.64	0.178
2012	23.99	9.386	2.223	3.600	2.180	9.391	0.039
2011	15.13	5.602	0.907	3.848	3.185	8.185	0.117
2010	12.88	2.935	0.896	3.418	3.055	3.294	0.406

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (MXN)	Total % change
2014	53.6	69.4	5.3	2.0	130.3	1,734.0	-1.4%
2013	67.3	60.7	2.5	1.6	132.1	1,758.8	-3.2%
2012	82.3	50.8	2.2	1.3	136.5	1,817.1	+3.4%
2011	92.2	37.0	1.8	1.1	132.0	1,757.1	+5.9%
2010	94.6	26.9	1.9	1.3	124.6	1,659.0	+1.2%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	9.7	1.7
2013	12.4	1.7
2012	17.7	1.4
2011	22.9	1.0
2010	19.8	1.2

TOP SONGS 2014

	Artist	Title	Company
1	Pharrell Williams	Happy	Sony
2	Calvin Harris	Summer	Sony
3	Enrique Iglesias	Bailando (Spanish Version) feat. Descemer Bueno & Gente De Zona	Universal
4	OneRepublic	Counting Stars	Universal
5	Prince Royce	Darte Un Beso	Sony
6	Marc Anthony	Vivir Mi Vida	Sony
7	Daft Punk feat. Pharrell Williams	Get Lucky	Sony
8	Katy Perry feat. Juicy J	Dark Horse	Universal
9	Magic!	Rude	Sony
10	Pitbull feat. Ke$ha	Timber	Sony

TOP ALBUMS 2014

	Artist	Title	Company
1	Los Ángeles Azules	Cómo Te Voy A Olvidar	Sony
2	Juan Gabriel	Mis 40 En Bellas Artes	Universal/Fonovisa
3	One Direction	Four	Sony
4	Alejandro Fernández	Confidencias Reales	Universal
5	Enrique Iglesias	Sex And Love	Universal
6	Alejandra Guzmán	Primera Fila	Sony
7	Ilse, Ivonne & Mimi	Primera Fila Flans	Sony
8	Romeo Santos	Fórmula Vol. 2	Sony
9	Bruno Mars	Unorthodox Jukebox	Warner
10	Julión Álvarez y Su Norteño Banda	Soy Lo Que Quiero... Indispensable	Universal/Fonovisa

WORLD RANKING

Physical **17**

Digital **15**

Performance rights **31**

Synchronisation **16**

Total market **14**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **120.3**

Language: **Spanish**

Currency: **Mexican Peso (MXN)**

US$ exchange rate: **13.31**

GDP per capita (US$): **15,600**

GDP % change: **+1.2%**

Total music revenues per capita (US$): **1.1**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **49.4**

Broadband households: **13.4**

Mobile subscriptions: **102.7**

Active smartphones: **33.4**

Active tablets: **8.6**

INDUSTRY INFORMATION

Performance rights music licensing company:
SOMEXFON www.somexfon.com

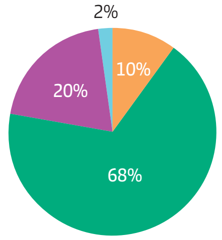
Local music industry association:
AMPROFON www.amprofon.com.mx

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Azteca Records
Discos Intolerancia
FT Music
Movic Records
Sei-Track Music
Town Managment
Vástago Producciones
Yamil Music (Asociadas a Amprofon)

PERU

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical | Digital | Performance rights | Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.444	0.371	0.011	2.229	0.643	2.183	0.010
2013	0.360	0.403	0.054	0.855	0.252	1.073	-
2012	0.236	0.240	0.016	0.193	0.260	0.206	-
2011	0.058	-	0.015	0.397	0.220	0.096	-
2010	0.087	-	0.0053	0.500	-	0.0010	-

Single track downloads | Full album downloads | Other downloads | Mobile personalisation | Subscription streams | Ad-supported streams | Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (PEN)	Total % change
2014	0.9	5.9	1.8	0.2	8.7	25.0	+36.1%
2013	1.3	3.0	1.9	0.1	6.4	18.4	+48.0%
2012	1.3	1.2	1.9	-	4.3	12.4	+24.6%
2011	1.3	0.8	1.4	-	3.5	10.0	+17.8%
2010	1.5	0.6	0.9	-	2.9	8.5	+13.4%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical CD
2014	0.1
2013	0.2
2012	0.2
2011	0.2
2010	0.2

WORLD RANKING

Physical	Digital
48	41

Performance rights	Synchronisation
42	35

Total market

44

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **30.1**
Language: **Spanish, Quechua, Aymara**
Currency: **Peruvian Nuevo Sol (PEN)**
US$ exchange rate: **2.88**
GDP per capita (US$): **11,100**
GDP % change: **+5.1%**
Total music revenues per capita (US$): **0.3**

DIGITAL INDICATORS (IN MILLIONS)

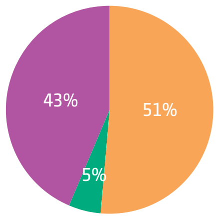
Internet users: **12.6**
Broadband households: **1.8**
Mobile subscriptions: **31.4**
Active smartphones: **6.8**
Active tablets: **2.3**

INDUSTRY INFORMATION

Performance rights music licensing company: **UNIMPRO**

URUGUAY

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical
Digital
Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.038	0.0002	0.0001	0.149	0.0086	0.029	-
2013	0.095	-	0.0003	0.195	-	0.001	-
2012	0.077	-	0.0015	0.128	0.0053	-	-
2011	0.115	-	0.0009	0.173	0.017	0.022	-
2010	0.080	-	0.0059	0.183	-	0.0001	-

Single track downloads
Full album downloads
Other downloads
Mobile personalisation
Subscription streams
Ad-supported streams
Other

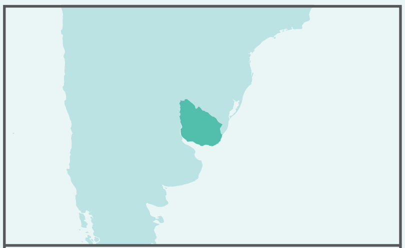
RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (UYU)	Total % change
2014	2.1	0.2	1.8	-	4.1	97.2	+1.0%
2013	2.3	0.3	1.5	-	4.1	96.2	-7.9%
2012	2.9	0.2	1.3	-	4.4	104.5	+6.3%
2011	2.6	0.3	1.3	-	4.2	98.3	+17.9%
2010	2.3	0.3	1.0	-	3.5	83.4	-12.3%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.3	0.1
2013	0.4	-
2012	0.5	-
2011	0.5	-
2010	0.4	0.1

WORLD RANKING



Physical	Digital
46	51
Performance rights	Synchronisation
41	46

Total market
51

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **3.3**
Language: **Spanish**
Currency: **Uruguayan Peso (UYU)**
US$ exchange rate: **23.62**
GDP per capita (US$): **16,600**
GDP % change: **+3.5%**
Total music revenues per capita (US$): **1.2**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **2.0**
Broadband households: **0.9**
Mobile subscriptions: **5.5**
Active smartphones: **1.7**

INDUSTRY INFORMATION

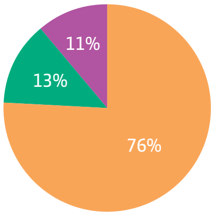
Performance rights music licensing company:
CUD www.cudisco.org

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Ayuí Tacuabé
Bizarro
Montevideo Music Group
Sondor

VENEZUELA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical · Digital · Performance rights

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	0.028	0.018	0.001	0.217	0.114	0.010	0.234
2013	0.016	0.015	0.001	0.129	0.001	0.0014	0.0041
2012	0.031	0.018	0.0013	0.039	0.0004	0.001	0.0001
2011	0.021	-	0.0036	0.0093	-	0.0084	-
2010	0.026	-	0.0018	0.013	-	0.001	-

Single track downloads · Full album downloads · Other downloads · Mobile personalisation · Subscription streams · Ad-supported streams · Other

WORLD RANKING

Physical	Digital
42	48

Performance rights
49

Total market
49

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (VEF)	Total % change
2014	3.5	0.6	0.5	-	4.7	232.6	+75.9%
2013	2.1	0.2	0.4	-	2.6	132.3	+39.1%
2012	1.6	0.1	0.3	-	1.9	95.1	+39.0%
2011	1.1	-	0.2	-	1.4	68.4	+40.1%
2010	0.8	-	0.2	-	1.0	48.8	-10.0%

Note: Local currency VEF translated to USD at foreign exchange rate 49.99, based on the SICAD rate as per recommendation from IFPI's Latin American Regional Finance Board.

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	0.9	0.1
2013	1.4	0.2
2012	1.5	0.2
2011	1.3	0.1
2010	1.0	0.1

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **28.9**

Language: **Spanish**

Currency: **Venezuelan Bolivar Fuerte (VEF)**

US$ exchange rate: **49.99**

GDP per capita (US$): **13,600**

GDP % change: **+1.6%**

Total music revenues per capita (US$): **0.2**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **14.6**

Broadband households: **2.5**

Mobile subscriptions: **35.9**

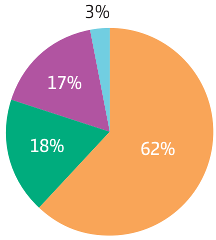
Active smartphones: **10.5**

INDUSTRY INFORMATION

Performance rights music licensing company:
AVINPRO www.avinpro.com

SOUTH AFRICA

RECORDED MUSIC SALES BY SECTOR 2014 (VALUE)



Physical Digital
Performance rights Synch

DIGITAL SALES BY FORMAT (US$ MILLIONS, TRADE VALUE)

2014	2.454	5.626	0.048	1.576	0.519	2.455	0.0061
2013	1.278	2.022	1.396	1.676	0.504	0.975	0.0015
2012	0.708	0.111	0.022	1.991	0.702	0.263	-
2011	0.652	0.081	0.025	1.885	0.933	0.281	0.0025
2010	0.562	0.057	0.012	1.323	1.202	0.186	-

Single track downloads Full album downloads
Other downloads Mobile personalisation
Subscription streams Ad-supported streams Other

RECORDED MUSIC REVENUE (US$ MILLIONS, TRADE VALUE)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (ZAR)	Total % change
2014	43.3	12.7	11.5	1.9	69.5	753.7	+23.1%
2013	46.9	7.9	0.4	1.3	56.4	612.0	-11.0%
2012	59.0	3.8	-	0.6	63.4	687.8	-6.9%
2011	63.6	3.9	-	0.7	68.1	739.0	-16.3%
2010	77.5	3.3	-	0.6	81.4	883.0	-9.4%

RECORDED MUSIC SALES VOLUME (MILLION UNITS)

	Physical	
	CD	Other physical
2014	11.6	1.2
2013	12.2	1.2
2012	15.9	1.7
2011	15.2	2.1
2010	16.0	3.1

TOP SONGS 2014

	Artist	Title	Company
1	John Legend	All of Me	Sony
2	George Ezra	Budapest	Sony
3	Pharrell Williams	Happy	Sony
4	Meghan Trainor	All About That Bass	Sony
5	Mr. Probz	Waves	Sony
6	Ed Sheeran	Thinking Out Loud	Warner
7	A Great Big World feat. Christina Aguilera	Say Something	Sony
8	Chris Brown feat. Lil Wayne & French Montana	Loyal (East Coast Version)	Sony
9	Pitbull feat. Ke$ha	Timber	Sony
10	Lilly Wood & The Prick feat. Robin Schulz	Prayer in C	Warner

TOP ALBUMS 2014

	Artist	Title	Company
1	Various Artists	Now That's What I Call Music! 68	Sony/Universal
2	Khaya Mthethwa	The Uprising	Universal
3	Various Artists	Now That's What I Call Music! 66	Sony/Universal
4	John Legend	Love In The Future	Sony
5	Adam Tas	Want Jy Is Boer	Sony
6	Joyous Celebration	Joyous Celebration, Vol. 18 (One Purpose)	Sony
7	One Direction	Four	Sony
8	Beyoncé	Beyoncé	Sony
9	Various Artists	Now That's What I Call a No. 1	Sony
10	Steve Hofmeyr	Toeka 3	Universal

WORLD RANKING

Physical **18**
Digital **34**
Performance rights **20**
Synchronisation **17**
Total market **24**

SOCIAL AND ECONOMIC INDICATORS

Population (millions): **48.4**
Language: **English**
Currency: **South African Rand (ZAR)**
US$ exchange rate: **10.85**
GDP per capita (US$): **11,500**
GDP % change: **+2.0%**
Total music revenues per capita (US$): **1.4**

DIGITAL INDICATORS (IN MILLIONS)

Internet users: **21.7**
Broadband households: **3.5**
Mobile subscriptions: **73.3**
Active smartphones: **26.3**

INDUSTRY INFORMATION

Performance rights music licensing company:
SAMPRA / RISA www.risa.org.za

Local music industry association:
RISA www.risa.org.za

TOP INDEPENDENT LABELS (ALPHABETICAL ORDER)

Coleske Artists
David Gresham Record
Gallo Africa Limited
Just Music
Merchant Music
Next Music
Sheer Sound
Soul Candi Records
Soulistic Music
Spirit Music

APPENDIX INDEX

SOURCES AND NOTES

SOURCES

- **Population, language, GDP figures:** World Factbook (www.cia.gov)
- **Currency, exchange rates:** Oanda (www.oanda.com)
- **Population by age group:** World Factbook (www.cia.gov)
- **Internet users:** IHS
- **Broadband households:** IHS. Figures refer to number of fixed broadband connections with internet data transfer speeds of at least 150kbit/s in one direction. Broadband connections do not include mobile phones, or WiFi hotspots. Technologies used include DSL,cable, FTTH and satellite.
- **Mobile subscriptions:** IHS. Figures refer to the total number of active mobile subscriptions.
- **Active smartphones:** IHS. Figures refer to the smartphone installed base.
- **Active tablets:** IHS. Figures refer to the annual tablet installed base.
- **National top songs and albums:** Local chart compilers and IFPI National Groups.
- **Top independent labels:** IFPI National Groups. Lists are alphabetic only and do not indicate market share/ranking.
- **Digital volumes:** IFPI National Groups, Nielsen.
- **IFPI Global Recording Artist Chart, top global albums and singles:** record companies.
- **Piracy level:** comScore, Nielsen, IFPI. Note – the comScore/Nielsen figures are based on December 2014 data (home and work PC internet access only) for the following countries: Argentina, Australia, Belgium, Brazil, Chile, Colombia, Finland, France, Germany, India, Ireland, Italy, Japan, Mexico, Netherlands, New Zealand, Norway, Poland, Sweden, Switzerland, UK, USA.

NOTES

- **Trade value:** or wholesale value refers to record companies' revenue from the sale/licensing of recorded music products to domestic retailers/ intermediaries, net of discounts, returns, handling charges and taxes. Premium sales (physical and digital) are included. Promotional goods, non-music/ non-sound recording artist related income, deletions, cut-outs, distribution fees and income from legal settlements are excluded. All analysis, growth and trends, are based on trade value unless otherwise stated. Figures are provided by the record companies in the respective markets to the local IFPI. IFPI applies a 'coverage factor' to the figures to account for non-reporting companies, therefore representing 100% of the market.
- **US$ values:** local currency values are stated at the 2014 exchange rates. IFPI restates all historic local currency values on an annual basis. Market values can therefore vary retrospectively as a result of foreign currency movements.
- **Physical:** includes sales of all physical formats, including CD, vinyl, cassettes and other (e.g. mini disc and SACD). CD sales ordered via the internet (e.g. via Amazon) are reported as physical sales.
- **Digital:** includes permanent downloads, mobile personalisation, subscription streams income, ad-supported streams income and other (e.g. income from cloud services). Excludes minimum guarantees (breakage).
- **Downloads:** May be referred to as "permanent downloads". Delivered online, via mobile network or kiosk and sold under a pay-per-transaction (or use of pre-pay). Includes audio single tracks, audio full albums, and other downloads.
- **Audio single track:** full length single track.
- **Audio full album:** compilations fall into this category if sold as an entire album.
- **Other downloads:** Music videos (items sold as downloads, exclude streams), playlists, bundles and other.
- **Mobile personalisation (may be referred to as "mobile"):** includes master ringtones, ringback tones, and other personalised mobile products such as greetings, dedications and voicetones.
- **Subscription streams income:** digital content delivered online or via mobile network. Includes income from subscription services' free and premium tiers, and income from bundled subscriptions (e.g. Spotify and Deezer's free and premium tier).
- **Ad-supported streams income:** includes income from audio/video streams or tethered/temporary downloads monetised via ad-supported models. Includes income from video-on-demand services (e.g. YouTube, VEVO).
- **Other digital:** other non-categorised revenues. This includes 'cloud revenues' and semi-interactive digital radio service revenues (such as iRadio). 'Other digital' also includes in the US for the first time personalised streaming services (such as Pandora), and satellite radio (such as Sirius XM). Retrospective adjustments have been made across all years to reflect the change.
- **Performance rights revenues:** income received by record companies from music licensing companies for licences granted to third parties for the use of sound recordings and music videos in broadcasting (radio and TV), public performance (nightclubs, bars, restaurants, hotels) and certain internet uses.

  Note: IFPI has amended the methodology and scope of its coverage of performance rights revenues globally and for the US for 2014:

  - Globally, performance rights revenues now refer to distributions made to record companies (including non-recurring distributions) in the same year they reach record company accounts. Previously, IFPI reported performance revenues, excluding non-recurring distributions, one year in arrears.
  - In the US IFPI has in 2014 for the first time reported SoundExchange distributions under "other digital" and included artists' share in the reported revenue. The change aligns IFPI's worldwide reporting with the RIAA reporting practice for the US. It reflects the fact that a significant proportion of SoundExchange revenues comes from personalised streaming services (such as Pandora) that are elsewhere reported directly by the companies inclusive artists share. In light of this change, US performance rights now have a nil value.
  - Historical performance rights revenues have now been restated to reflect these changes and to provide equivalent year-on-year comparisons.
- **Synchronisation revenues (synch):** flat fees or royalties from the use of sound recordings in TV, films, games and adverts. Figures under this category refer to gross income to the music company generated within the territory, irrespective of repertoire source.
- **Top songs and top albums:** the national top songs and top albums published in the country pages are supplied depending on the basis of the chart available from the local group ie some may refer to digital sales only, some to physical sales only and others to combined formats. For further details of what formats are included in each national chart please contact IFPI.
- **Rounding:** figures are subject to rounding, which may affect overall totals and percentages.
- **Revisions and updates:** some figures presented in this publication may differ from previous years due to revisions and updates, or due to better information becoming available.

IFPI figures may differ from local industry groups' reports due to IFPI's coverage adjustment.

Report produced by IFPI's Global Insight and Communications teams.

Text contribution by Spotify and Shazam.

This report includes new findings from a consumer study in January 2015 carried out by Ipsos across 13 countries, commissioned by IFPI.

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For future advertising opportunities please contact us at ritco@ifpi.org

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www.dtcstudio.co.uk

US$ EXCHANGE RATES 2014

Country	Currency	Exchange Rate
North America		
Canada	Canadian Dollar	1.10
USA	US Dollar	1.00
Europe		
Austria	Euro	0.75
Belgium	Euro	0.75
Bulgaria	Bulgarian Lev	1.48
Croatia	Croatian Kuna	5.76
Czech Republic	Czech Koruna	20.77
Denmark	Danish Krone	5.62
Finland	Euro	0.75
France	Euro	0.75
Germany	Euro	0.75
Greece	Euro	0.75
Hungary	Hungarian Forint	232.77
Ireland	Euro	0.75
Italy	Euro	0.75
Netherlands	Euro	0.75
Norway	Norwegian Kroner	6.31
Poland	Polish Zloty	3.16
Russia	Russian Rouble	38.57
Slovakia	Euro	0.75
Spain	Euro	0.75
Sweden	Swedish Krona	6.86
Switzerland	Swiss Franc	0.92
Turkey	Turkish Lira	2.19
UK	British Pound	0.61
Asia		
China	Chinese Yuan	6.15
Hong Kong	Hong Kong Dollar	7.75
India	Indian Rupee	61.03
Indonesia	Indonesian Rupiah	11,863.93
Japan	Japanese Yen	105.87
Malaysia	Malaysian Ringgit	3.27
Philippines	Philippine Peso	44.47
Singapore	Singapore Dollar	1.27
South Korea	South Korean Won	1,055.99
Taiwan	Taiwan Dollar	30.35
Thailand	Thai Baht	32.54
Latin America		
Argentina	Argentine Peso	8.12
Brazil	Brazilian Real	2.36
Central America	US Dollar	1.00
Chile	Chilean Peso	570.70
Colombia	Colombian Peso	2,008.56
Ecuador	US Dollar	1.00
Mexico	Mexican Peso	13.31
Peru	Peruvian Nuevo Sol	2.88
Uruguay	Uruguayan Peso	23.62
Venezuela	Venezuelan Bolivar Fuerte	49.99
Australasia		
Australia	Australian Dollar	1.11
New Zealand	New Zealand Dollar	1.21
Africa		
South Africa	South African Rand	10.85

Source: Oanda. Rates are the average daily rates for calendar year 2014

WORLD RANKING 2014

PHYSICAL

Country	Rank	% of global revenues
Japan	1	30%
USA	2	18%
Germany	3	14%
UK	4	8%
France	5	7%
Canada	6	2%
Australia	7	2%
Italy	8	2%
South Korea	9	1%
Brazil	10	1%
Netherlands	11	1%
Spain	12	1%
Austria	13	1%
Switzerland	14	1%
Poland	15	1%
Belgium	16	1%
Mexico	17	1%
South Africa	18	1%
Argentina	19	1%
India	20	<1%
Taiwan	21	<1%
Sweden	22	<1%
Turkey	23	<1%
Finland	24	<1%
Hong Kong	25	<1%
Ireland	26	<1%
Denmark	27	<1%
New Zealand	28	<1%
Norway	29	<1%
Russia	30	<1%
Thailand	31	<1%
China	32	<1%
Indonesia	33	<1%
Czech Republic	34	<1%
Chile	35	<1%
Greece	36	<1%
Colombia	37	<1%
Hungary	38	<1%
Malaysia	39	<1%
Philippines	40	<1%
Croatia	41	<1%
Venezuela	42	<1%
Singapore	43	<1%
Slovakia	44	<1%
Iceland	45	<1%
Uruguay	46	<1%
Central America	47	<1%
Peru	48	<1%
Bulgaria	49	<1%
Ecuador	50	<1%
Paraguay	51	<1%

Source: IFPI

DIGITAL

Country	Rank	% of global revenues
USA	1	50%
UK	2	9%
Japan	3	7%
Germany	4	5%
France	5	3%
Australia	6	3%
Canada	7	3%
South Korea	8	2%
Sweden	9	2%
Brazil	10	1%
China	11	1%
Norway	12	1%
Netherlands	13	1%
Italy	14	1%
Mexico	15	1%
Spain	16	1%
Denmark	17	1%
India	18	1%
Switzerland	19	1%
Russia	20	1%
Belgium	21	<1%
Thailand	22	<1%
New Zealand	23	<1%
Finland	24	<1%
Taiwan	25	<1%
Austria	26	<1%
Colombia	27	<1%
Ireland	28	<1%
Malaysia	29	<1%
Indonesia	30	<1%
Poland	31	<1%
Argentina	32	<1%
Hong Kong	33	<1%
South Africa	34	<1%
Turkey	35	<1%
Chile	36	<1%
Singapore	37	<1%
Central America	38	<1%
Greece	39	<1%
Philippines	40	<1%
Peru	41	<1%
Czech Republic	42	<1%
Hungary	43	<1%
Slovakia	44	<1%
Croatia	45	<1%
Iceland	46	<1%
Ecuador	47	<1%
Venezuela	48	<1%
Bulgaria	49	<1%
Paraguay	50	<1%
Uruguay	51	<1%
Bolivia	52	<1%

Source: IFPI

PERFORMANCE RIGHTS

Country	Rank	% of global revenues
UK	1	17%
France	2	11%
Germany	3	10%
Japan	4	9%
Brazil	5	6%
Australia	6	4%
Netherlands	7	3%
Spain	8	3%
Italy	9	3%
Belgium	10	3%
Canada	11	2%
Sweden	12	2%
Russia	13	2%
Argentina	14	2%
Denmark	15	2%
Austria	16	2%
Norway	17	2%
Finland	18	2%
Malaysia	19	1%
South Africa	20	1%
Israel	21	1%
Switzerland	22	1%
South Korea	23	1%
India	24	1%
Poland	25	1%
Turkey	26	1%
New Zealand	27	1%
Czech Republic	28	1%
Hungary	29	1%
Portugal	30	1%
Mexico	31	1%
Chile	32	1%
Romania	33	1%
Colombia	34	<1%
Croatia	35	<1%
Greece	36	<1%
Taiwan	37	<1%
Slovakia	38	<1%
Kazakhstan	39	<1%
Singapore	40	<1%
Uruguay	41	<1%
Peru	42	<1%
Bulgaria	43	<1%
Thailand	44	<1%
Central America	45	<1%
Lithuania	46	<1%
Slovenia	47	<1%
Latvia	48	<1%
Venezuela	49	<1%
Ecuador	50	<1%
Iceland	51	<1%
Paraguay	52	<1%
Philippines	53	<1%
Ukraine	54	<1%

Source: IFPI

SYNCHRONISATION

Country	Rank	% of global revenues
USA	1	55%
UK	2	9%
Japan	3	9%
France	4	6%
Germany	5	3%
Australia	6	3%
Canada	7	2%
Italy	8	2%
Turkey	9	1%
Greece	10	1%
Sweden	11	1%
India	12	1%
Norway	13	1%
South Korea	14	1%
Spain	15	1%
Mexico	16	1%
South Africa	17	1%
Brazil	18	1%
Netherlands	19	1%
Russia	20	<1%
Poland	21	<1%
Austria	22	<1%
Denmark	23	<1%
New Zealand	24	<1%
China	25	<1%
Argentina	26	<1%
Switzerland	27	<1%
Thailand	28	<1%
Chile	29	<1%
Ireland	30	<1%
Czech Republic	31	<1%
Finland	32	<1%
Belgium	33	<1%
Singapore	34	<1%
Peru	35	<1%
Hong Kong	36	<1%
Hungary	37	<1%
Malaysia	38	<1%
Philippines	39	<1%
Colombia	40	<1%
Bulgaria	41	<1%
Slovakia	42	<1%
Croatia	43	<1%
Iceland	44	<1%
Central America	45	<1%
Uruguay	46	<1%
Paraguay	47	<1%

Source: IFPI

TOTAL

Country	Rank	% of global revenues
USA	1	33%
Japan	2	18%
Germany	3	9%
UK	4	9%
France	5	6%
Australia	6	3%
Canada	7	2%
South Korea	8	2%
Brazil	9	2%
Italy	10	2%
Netherlands	11	1%
Sweden	12	1%
Spain	13	1%
Mexico	14	1%
Norway	15	1%
Austria	16	1%
Belgium	17	1%
Switzerland	18	1%
China	19	1%
India	20	1%
Denmark	21	1%
Poland	22	1%
Russia	23	<1%
South Africa	24	<1%
Finland	25	<1%
Argentina	26	<1%
Taiwan	27	<1%
New Zealand	28	<1%
Turkey	29	<1%
Thailand	30	<1%
Ireland	31	<1%
Hong Kong	32	<1%
Malaysia	33	<1%
Colombia	34	<1%
Indonesia	35	<1%
Chile	36	<1%
Greece	37	<1%
Czech Republic	38	<1%
Hungary	39	<1%
Singapore	40	<1%
Philippines	41	<1%
Israel	42	<1%
Central America	43	<1%
Peru	44	<1%
Slovakia	45	<1%
Croatia	46	<1%
Portugal	47	<1%
Romania	48	<1%
Venezuela	49	<1%
Iceland	50	<1%
Uruguay	51	<1%
Bulgaria	52	<1%
Kazakhstan	53	<1%
Ecuador	54	<1%
Lithuania	55	<1%
Slovenia	56	<1%
Latvia	57	<1%
Paraguay	58	<1%
Bolivia	59	<1%
Ukraine	60	<1%

Source: IFPI

RECORDED MUSIC REVENUE PER CAPITA 2014

Country	Total music market (US$ M)	Population (M)	Music revenue per capita (US$)
North America			
Canada	342.5	34.8	9.8
USA	4898.3	318.9	15.4
Europe			
Austria	114.9	8.2	14.0
Belgium	111.2	10.4	10.7
Bulgaria	3.2	6.9	0.5
Croatia	8.3	4.5	1.8
Czech Republic	21.6	10.6	2.0
Denmark	98.2	5.6	17.5
Finland	64.7	5.3	12.2
France	842.8	66.3	12.7
Germany	1404.8	81.0	17.3
Greece	22.7	10.7	2.1
Hungary	17.2	9.9	1.7
Ireland	40.9	4.8	8.5
Italy	235.2	61.7	3.8
Netherlands	204.8	16.9	12.1
Norway	119.9	5.1	23.5
Poland	79.0	38.4	2.1
Russia	72.8	142.5	0.5
Slovakia	8.4	5.4	1.5
Spain	181.1	47.7	3.8
Sweden	189.4	9.7	19.5
Switzerland	108.2	8.1	13.4
Turkey	47.6	81.6	0.6
UK	1334.6	63.7	21.0
Asia			
China	105.2	1355.7	0.1
Hong Kong	36.0	7.1	5.1
India	100.2	1236.3	0.1
Indonesia	26.4	253.6	0.1
Japan	2627.9	127.1	20.7
Malaysia	35.4	30.0	1.2
Philippines	12.8	107.7	0.1
Singapore	13.6	5.6	2.4
South Korea	265.8	49.0	5.4
Taiwan	58.3	23.4	2.5
Thailand	43.2	67.7	0.6
Latin America			
Argentina	64.4	43.0	1.5
Brazil	246.5	202.7	1.2
Central America	9.4	42.7	0.2
Chile	23.2	17.4	1.3
Colombia	32.0	46.2	0.5
Ecuador	2.0	15.7	0.1
Mexico	130.3	120.3	1.1
Peru	8.7	30.1	0.3
Uruguay	4.1	3.3	1.2
Venezuela	4.7	28.9	0.2
Australasia			
Australia	376.1	22.5	16.7
New Zealand	52.1	4.4	11.8
Africa			
South Africa	69.5	48.4	1.4

Source: CIA – The World Factbook, IFPI. Population data as available at March 2015.

RECORDED MUSIC VOLUME TREND 1973–2014

Figures in millions

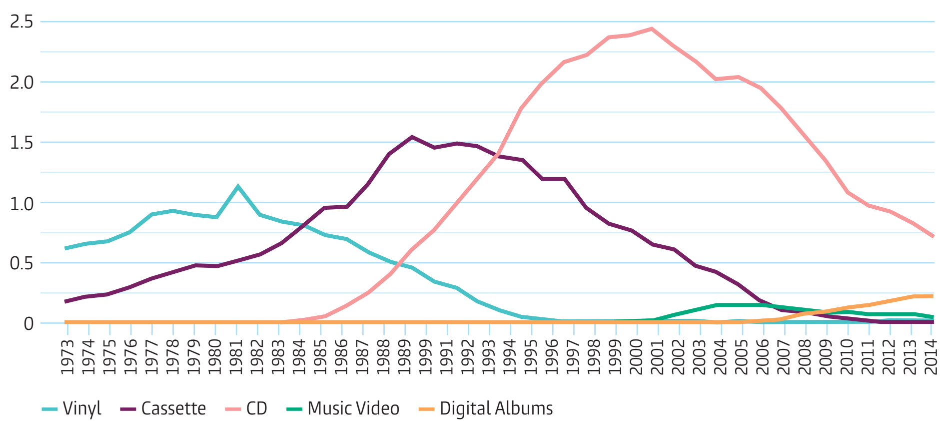
	Full-length formats								
	Vinyl	Cassette	CD	Music Video	Other Physical	Digital Albums	Total Albums	Singles	Total Units
2014	23	1	630	41	6	210	911	2,050	2,961
2013	16	2	712	52	8	215	1,006	2,275	3,281
2012	12	2	819	66	7	209	1,115	2,420	3,535
2011	9	5	913	71	6	182	1,185	2,200	3,385
2010	6	10	970	79	3	145	1,214	1,998	3,212
2009	6	34	1,084	94	2	120	1,340	1,872	3,212
2008	5	56	1,342	93	2	97	1,595	1,671	3,266
2007	6	82	1,561	111	4	67	1,831	1,157	2,988
2006	3	115	1,773	121	3	40	2,055	796	2,852
2005	4	181	1,939	149	10	19	2,301	456	2,757
2004	7	304	2,038	150	13	6	2,517	346	2,863
2003	6	418	2,027	154	5	-	2,611	233	2,843
2002	8	481	2,176	110	1	-	2,775	265	3,040
2001	10	599	2,298	78	1	-	2,986	318	3,303
2000	12	659	2,441	12	1	-	3,124	370	3,494
1999	14	769	2,399	16	1	-	3,199	439	3,638
1998	22	833	2,363	-	-	-	3,218	458	3,676
1997	17	954	2,215	-	-	-	3,186	516	3,702
1996	21	1,188	2,162	-	-	-	3,372	466	3,838
1995	33	1,200	1,983	-	-	-	3,216	432	3,648
1994	49	1,354	1,784	-	-	-	3,188	390	3,578
1993	109	1,382	1,419	-	-	-	2,909	410	3,319
1992	175	1,476	1,185	-	-	-	2,836	352	3,188
1991	292	1,493	998	-	-	-	2,782	334	3,116
1990	339	1,447	777	-	-	-	2,564	344	2,908
1989	450	1,540	600	-	-	-	2,590	357	2,947
1988	510	1,390	400	-	-	-	2,300	370	2,670
1987	590	1,150	260	-	-	-	2,000	390	2,390
1986	690	970	140	-	-	-	1,800	490	2,290
1985	730	950	61	-	-	-	1,741	650	2,391
1984	800	800	20	-	-	-	1,620	750	2,370
1983	850	660	6	-	-	-	1,516	800	2,316
1982	900	570	-	-	-	-	1,470	680	2,150
1981	1,140	510	-	-	-	-	1,650	550	2,200
1980	878	474	-	-	-	-	1,352	526	1,878
1979	896	470	-	-	-	-	1,365	624	1,990
1978	942	428	-	-	-	-	1,370	600	1,971
1977	898	374	-	-	-	-	1,272	545	1,817
1976	743	289	-	-	-	-	1,032	516	1,548
1975	674	236	-	-	-	-	910	483	1,393
1974	655	209	-	-	-	-	864	515	1,379
1973	617	185	-	-	-	-	802	530	1,331

Source: IFPI

NOTES

Other includes SACD and DVD-A and other. Singles include physical singles and single track downloads.

ALL FORMATS (BILLION UNITS)



INTERNATIONAL CERTIFICATION AWARD LEVELS

As at March 2015.
See notes for further information.

	ALBUMS							SINGLES				MUSIC VIDEOS	
	Domestic repertoire			International repertoire									
Country	Gold	Platinum	Diamond	Gold	Platinum	Diamond	Basis	Gold	Platinum	Diamond	*	Gold	Platinum
North America													
Canada	40,000	80,000	800,000	40,000	80,000	800,000	Full units	40,000	80,000	800,000		5,000	10,000
USA	500,000	1,000,000	10,000,000	500,000	1,000,000	10,000,000	Full units	500,000	1,000,000	2,000,000	*	50,000	100,000
Europe													
Austria	7,500	15,000		7,500	15,000		Full units	15,000	30,000			5,000	10,000
Belgium	10,000	20,000		15,000	30,000		Full units	10,000	20,000			10,000	20,000
Bulgaria	1,000	2,000		1,000	2,000		Full units						
Croatia	7,000	15,000	30,000	7,000	15,000	30,000	Full units						
Czech Republic	3,000	6,000		1,500	3,000		Full units	3,000	6,000			1,500	3,000
Denmark	10,000	20,000		10,000	20,000		Full units	30,000	60,000		*	7,500	15,000
Finland	10,000	20,000		10,000	20,000		Track equivalent	See footnotes			*	5,000	10,000
France	50,000	100,000	500,000	50,000	100,000	500,000	Full units	75,000	150,000			7,500	15,000
Germany	100,000	200,000		100,000	200,000		Full units	200,000	400,000		*	25,000	50,000
Greece	6,000	12,000		3,000	6,000		Full units	3,000	6,000			3,000	6,000
Hungary	2,000	4,000		1,000	2,000		Full units	1,500	3,000			2,000	4,000
Iceland	5,000	10,000		5,000	10,000		Full units					5,000	10,000
Ireland	7,500	15,000		7,500	15,000		Full units	7,500	15,000			2,000	4,000
Italy	25,000	50,000	500,000	25,000	50,000	500,000	Full units	25,000	50,000	500,000	*		
Netherlands	20,000	40,000		20,000	40,000		Full units	15,000	30,000		*	25,000	50,000
Norway	15,000	30,000		15,000	30,000		Track equivalent	See footnotes			*	5,000	10,000
Poland	15,000	30,000	150,000	10,000	20,000	100,000	Track equivalent	10,000	20,000		*	5,000	10,000
Portugal	7,500	15,000		7,500	15,000		Full units	4,000	8,000			4,000	8,000
Slovakia	1,500	3,000		750	1,500		Full units	1,500	3,000			750	1,500
Spain	20,000	40,000		20,000	40,000		Full units	20,000	40,000		*	10,000	25,000
Sweden	20,000	40,000		20,000	40,000		Track equivalent	20,000	40,000			5,000	10,000
Switzerland	10,000	20,000		10,000	20,000		Full units	15,000	30,000		*		
Turkey	50,000	100,000	150,000	3,000	5,000	10,000	Full units	25,000	50,000	75,000			
UK	100,000	300,000		100,000	300,000		Full units	400,000	600,000		*	25,000	50,000
Asia													
China	20,000	40,000		10,000	20,000		Full units						
India	100,000	200,000		4,000	6,000		Track equivalent						
Indonesia	25,000	50,000		5,000	10,000		Full units						
Japan	100,000	250,000	1,000,000	100,000	250,000	1,000,000	Full units	100,000	250,000	1,000,000	*	100,000	250,000
Malaysia	5,000	10,000		5,000	10,000		Full units				*		
Philippines	7,500	15,000	150,000	7,500	15,000	150,000	Track equivalent	75,000	150,000			7,500	15,000
Singapore	5,000	10,000		5,000	10,000		Revenue	5,000	10,000		*		
South Korea	5,000	10,000		5,000	10,000		Revenue						
Taiwan	15,000	30,000		5,000	10,000		Revenue	5,000	10,000		*		
Thailand	10,000	20,000		5,000	10,000		Revenue						
Australasia													
Australia	35,000	70,000		35,000	70,000		Full units	35,000	70,000			7,500	15,000
New Zealand	7,500	15,000		7,500	15,000		Full units	5,000	10,000			2,500	5,000
Latin America													
Argentina	15,000	30,000	200,000	15,000	30,000	200,000	Full units	7,500	15,000		*	7,500	15,000
Brazil	40,000	80,000	300,000	20,000	40,000	160,000	Full units	50,000	100,000	500,000		25,000	50,000
Chile	5,000	10,000		5,000	10,000		Full units	2,500	5,000			2,500	5,000
Colombia	10,000	20,000		5,000	10,000		Full units					5,000	10,000
Ecuador	3,000	6,000		3,000	6,000		Full units						
Mexico	30,000	60,000	300,000	30,000	60,000	300,000	Full units	30,000	60,000	300,000	*	10,000	20,000
Paraguay	5,000	10,000		5,000	10,000		Full units						
Peru	3,000	6,000		3,000	6,000		Full units						
Uruguay	2,000	4,000		2,000	4,000		Full units					1,000	2,000
Venezuela	5,000	10,000		5,000	10,000		Full units						
Africa													
South Africa	20,000	40,000		20,000	40,000		Track equivalent	10,000	25,000	50,000		5,000	10,000

*Indicates other formats included

Source: IFPI

NOTES ON AWARD LEVELS

ALBUMS

Albums can be certified on the basis of either:

Full units: sales of full physical and digital albums count towards the award level

Track equivalent: sales of tracks from an album count towards the award level

Revenue: set levels of revenue generated by an album count towards the award level

Where streams are included in certifications a conversion rate is applied. The rate varies from country to country – please contact the local association for further details.

SINGLES

Single track downloads and physical singles included in all countries. Asterisk denotes other formats also included (see notes for further details)

MUSIC VIDEOS

Unless otherwise stated in the notes, all countries with a level for music videos include only physical video products (DVD and other formats e.g. Blu-Ray, VHS)

NORTH AMERICA

Canada

Singles: Levels shown refer to digital sales. For physical sales the levels are 5,000 for Gold; 10,000 for Platinum and 100,000 for Diamond.

USA

Albums: Latin repertoire levels are 30,000 for Gold; 60,000 for Platinum and 120,000 for Multi-Platinum. Singles: Latin repertoire levels are 30,000 for Gold; 60,000 for Platinum and 120,000 for Multi-Platinum. Includes on-demand audio streams and video song streams. Music videos: Multi-Platinum level is 100,000.

EUROPE

Belgium

Domestic includes Dutch and French repertoire, local repertoire, classical and jazz.

Singles: Levels shown refer to domestic repertoire. Levels for international repertoire are 15,000 for Gold and 30,000 for Platinum. Music videos: Levels shown refer to domestic repertoire. Levels for international repertoire are 15,000 for Gold and 30,000 for Platinum.

Croatia

Albums: Also operates Silver award level (3,500).

Czech Republic

Music videos: Figures shown are for domestic repertoire. For international repertoire levels are 750 for Gold and 1,500 for Platinum.

Denmark

Albums: Streams included. Singles: Streams included.

Finland

Albums: Streams included. Singles: Award is streams + stream equivalent, rather than units, with 2 million streams for Gold and 4 million for Platinum.

France

Music videos: EPs are included. 'Diamond' is 60,000.

Germany

Albums: Jazz repertoire levels are 10,000 for Gold and 20,000 for Platinum. Singles: Levels shown apply to singles released after 1 June 2014; older levels (150,000 Gold and 300,000 Platinum) apply for repertoire released before this. Premium streams included. Music videos: Digital sales also included (long form only).

Hungary

Albums: Classical/Jazz/World Music/Proze levels are 1,500 for Gold (domestic); 1000 for Gold (international); 3,000 for Platinum (domestic) and 2,000 for Platinum (international). Singles: Levels shown refer to domestic repertoire. For international repertoire levels are 1,000 for Gold and 2,000 for Platinum.

Italy

Singles: Audio streams included.

Netherlands

Albums: Classical/Jazz and World Music levels are 10,000 for Gold and 20,000 for Platinum. Singles: Streams included.

Norway

Albums: Streams included. Singles: Streams and stream-equivalent only. 2,000,000 for Gold and 4,000,000 for Platinum.

Notes continued over →

Poland
Albums: Track equivalent basis: 10 digital tracks from same album = 1 album. Digital tracks include single track downloads, master ringtones and ringback tones (all counted equally). Streams included. Levels shown refer to Pop/Rock/MOR. Varying levels for other genres. Contact the local industry association for further details. Singles: Master ringtones and ringback tones included (counted equally with downloads). Streams included.

Slovakia
Music videos: Figures shown are for domestic repertoire. For international repertoire levels are 375 for Gold and 750 for Platinum.

Spain
Singles: Streams included.

Sweden
Albums: Track equivalent basis: 10 single track downloads from same album = 1 album; 1 download bundle = 1 album; streams included.

Switzerland
Albums: French and Italian repertoire levels are 7,500 for Gold and 15,000 for Platinum.
Singles: Streams included.

UK
Albums: Also operates a Silver award level (60,000). Streams to be included in the Gold/ Platinum certifications from summer 2015 – contact BPI for further information. Singles: Streams included.

ASIA

Hong Kong
For details of Gold/Platinum levels in Hong Kong please contact the IFPI Asian Regional Office.

India
Albums: Track equivalent basis: 25 ringback tones from same album = 1 album; 10 single track downloads = 1 album.

Indonesia
Albums: Separate levels for digital albums. Please contact the local industry association for further details.

Japan
Albums: Physical and digital albums certified separately. Singles: Highest level is called 'Million' Award. Physical and digital singles are certified separately. Separate digital awards in the following categories:
1) ringtones; 2) single tracks. Music videos: 'Diamond' level is 1 million.

Malaysia
Singles: Each ringback tone subscription is counted as a single for Gold/Platinum certifications. Each later renewal of subscriptions is also treated as a single. Streams excluded.

Philippines
Albums: Units-based award for physical albums and a 'combined sales' award which incorporates physical and digital. 'Combined award' includes all digital formats except ringtones. Equivalents are calculated as 10 downloads = 1 album; 20 ringback tones/truetones = 1 album; 2 ringback tones/truetones = 1 full track download; 2 special premium sales = 1 album (must have minimum of 5 audio tracks); 5 video tracks = 1 album (live concerts are excluded); 10 music video downloads = 1 album.

Singapore
Albums: Revenue basis - physical and digital albums are certified separately. Physical albums are certified on a full units basis. Digital album awards calculated as $US10 from the same album = 1 album. US$50,000 = Gold; US$100,000 = Platinum. Singles: Physical and digital singles certified separately. For the digital award all digital formats are included including single track downloads, ringback tones and streams (revenue basis ceritification).

South Korea
Albums: Revenue basis is KRW $70m in total revenues from an album (physical + digital) = Gold; KRW $140m = Platinum.

Taiwan
Albums: Gold and Platinum awards may be applied for on either a full units basis or a revenue basis. Revenue basis is TWD 4.5 million for Gold (domestic); TWD 9 million for Platinum (domestic); TWD 1.5 million for Gold (international) and TWD 3 million for Platinum (international) Singles: Hybrid certification as per albums. Revenue basis is TWD 500,00 for Gold and TWD 1 million for Platinum.

Thailand
Albums: Revenue basis is THB $85 in digital sales from the same album = 1 album. Includes revenue from ringtones and ringback tunes only (downloads and streams not included). THB $850,000 = Gold (domestic) and THB $1.7m = Platinum (domestic).

AUSTRALASIA

Australia
Singles: "Singles & track Chart" eligible bundles containing the lead track are eligible to be aggregated (operates as per the Chart rules). Music videos: Digital bundles of videos of the tracks also included (counted equally with DVDs).

LATIN AMERICA

Argentina
Albums: Seperate levels for digital albums. Please contact the local industry association for further information. Singles: Preloaded tracks included.
Music videos: 'Diamond' level is 75,000.

Brazil
Singles: Levels shown refer to domestic repertoire. For international repertoire the levels are 30,000 for Gold; 60,000 for Platinum and 100,000 for Diamond.
Music videos: 'Diamond' level is 250,000. Figures shown are for domestic repertoire. For international repertoire levels are 15,000 for Gold; 30,000 for Platinum and 125,000 for Diamond.

Mexico
Singles: Includes sales versions in different languages, genres, acoustic versions, live and collaborations with other artists. All digital formats included (counted equally), except streams. Music videos: 'Diamond' level is 100,000.

AFRICA

South Africa
Albums: Track equivalent basis is 30 mastertones or ringback tones = 1 album; 10 full track downloads = 1 album.

SALES TAX ON SOUND RECORDINGS

NORTH AMERICA

Country	Sales tax
Canada	5.0%
USA	0%-10.25%

EUROPE

Country	Sales tax
Austria	20%
Belgium	21%
Bulgaria	20%
Croatia	25%
Czech Republic	21%
Denmark	25%
Finland	24%
France	20%
Germany	19%
Greece	23%
Hungary	27%
Ireland	23%
Italy	22%
Netherlands	21%
Norway	25%
Poland	23%
Slovakia	20%
Spain	21%
Sweden	25%
Switzerland	8%
Turkey	18%
UK	20%

LATIN AMERICA

Country	Sales tax
Argentina	21%
Brazil	12-15%*
Chile	19%
Colombia	16%
Ecuador	12%
Mexico	16%
Peru	18%
Uruguay	0%
Venezuela	12%

AUSTRALASIA

Country	Sales tax
Australia	10%
New Zealand	15%

ASIA

Country	Sales tax
South Africa	14%

NOTES

Brazil: figure above refers to sales for international artists. For local artists there is zero sales tax

Canada: Federal sales tax is 5%. Provincial sales tax varies by province.

USA: Sales tax varies by state.

POPULATION BY AGE GROUP

Country	Age 0–14	Age 15–24	Age 25–54	Age 55–64	Age 65+
North America					
Canada	16%	13%	41%	14%	17%
USA	19%	14%	40%	13%	14%
Europe					
Austria	14%	12%	43%	13%	19%
Belgium	16%	12%	40%	13%	19%
Bulgaria	14%	10%	42%	14%	19%
Croatia	15%	12%	41%	15%	17%
Czech Republic	15%	11%	44%	13%	18%
Denmark	17%	13%	40%	12%	18%
Finland	16%	12%	38%	14%	19%
France	19%	12%	39%	12%	18%
Germany	13%	11%	42%	16%	21%
Greece	14%	10%	43%	13%	20%
Hungary	15%	12%	42%	14%	17%
Ireland	21%	12%	44%	10%	12%
Italy	14%	10%	43%	12%	21%
Netherlands	17%	12%	40%	13%	17%
Norway	18%	13%	41%	12%	17%
Poland	15%	12%	44%	15%	14%
Russia	16%	11%	46%	14%	13%
Slovakia	15%	13%	45%	13%	13%
Spain	15%	10%	46%	11%	18%
Sweden	17%	12%	39%	12%	21%
Switzerland	15%	11%	44%	12%	17%
Turkey	26%	17%	43%	8%	7%
UK	17%	13%	41%	12%	17%
Asia					
China	17%	15%	47%	11%	9%
Hong Kong	12%	12%	47%	15%	14%
India	29%	18%	41%	7%	6%
Indonesia	26%	17%	42%	8%	6%
Japan	13%	10%	38%	13%	25%
Malaysia	29%	17%	41%	8%	5%
Philippines	34%	19%	37%	6%	4%
Singapore	13%	18%	50%	10%	8%
South Korea	14%	14%	47%	12%	12%
Taiwan	14%	13%	47%	13%	12%
Thailand	18%	15%	47%	11%	10%
Latin America & Caribbean					
Argentina	25%	16%	39%	9%	11%
Brazil	24%	17%	44%	8%	8%
Central America & Caribbean	31%	20%	37%	6%	6%
Chile	21%	16%	43%	10%	10%
Colombia	25%	18%	42%	8%	7%
Ecuador	29%	19%	39%	7%	7%
Mexico	28%	18%	40%	7%	7%
Peru	27%	19%	39%	7%	7%
Uruguay	21%	16%	39%	10%	14%
Venezuela	28%	19%	40%	8%	6%
Australasia					
Australia	18%	13%	42%	12%	15%
New Zealand	20%	14%	40%	11%	14%
Africa					
South Africa	28%	20%	38%	7%	6%

Source: CIA – The World Factbook. Data as available at March 2015

GDP PER CAPITA

Figures in US$. GDP measured at purchasing power parity (PPP).

Country	GDP (in billions)	GDP Growth	GDP per capita
North America			
Canada	1,518	+1.6%	43,100
USA	16,720	+1.6%	52,800
Europe			
Austria	361	+0.4%	42,600
Belgium	422	+0.1%	37,800
Bulgaria	105	+0.5%	14,400
Croatia	79	-1.0%	17,800
Czech Republic	286	-0.9%	26,300
Denmark	211	+0.1%	37,800
Finland	196	-0.6%	35,900
France	2,276	+0.3%	35,700
Germany	3,227	+0.5%	39,500
Greece	267	-3.8%	23,600
Hungary	197	+0.2%	19,800
Ireland	190	+0.6%	41,300
Italy	1,805	-1.8%	29,600
Netherlands	700	-0.8%	43,300
Norway	282	+1.6%	55,400
Poland	814	+1.3%	21,100
Russia	2,553	+1.3%	18,100
Slovakia	133	+0.8%	24,700
Spain	1,389	-1.3%	30,100
Sweden	394	+0.9%	40,900
Switzerland	371	+2.0%	54,800
Turkey	1,167	+3.8%	15,300
UK	2,387	+1.8%	37,300
Asia			
China	13,390	+7.7%	9,800
Hong Kong	381	+2.9%	52,700
India	4,990	+3.2%	4,000
Indonesia	1,285	+5.3%	5,200
Japan	4,729	+2.0%	37,100
Malaysia	525	+4.7%	17,500
Philippines	454	+6.8%	4,700
Singapore	339	+4.1%	62,400
South Korea	1,666	+2.8%	33,200
Taiwan	926	+2.2%	39,600
Thailand	674	+2.9%	9,900
Latin America			
Argentina	771	+3.5%	18,600
Brazil	2,416	+2.3%	12,100
Central America	385	-1.2%	9,015
Chile	335	+4.4%	19,100
Colombia	527	+4.2%	11,100
Ecuador	158	+4.0%	10,600
Mexico	1,845	+1.2%	15,600
Peru	344	+5.1%	11,100
Uruguay	56	+3.5%	16,600
Venezuela	407	+1.6%	13,600
Australasia			
Australia	998	+2.5%	43,000
New Zealand	136	+2.5%	30,400
Africa			
South Africa	596	+2.0%	11,500

Source: CIA – The World Factbook. Data as available at March 2015.

LOCAL MUSIC INDUSTRY ASSOCIATIONS

NORTH AMERICA

Canada

Music Canada
85 Mowat Avenue
Toronto ON M6K 3E3
Tel: +1 416 967 7272
Fax: +1 416 967 9415
info@musiccanada.com
www.musiccanada.com

USA

Recording Industry Association of America Inc. (RIAA)
1025 F Street, NW, 10th Floor
Washington, D.C. 20004
Tel: +1 202 775 0101
Fax: +1 202 775 7253
www.riaa.com

EUROPE

IFPI European Office

Square de Meeûs 40
1000 Brussels
Tel: +32 02 511 9208
Fax: +32 02 502 3077
Email: euroinfo@ifpi.org

Austria

IFPI Austria – Verband der Österreichischen Musikwirtschaft
Seilerstätte 18-20 / Mezzanin
A-1010 Vienna
Tel: +43 1 535 6035
Fax: +43 1 535 5191
office@ifpi.at
www.ifpi.at

Belgium

BEA Music c/o Belgian Entertainment Association (BEA)
Place de l'Alma 3 Bte 2
1200 Brussels
Tel: +32 2 779 4174
Fax: +32 2 779 1669
bea@belgianentertainment.be
www.belgianentertainment.be

Bulgaria

Bulgarian Association of Music Producers (BAMP)
77 Tsar Asen Str.
1463 Sofia
Tel: +359 2 963 2757
Fax: +359 2 866 0104
office@bamp-bg.org
www.bamp-bg.org

Croatia

Croatian Phonographic Association (HDU)
Ulica kneza Borne 5
10 000 Zagreb
Tel: +385 1 3668 194 /5
Fax: +385 1 3668 072
hdu@hdu.hr
www.hdu.hr

Czech Republic

IFPI Czech Republic
Slavíkova 15
Prague 2, 120 00
Tel: +420 222 769 772
ifpicr@ifpicr.cz
www.ifpicr.cz

Denmark

IFPI Denmark
Magstræde 10A, 2.sal
1204 København K
Tel: +45 26 23 38 33
ifpi@ifpi.dk
www.ifpi.dk

Finland

IFPI Finland
Yrjonkatu 3B
00120 Helsinki
Tel: +358 9 6803 4050
Fax: +358 9 6803 4055
ifpi@ifpi.fi
www.ifpi.fi

France

Syndicat National de l'Edition Phonographique (SNEP)
14 boulevard du Général Leclerc
92200 Neuilly sur Seine cedex
Tel: +33 1 47 38 04 04
Fax: +33 1 5376 0733
valerie.dete@snepmusique.com
www.snepmusique.com

Germany

Bundesverband Musikindustrie e.V. (BVMI)
Reinhardtstraße 29
D-10117 Berlin
Tel: +49 30 590 0380
Fax: +49 30 590 03838
info@musikindustrie.de
www.musikindustrie.de

Greece

Association of Greek Producers of Phonograms
231 Mesogeion Ave.
N.Psychico 15451
Tel: +30 210 685 1739
info@ifpi.gr
www.ifpi.gr

Hungary

Magyar Hangfelvétel-kiadók Szövetsége (MAHASZ)
Harcos tér 5
Budapest, 1113
Tel: +36 1 391 4200
Fax: +36 1 200 2679
info@mahasz.hu
www.mahasz.hu

Ireland

Irish Recorded Music Association (IRMA)
IRMA House
1 Corrig Avenue Dun Laoghaire
Co.Dublin
Tel: +353 1 280 6571
Fax: +353 1 280 6579
irma_info@irma.ie
www.irma.ie

Italy

Federazione Industria Musicale Italiana (FIMI)
Via Leone XIII, n° 14
20145 Milan
Tel: +390 2 795 879
Fax: +390 2 799 673
info@fimi.it
www.fimi.it

Netherlands

NVPI, brancheverenigingvan de entertainmentindustrie
Hogehilweg 6
1101 CC Amsterdam
Tel +31 20 311 60 10
info@nvpi.nl
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Norway

IFPI Norway
Kr Augustsgt 10
0164 Oslo
Tel: +47 22 99 31 00
ifpi@ifpi.no
www.ifpi.no

Poland

Zwiazek Producentow Audio Video (ZPAV)
12/2 Kruczkowskiego Street
00-380 Warsaw
Tel: +48 22 625 69 66
Fax: +48 22 625 16 61
biuro@zpav.pl
www.zpav.pl

Portugal

Associação Fonográfica Portuguesa (AFP)
Av. Sidónio Pais
20 – R/C DT°
1050-215 Lisbon
Tel: +351 21 3 156 655
Fax: +351 21 3 156 683
geral@afp.org.pt
www.afp.org.pt

Slovakia

See details for Czech Republic

Spain

Productores de Musica de España (Promusicae)
C/Maria de Molina
39-6 Planta
28006 Madrid
Tel: +34 91 417 04 70
Fax: +34 91 556 92 72
promusicae@promusicae.es
www.promusicae.es

Sweden

IFPI Sverige
Tegnérgatan 34
113 59 Stockholm
Tel: +46 8 735 9750
Fax: +46 8 273 745
info@ifpi.se
www.ifpi.se

Switzerland

IFPI Schweiz (Schweizer Landesgruppe der IFPI)
Berninastrasse 53
CH-8057 Zurich
Tel: +41 43 343 93 30
Fax: +41 43 343 93 40
info@ifpi.ch
www.ifpi.ch

United Kingdom

BPI (British Recorded Music Industry) Ltd
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London SE1 7JA
Tel: +44 (0)20 7803 1300
Fax: +44 (0)20 7803 1310
www.bpi.co.uk

ASIA

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22/F Shanghai Industrial Investment Building
48–62 Hennessy Road
Wanchai, Hong Kong
Tel: +852 2 866 6862 / 2866 5467
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Hong Kong Recording Industry Alliance (HKRIA)
22/F Shanghai Industrial Investment Building, 48-62 Hennessy Road
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Tel: +852 2520 7000
Fax: +852 2882 6897
general@hkria.com
www.hkria.com

IFPI (Hong Kong Group) Ltd.
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Wang Kwong Road
Kowloon Bay, Kowloon
Tel: +852 2861 4313
Fax: +852 2866 6859
enquiry@ifpihk.org
www.ifpihk.org

India

The Indian Music Industry (IMI)
Crescent Towers, 7th Floor,
B-68, Veera Estate,
Off New Link Road, Andheri (W),
Mumbai – 400 053
Tel : +91 22 26736301/02/03
Fax : +91 22 26736304
www.indianmi.org

Indonesia

The Sound Recording Association of Indonesia (ASIRI)
Gedung Rifa, 5th Floor
Jl. Prof. DR. Satrio Blok C-4 Kav 6-7
Kuningan
Jakarta Selatan 12950
Tel : +62 21 526 0747
Fax : +62 21 526 0742
www.asiri.co.id

Japan

Recording Industry Association of Japan (RIAJ)
9F Kyodo Tsushin Building
2-2-5 Toranomon
Minato-ku
Tokyo 105-0001
Tel: +81 3 5575-1301
info@riaj.or.jp
www.riaj.or.jp

Korea

Recording Industry Association of Korea (RIAK)
7F, The Pan Bldg.,
10, World Cup buk-ro, 58-gil
Mapo-gu
Seoul
Tel: 82 2 3270 5900
Fax: 82 2 711 9735
kws@riak.or.kr
www.riak.or.kr

Malaysia

Recording Industry Association of Malaysia (RIM)
L-8-2, 8th Floor, Block L No.2, Jalan Solaris Solaris Mont' Kiara
50480 Kuala Lumpur
Tel: +603 6207 2800
Fax: +603 6207 2900
info@rim.org.my
www.rim.org.my

Singapore

Recording Industry Association Singapore (RIAS)
4 Leng Kee Road
#03-07 SiS Building
Singapore
159088
Tel: +65 6220 4166
Fax: +65 6220 9452

info@rias.org.sg
www.rias.org.sg

Taiwan

Recording Industry Foundation in Taiwan (RIT)
4F, No.85, Sec. 4, Bade Road
Sungshan Chiu
105 Taipei
Tel: +886 2 2718 8818
Fax: +886 2 2528 1998
info@rit.org.tw
www.rit.org.tw

Thailand

Thai Entertainment Content Trade Association (TECA)
23/8 Royal City Avenue (RCA), Block E
Soi Soonvijai, Rama 9 Road,
Huaykwang,
Bangkapi
Bangkok 10310
Tel: +662 203 1002/3
Fax: +662 203 1010
ifpithai@teca.co.th
www.teca.co.th

AUSTRALASIA

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Australian Recording Industry Association (ARIA)

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Surry Hills
NSW 2010
Tel: +61 2 8569 1144
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aria.mail@aria.com.au
www.aria.com.au

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Recorded Music New Zealand Limited
Private Bag 78 850
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Fax: +64 09 360 5086
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www.recordedmusic.co.nz

LATIN AMERICA & CARIBBEAN

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Argentina

Cámara Argentina de Productores de Fonogramas y Videogramas (CAPIF)
Avenida de Mayo 650
Piso 4°
C1084AAO
Buenos Aires
Tel: +54 11 4342 7249
Fax: +54 11 4342 7249
capif@capif.org.ar
www.capif.org.ar

Brazil

Associação Brasileira dos Produtores de Discos (ABPD)
Rua Visconde de Pirajá, 595 Sala 407
Ipanema
Cep. 22410-003 Rio de Janeiro
Tel: +55 21 3511 9908
Fax: +55 21 3511 9907
Email: abpd@abpd.org.br
www.abpd.org.br

Chile

IFPI Chile, AG
Av Antonio Varas No 2043
Providencia
Santiago
Tel: +56 2 379 3890
Fax: +56 2 434 0015
www.ifpichile.cl

Colombia

APDIF Colombia
Carrera 14
No. 94 A – 10 – Oficina 402
Bogota
Tel: +57 1 812 8662
www.apdifcolombia.com

Mexico

Asociacion Mexicana de Productores de Fonogramas y Videogramas A.C.(Amprofon)
Lafontaine 42
Col. Polanco Chapultepec
C.P.11560
Mexico D.F.
Tel: +52 5281 6035
amprofon@amprofon.com.mx
www.amprofon.com.mx

AFRICA

South Africa

The Recording Industry of South Africa (RISA)
P.O. Box 367
Randburg
2194
Tel: +27 11 886 1342
Fax: +27 11 886 4169
david@risa.org.za / nishal@risa.org.za
www.risa.org.za

DIGITAL MUSIC SERVICES WORLDWIDE

The featured list of licensed music services appears on the Pro-Music information resource (www.pro-music.org) at the time of the report's publication and it is the most comprehensive directory of the world's legal digital music services. The list numbers over 400* licensed services in over 150 territories.

A

Afghanistan Deezer Albania Deezer Algeria Deezer, YouTube Andorra Spotify Angola Deezer, The Kleek Anguilla Deezer, iTunes Antigua & Barbuda Deezer, iTunes Argentina CIENRADIOS, Claro Música, Daily Motion, Deezer, Faro Latino, iTunes, Larala, Movistar, MTV, MUZU, Napster, Personal, Rdio, Spotify, Xbox Music, YouTube Armenia Deezer, iTunes Australia 7digital, Bandit.fm, Beatport, Deezer, Getmusic.com.au, Google Play, Guvera, iHeart Radio, iTunes, JB Hi Fi NOW, Milk, MixRadio, MOG, Optus, Pandora, Rdio, Spotify, The InSong, VEVO, VidZone, Virgin, Vodafone, Xbox Music, YouTube Austria 7digital, AmazonMP3, Ampya, Artistxite, Classical.com, Deezer, DG Webshop, eMusic, Finetunes, Google Play, iTunes, JUKE, Ladezone, Mediamarkt, MixRadio, MUZU, MyCokeMusic, MySpace, MyVideo, Napster, Naxos, Planet3, Preiser, Qobuz, Rdio, Schlager.tv, Simfy, SMS.at, Soulseduction, Spotify, Telering, TIDAL, T-Mobile, VidZone, Weltbild, Xbox Music, YouTube, Zed Azerbaijan Deezer, iTunes

B

Bahamas iTunes Bahrain Deezer, iTunes, YouTube Bangladesh Deezer Barbados Deezer, iTunes Belarus Deezer, Google Play, iTunes, Yandex Music Belgium 7digital, Beatport, Bleep, Deezer, DJTUNES, Downloadmusic, eMusic, Fnac, Google Play, iTunes, Juke, Junodownload, Legal Download, Muziekweb, MUZU, Napster, Qobuz, Rdio, Simfy, Spotify, TIDAL, Traxsource, VidZone, Xbox Music, YouTube Belize iTunes Benin Deezer Bermuda iTunes Bhutan Deezer Bolivia Spotify, Batanga, Deezer, Google Play, iTunes, Rdio, Viva Bosnia-Herzegovina Deezer, Google Play, YouTube Botswana Deezer, iTunes Brazil Claro Música, Deezer, Google Play, GVT Music, iMusica, iTunes, Kboing, Mercado da Musica powered by iMusica, MixRadio, Mundo Oi, MUZU, Rdio, Spotify, Terra Musica Powered by Napster, TIM Music Store, UOL Megastore, VEVO, Vivo Musica by Napster, Xbox Music, YouTube British Virgin Islands Deezer, iTunes, Spotify Brunei Deezer, iTunes Bulgaria Deezer, eMusic, Google Play, iTunes, Muzikata, Spotify, Telenor, Vivacom, YouTube Burkina Faso Deezer, iTunes Burundi Deezer

C

Cambodia Deezer, iTunes Cameroon Deezer Canada 7digital, Archambault, ArtistXite, Bell Mobility, CBC Music, Classical Archives, Daily Motion, Deezer, eMusic, Google Play, HMV Digital, iTunes, Mediazoic, MixRadio, Motime, MTV, Naxos, Qello, Rdio, Rithm, Slacker, Songza, Spotify, Stingray Music, TIDAL, VEVO, Xbox Music, YouTube, Zik Cape Verde Deezer, iTunes Cayman Islands Deezer, iTunes, Spotify Central African Republic Deezer Chad Deezer Chile Spotify, Batanga, Claro Música, Deezer, Entel-Napster, Google Play, iTunes, MIMIX, Movistar, Portaldisc, Rdio, YouTube China China Mobile, China Telecom, IQIYI, Tencent Chinese Taipei Emome, Far Eastone, Hami+ Music, HiNet Funplay, iNDIEVOX, iTunes, KKBOX, MTV, muziU, myMusic, Omusic, Spotify, T STAR, Taiwan Mobile, YouTube Colombia Spotify, Batanga, Claro Música, Codiscos, Deezer, Google Play, iTunes, MUZU, Napster, Prodiscos - Entertainment Store, Rdio, Tigo, YouTube Comoros Deezer Costa Rica Spotify, Batanga, Claro Música, Deezer, Digicel, Google Play, iTunes, Movistar, Rdio, Xbox Music Croatia Cedeterija, Dallas Music Shop, Deezer, Google Play, Rdio, YouTube Cyprus Spotify, Deezer, eMusic, Google Play, iTunes, Rdio, TIDAL Czech Republic Spotify, Alza Media, Bontonline, Clickmusic, Deezer, eMusic, Google Play, iTunes, Koule, Mixér.cz, MusicJet, O2, Rdio, Supraphonline, TIDAL, T-Music, Vodafone, Youradio, YouTube

D

Democratic Republic of Congo Deezer Denmark BibZoom.dk, Deezer, eMusic, Google Play, iTunes, MUZU, Napster, Rdio, Shop2download, Spotify, SubCell, TDC Play, Telmore Musik, TIDAL, VidZone, Xbox Music, Yousee Play (JUKE), YouTube Djibouti Deezer Dominica Deezer, iTunes Dominican Republic Spotify, Claro Música, Google Play, iTunes, Rdio, Xbox Music

E

East Timor Deezer Ecuador Spotify, Batanga, Claro Música, Deezer, Google Play, iTunes, Rdio Egypt Alamelphan, Anghamy, Deezer, iTunes, Mazzika Box, Yala Music, YouTube El Salvador Spotify, Claro Música, Deezer, Digicel, Google Play, iTunes, Rdio, Tigo, Xbox Music Equatorial Guinea Deezer Eritrea Deezer Estonia Deezer, eMusic, Google Play, iTunes, muusika24.ee, Rdio, Spotify, TIDAL, YouTube Ethiopia Deezer

F

Fiji Deezer, iTunes Finland 7digital, City Market CM Store, Deezer, Digianttila, eMusic, Google Play, iTunes, MixRadio, Musa24.fi, MUZU, Napster, NRJ Kauppa Mobile, Rdio, Spotify, TIDAL, VidZone, Xbox Music, YouTube France 121 MusicStore, 7digital, Altermusique, AmazonMP3, Beatport, cd1d, Daily Motion, Deezer, Echopolite, eMusic, Ezic, FNAC Jukebox, Google Play, iTunes, Jamendo, Jazz en ligne, MixRadio, musicMe, Musicovery, MySurround, Napster, Qobuz, Radionomy, Rdio, SFR Music, Spotify, Starzik, TIDAL, Urban Music, VEVO, VidZone, Xbox Music, YouTube, Zaoza

G

Gabon Deezer Gambia Deezer, iTunes Georgia Deezer Germany 7digital, AmazonMP3, Ampya, Artistxite, Beatport, boomkat, Classics Online, Clipfish, Col-legno, Deezer, digital-tunes, DJ Shop, DJTUNES, elixic.de, eMusic, e-Plus unlimited, Eventim Music, Finetunes, Google Play, HD Tracks, Highresaudio, iTunes, Jamba, Juke, Junodownload, Linn Records, Make Music TV, Mediamarkt, Medionmusic, MixRadio, MTV, Musicload (Dixero), MUZU, MyVideo, Napster, Naxos , O2, Onkyo, Putpat, Qobuz, Rdio, Saturn , Schlager.tv, Simfy, Spotify, tape.tv, T-Mobile, Tonspion.de, trackitdown, traxsource, Vevo, VidZone, Vodafone, Weltbild, whatpeopleplay.com, Xbox Music, zwo3.net Ghana Deezer, iTunes, The Kleek, YouTube Greece Akazoo, Cosmote, Daily Motion, Deezer, eMusic, Google Play, HOL Music Club, iTunes, Junodownload, mpGreek, MTV, MySpace, Napster, Naxos, Rdio, Spotify, TIDAL, Wind, YouTube Grenada Deezer, iTunes Guatemala Spotify, Claro Música, Deezer, Digicel, Google Play, iTunes, Movistar, Rdio, Xbox Music Guinea Deezer, Guinea-Bissau Deezer, iTunes

H

Honduras Spotify, Batanga, Claro Música, Deezer, Digicel, Google Play, iTunes, Rdio, Tigo, Xbox MusicHong Kong 1010, 3Music, Classics Online, CMHK Soliton, Eolasia.com, Guvera, hifitrack, iTunes, JOOX, KKBOX, Moov, Musicholic, MusicOne, Naxos, Newsic Daily, OleGoK, Qlala, Rdio, SmarTone iN, Soliton, Spotify, YouTube Hungary Spotify, Dalok, Deezer, Google Play, Hungaroton, iTunes, Rdio, Songo, TIDAL, YouTube, Zene! 24/7

I

Iceland Bedroom Community, Deezer, Gogoyoko, Google Play, Rdio, Spotify, Tonlist.is India Artist Aloud, Biscoot, Gaana, Guvera, Hungama, In, IndiaONE, iTunes, Meridhun, MixRadio, My Band, Raaga, Rdio, Saavn, Saregama, Smash Hits, TeluguOne, YouTube Indonesia Arena Musik, Deezer, Guvera, iTunes, Langit Musik, Melon , MixRadio, Musikkamu, Rdio, YouTube Iraq Deezer Ireland 7digital, ArtistXite, Bleep, Blinkbox, Deezer, eMusic, Golden Discs, Google Play, iTunes, MixRadio, MUZU, MySpace, Napster, Qobuz, Rdio, Spotify, TIDAL, VEVO, VidZone, Xbox Music, YouTube Israel Celcom Music, iTunes, Musix, Orange, Rdio, YouTube Italy 7digital, AmazonMP3, Azzurra Music, Beatport, Deezer, eMusic, Google Play, IBS, InnDigital, iTunes, Jamba, Juke, MixRadio, MP3.it, MUZU, Napster, Net Music Media World, Playme, Rdio, Spotify, TIDAL, TIMmusic, VEVO, VidZone, Xbox Music, YouTube Ivory Coast Deezer

J

Jamaica Deezer, REGGAEinc Japan AmazonMP3, Beatport, BeeTV, Best Hit J-Pop, clubDAM, dwango, Farao, GyaO!, ICJ, iTunes, KKBOX, KONAMI, LISMO, mora, mu-mo, Music Airport, Music.jp , Musing, MySound, NAXOS MUSIC LIBRARY, NOTTV, D Music, Oricon ME, Reco Choku, TSUTAYA MUSICO, Utapass, UULA, Xbox Music, YouTube Jordan Deezer, iTunes, YouTube

K

Kazakhstan Deezer, iTunes, Yandex Music Kenya Deezer, iTunes, Mdundo, The Kleek, YouTube Kiribati Deezer Kuwait Deezer, YouTube Kyrgyzstan Deezer, iTunes

L

Laos Deezer, iTunes Latvia Deezer, eMusic, Google Play, iTunes, Rdio, Spotify, TIDAL, YouTube Lebanon Deezer, iTunes, YouTube Lesotho Deezer Liberia Deezer Libya Deezer, YouTube Liechtenstein Spotify, Google Play, Rdio Lithuania Deezer, eMusic, Google Play, iTunes, Rdio, Spotify, TIDAL, YouTube Luxembourg 7digital, Deezer, eMusic, Google Play, iTunes, Napster, Qobuz, Rdio, Spotify, TIDAL, VidZone

M

Macau iTunes, KKBOX Macedonia Deezer, Google Play, YouTube Madagascar Deezer Malawi Deezer Malaysia Akazoo, Deezer, DigiMusic, Guvera, Infogo, iTunes, KKBOX, Maxis Music Unlimited, MixRadio, RAKU, Rdio, Spotify, The Cube, YouTube Maldives Deezer Mali Deezer Malta Deezer, eMusic, Google Play, iTunes, Spotify, TIDAL Marshall Islands Deezer Mauritiana Deezer Mauritius Deezer, iTunes Mexico Claro Música, Corona Music, Deezer, Flycell, Google Play, Guvera, Ideas Telcel, iTunes, Mientras Contesto de Iusacell, MixRadio, Mixup Digital, Movistar, MUZU, Napster, Nextel , Rdio, Spotify, Terra Live Music, Terra TV, VEVO, Xbox Music, YouTube Micronesia Deezer, iTunes Moldova Deezer, iTunes Monaco Spotify, Rdio Mongolia Deezer, iTunes Montenegro Deezer, YouTube Morocco Deezer, YouTube Mozambique Deezer, iTunes

N

Namibia Deezer, iTunes Nauru Deezer Nepal Deezer, iTunes Netherlands 7digital, Beatport, Countdownload, Deezer, Downloadmusic, eMusic, GlandigoMusic, Google Play, iTunes, Jamba, Juke, Mega Media, MixRadio, MTV, Muziekweb, MUZU, Napster, Nederland FM, Qobuz, Radio 538, Rdio, Spotify, Talpadownloads, TIDAL, Trackitdown, TuneTribe, VEVO, VidZone, Wildhitz, Xbox Music, You Make Music, YouTube, zazell.nl New Zealand 7digital, Amplifier, Bandit.fm, Beatport, Deezer, Fishpond, Google Play, iHeart Radio, iTunes, MySpace, Pandora, Rdio, Spotify, The InSong, theaudience, VEVO, Vodafone, Xbox Music, YouTube Nicaragua Spotify, Batanga, Claro Música, Deezer, Digicel, Google Play, iTunes, Movistar, Napster, Rdio Niger Deezer, iTunes Nigeria Deezer, iTunes, The Kleek, YouTube Norway 7digital, CDON, Deezer, Google Play, iTunes, Jamba, MixRadio, Musicnodes, Musikk Online, Musikkverket & Playcom, Napster, Platekompaniet, Rdio, Spotify, VidZone, YouTube

O

Oman Deezer, iTunes, YouTube

P

Palau Deezer Panama Spotify, Batanga, Claro Música, Deezer, Digicel, Google Play, iTunes, Movistar, Rdio, Xbox Music Papua New Guinea Deezer, iTunes Paraguay Spotify, Bluecaps, Claro Música, Deezer, Google Play, iTunes, Personal, Rdio, Tigo, Xbox Music Peru Spotify, Batanga, Claro Música, Deezer, Entel, Google Play, iTunes, Movistar, Rdio, YouTube Philippines Deezer, Globe, iTunes, MyMusicStore, OPM2Go, Rdio, Smart, Spinnr, Spotify, Sun, YouTube Poland Daily Motion, Deezer, Empik.com, eMusic, Gaude.pl, Go On, Google Play, interia muzyka, iTunes, MixRadio, MTV, Muzo, Muzodajnia, Muzyka Tu I Tam, MySpace, NuPlays, Onet Muzyka, Orange, Play The Music, Plus – Muzyka, Rdio, Soho.pl, Spotify, TIDAL, T-Mobile, Tuba.pl, VEVO, YouTube Portugal 7digital, Beatport, Deezer, eMusic, Google Play, iTunes, Jamba, MEO Music, MixRadio, Myway, Napster, Optimus, Qmúsika, Rdio, Spotify, TIDAL, VidZone, Vodafone, Xbox Music, YouTube Puerto Rico YouTube

Q

Qatar Deezer, iTunes, YouTube

R

Republic of the Congo Deezer Romania Cosmote, Deezer, Get Music, Google Play, iTunes, Music Non Stop, Orange, Rimba, TIDAL, Trilulilu.ro, Triplu, Vodafone, YouTube, Zonga Russia Beeline, ClipYou.ru, Deezer, Google Play, iTunes, iviMusic, Megafon (Trava), MixRadio, Muz.ru, Svoy, Tele2, Yandex Music, YouTube, Zvooq Rwanda Deezer

S

Saint Kitts and Nevis Deezer, iTunes Saint Lucia Deezer Saint Vincent and the Grenadines Deezer Samoa Deezer Sao Tome and Principe Deezer Saudi Arabia Deezer, iTunes, MixRadio, YouTube Senegal Deezer, YouTube Serbia Deezer, YouTube Seychelles Deezer Sierra Leone Deezer Singapore 7digital, Deezer, Guvera, iTunes, KKBOX, MixRadio, Rdio, Singtel AMPed, Singtel Ideas, Spotify, Starhub Music Anywhere, TIDAL, Xbox Music, YouTube Slovak Republic Deezer, eMusic, Google Play, iTunes, MusicJet, Orange, Rdio, Spotify, TIDAL, Youradio, YouTube Slovenia Deezer, eMusic, Google Play, iTunes, Rdio, TIDAL, YouTube Solomon Islands Deezer Somalia Deezer South Africa Deezer, iTunes, Lookandlisten.co.za, MixRadio, MTN Play, MySpace, Rdio, Simfy, The Kleek, TIDAL, YouTube South Korea Bugs, Cyworld BGM, Daum Music, Deezer, Genie, Groovers.kr, MelOn, Mnet, Monkey3, MPION, Naver Music, Naver TV Cast, Ollehmusic, Samsung Music, Soribada, YouTube Spain 7digital, AmazonMP3, Beatport, Blinko (Buongiorno), DaDa, Deezer, eMusic, Google Play, iTunes, Mediamarkt, MixRadio, Movistar, MTV, MUZU, Napster, Naxos, Orange, Rdio, Spotify, TIDAL, VEVO, VidZone, Vodafone, Xbox Music, Yes.fm, YouTube Sri Lanka Deezer, iTunes Swaziland Deezer, iTunes Sweden 7digital, CDON, Deezer, eClassical, eMusic, Google Play, iTunes, Klicktrack, MixRadio, MUZU, MySpace, Napster, Rdio, Sound Pollution, Spotify, TIDAL, Xbox Music, YouTube Switzerland 7digital, Akazoo, AmazonMP3, ArtistXite, Beatport, Cede.ch, Deezer, Ex Libris, Finetunes, Google Play, Highresaudio, Hitparade.ch, iTunes, Jamster, Juke, Linn Records, MixRadio, MTV , MUZU, MyVideo, Napster, Presto Classical, Qobuz, Rdio, Simfy, Spotify, tape.tv, TIDAL, VidZone, Weltbild, Xbox Music, YouTube

T

Tajikistan Deezer, iTunes Tanzania Deezer Thailand AIS, Deezer, DTAC, H Music, iTunes, KKBOX, Mobifan, Qikplay, Rdio, True Music , W Club, You2Play, YouTube Togo Deezer Tonga Deezer Trinidad and Tobago iTunes Tunisia Deezer, YouTube Turkey Avea, Deezer, Fizy.com, iTunes, Izlesene, MixRadio, MusicClub, Spotify, TTnetmuzik, Turkcell, YouTube Turkmenistan Deezer, iTunes Tuvalu Deezer

U

UAE Deezer, iTunes, MixRadio, YouTube Uganda Deezer, iTunes, YouTube UK 7digital, Amazing Tunes, AmazonMP3, ArtistXite, Beatport, Bleep, Blinkbox, Boomkat, Classical Archives, Classics Online, Deezer, eMusic, Google Play, HD Tracks, Highresaudio, HMV Digital, Imodownload, iTunes, Jamster, Jango, Junodownload, Linn Records, MixRadio, Mobile Chilli, MTV, MTV Trax, Musicovery, MUZU, MySpace, Napster, Naxos, Nectar Music Store, O2 Tracks, Onkyo, Orange, Presto Classical, Psonar, Pure Music, Qobuz, Rdio, Sainsburys, Spotify, Technics Tracks, The Classical Shop, TIDAL, trackitdown, Traxsource, TuneTribe, VEVO, Vidzone, Virgin, Xbox Music, Yahoo! Music, YouTube Ukraine Deezer, Google Play, iTunes, MUSIC CLUB, MUZon, Yandex Music, YouTube Uruguay Spotify, Antel Musica, Batanga, Butia, Claro Música, Deezer, Google Play, Napster, Rdio, TMUY USA 7digital, Acoustic Sounds, AmazonMP3, AOL Radio Plus, Arkiv Music, ArtistXite, Beatport, Beats Music, BOOMiO, CD Universe, ChristianBook.com, Classical Archives, Daily Motion, Deezer, Free All Music, Freegal Music, GhostTunes, Google Play, Guvera, Hastings, HD Tracks, Hoopla, Hulu, iOldies, iTunes, iTunes Radio, Listen, MetroPCS, MixRadio, MTV, Music Choice, MusicGivz, Onkyo, Platinum League, Pono, Pro Studio Masters, Project Carmen, Pulselocker, Qello, Rdio, Rhapsody, Rokmobile, Shuv, Slacker, Spotify, Sprint, TheOverflow, TIDAL, T-Mobile, Verizon Wireless, Vessel, VEVO, VidZone, Virgin, Xbox Music, Yahoo! Music, YouTube, ZUUS Uzbekistan Deezer, iTunes

V

Vanuatu Deezer Venezuela Batanga, Deezer, Digicel, Google Play, Ichamo, iTunes, Movistar, Rdio Vietnam Deezer, Guvera, iTunes, MixRadio, NCT, Vega, Viettel, YouTube

Y

Yemen Deezer, YouTube

Z

Zambia Deezer Zimbabwe Deezer, iTunes

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