**INTRODUCTION**

**MUSIC IS AN INTEGRAL PART OF OUR LIVES**

The Music Consumer Insight Report tells the story of how recorded music is woven into the lives of people around the world.

We are passionate about music. It is personal to us. Increasingly accessible, music is embraced across genres and geographies, ages and formats - from radio to streaming and beyond.

This report looks at how music soundtracks the many parts of our day and how this love of music is also driving fans’ growing adoption of technologies. From smartphones to smart speakers, music is a force ushering in these connected devices that are being taken up globally.

As ever, local repertoire continues to dominate countries’ charts. There will always be something special about local music that speaks to us. In this interconnected world, country-specific genres, like K-Pop in Korea and música popular brasileira in Brazil, are not only embraced at home but are also beginning to find a broader global audience.

In this year’s report, for the first time, we take a close look at the exciting, evolving music markets in China and India. In both countries, music fans are highly engaged with licensed music and local music is flourishing.

Across the globe, record companies are working to sustain and develop these rich and diverse ways in which music is being enjoyed. Driving digital innovation and increasing the availability of music, record companies have licensed over 45 million tracks to hundreds of digital services around the world.

However, for music to thrive in a digital world there must be a fair digital marketplace. This report also shows the challenges the music community continues to face – both in the form of the evolving threat of digital copyright infringement and in fair revenues not being returned by some user-upload services.

Music unites us globally and adds enormous value to people’s lives. Record companies are essential to this as they continue to develop, support and invest in music, playing a crucial role in ensuring that it continues on its exciting journey around the world.

“As record companies continue to develop, support and invest in music, playing a crucial role in ensuring that it continues on its exciting journey around the world.”

FRANCES MOORE | CHIEF EXECUTIVE, IFPI

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Based on research conducted by IFPI in 2018, this report provides a snapshot of how consumers across 18 of the world’s leading music markets are engaging with recorded music.

On average consumers spend 17.8 hrs listening to music each week globally.

2.5 hrs a day

86% of consumers are listening to music through on-demand streaming.

50% of 16-24s would choose audio streaming if there were only one way to listen to music.

75% of consumers use smartphones to listen to music.

38% of consumers obtain music through copyright infringement.

Base: All participants (n=19,000) from the 18 countries surveyed (Argentina, Australia, Brazil, Canada, France, Germany, Italy, Japan, Mexico, Netherlands, Poland, Russia, South Africa, South Korea, Spain, Sweden, UK, US)
Consumers are embracing music at all points of the day demonstrating the importance and value that it has in our lives.

17.8 hrs
spent listening to music each week globally

CONSUMERS MOST TYPICALLY LISTEN TO MUSIC WHILE:

- In the car
  - 66% (global)
  - South Africa: 80%
  - Germany: 77%
  - US: 75%

- Commuting to work or education
  - 54% (global)
  - Argentina: 62%
  - Mexico: 62%
  - Germany: 60%

- Working or studying
  - 40% (global)
  - Mexico: 68%
  - Argentina: 58%
  - South Africa: 57%

- Going to sleep
  - 19% (global)
  - Brazil: 33%
  - Poland: 29%
  - South Africa: 25%

- Relaxing at home
  - 63% (global)

- Cooking and cleaning
  - 54% (global)

- Exercising or at the gym
  - 36% (global)

- At concerts, gigs and festivals
  - 36% (global)

YOUNGER CONSUMERS ARE LISTENING TO MORE MUSIC IN MORE WAYS

Younger consumers (16-24s) are more likely to listen to music during any activity and much more likely to listen on their way to work or education or while at work or education.
Local culture influences consumers’ listening habits, with many enjoying domestic genres.

### Local Music is embraced by consumers

**Japan**
- Two-thirds of consumers in Japan listen to J-Pop with 29% listening to music from anime

**Korea**
- 62% of consumers in Korea like K-Pop (and 22% listen to K-Trot)

**France**
- In France, 69% listen to Variété Française

**Poland**
- In Poland, 28% listen to Disco Polo

### Latin American Consumers are engaged with local genres

**In Argentina**
- Latin music
- 43%

**In Mexico**
- Latin music
- 55%

**In Brazil**
- Música popular brasileira
- 55%

- Reggaeton
- 36%

- Regional Mexican
- 42%

- Sertanejo Universitário
- 39%

- Samba Pagode
- 34%
MUSIC DRIVES TECHNOLOGY ENGAGEMENT

From smartphones to smart speakers, across the world connected devices are a growing part of the listening experience.

Record companies have licensed music across hundreds of digital music services allowing consumers to have easier access to the music they love, wherever they are.

**USING SMARTPHONES TO LISTEN TO MUSIC**

- 27% of total music listening time is on mobile devices
- 75% of consumers use smartphones to listen to music
- 94% of 16-24 year olds use smartphones for music

**THE HIGHEST RATE OF SMARTPHONE USE FOR MUSIC IS IN LATIN AMERICA**

- In Mexico: 93%
- In Brazil: 92%
- In Argentina: 89%

**SMART SPEAKERS**

Record companies have been working behind the scenes to help make it possible for consumers to access their favourite tracks using voice-activated smart speakers.

As engagement continues to grow around the world, we look at the profile of a typical smart speaker user.

- Compared to all consumers, smart speaker users are:
  - Most likely 25-34
  - Most likely to listen to Hip-Hop & Rap/Dance Music/Jazz/Reggae
  - Twice as likely to use paid audio streaming
  - Much more likely to attend gigs/concerts
  - Much more likely to use a turntable

**SOCIAL MEDIA**

Consumers are taking to social media and messenger apps to share and discuss their favourite music. As record companies continue to work with technology partners to license tracks for consumers, music will continue to drive online conversations.

- 75% of users in Latin America listen to music posted on social networks
- 30% of consumers follow artists on social media

**GLOBALLY, CONSUMERS ARE USING SOCIAL NETWORKS TO DISCUSS MUSIC**

- 35% of WhatsApp users share links to music using the app
- 23% of Instagram users talk about music on the service
- 30% of Facebook users share links to music using the app

Base: All participants (n=19,000) from all 18 countries surveyed.
ON-DEMAND STREAMING LEADS MUSIC CONSUMPTION GLOBALLY

Licensed on-demand streaming is popular with consumers the world over.

86% of consumers are listening to music through on-demand streaming (audio and video)

57% of 16-24 year olds use a paid audio streaming service

AUDIO STREAMING USE
GLOBAL: 61%
- Russia: 87%
- Mexico: 81%
- Brazil: 77%
- Sweden: 74%
- Argentina: 70%
- USA: 68%
- Spain: 63%
- Canada: 56%
- South Africa: 56%
- UK: 56%
- South Korea: 55%
- Australia: 53%
- Italy: 53%
- Poland: 53%
- France: 52%
- Germany: 50%
- Netherlands: 49%
- Japan: 23%

VIDEO STREAMING MAKES UP MORE THAN HALF OF ON-DEMAND MUSIC STREAMING TIME

47% of time spent listening to on-demand music is on YouTube

52% is on video streaming
28% is on paid audio streaming
20% is on free audio streaming

HOWEVER, USER UPLOAD SERVICES ARE NOT RETURNING FAIR VALUE TO THE MUSIC COMMUNITY

Estimated Annual Revenue Per User

35% SAY A MAIN REASON FOR NOT USING A PAID AUDIO SUBSCRIPTION IS THAT ANYTHING THEY WANT TO LISTEN TO IS ON YOUTUBE.

BUT RADIO REMAINS RESILIENT

86% of consumers listen to music on the radio
25% of overall listening time is on radio
4.4 hours spent listening to radio each week globally

% OF CONSUMERS LISTENING TO MUSIC ON THE RADIO

Base: All participants (n=19,000) from all 18 countries surveyed
UNLICENSED MUSIC

Record companies are taking action globally against stream ripping sites that undermine legitimate services and pay no money to those investing in and creating the music. Despite some successes, the problem persists.

GLOBALLY

38%

CONSUME MUSIC THROUGH COPYRIGHT INFRINGEMENT

STREAM RIPPING IS THE MOST-USED FORM OF COPYRIGHT INFRINGEMENT

32% of all consumers download music through stream ripping

23% of all consumers download music through cyberlockers or P2P

17% of all consumers use search engines to locate infringing content

STREAM RIPPING USERS ARE MORE LIKELY TO SAY THAT THEY RIP MUSIC SO THEY HAVE MUSIC TO LISTEN TO OFFLINE. THIS MEANS THEY CAN AVOID PAYING FOR A PREMIUM STREAMING SUBSCRIPTION.

Base: All participants (n=19,000) from all 18 countries surveyed
Chinese consumers are highly engaged with licensed music.

96% of consumers in China listen to licensed music.

89% of music consumers in China listen to licensed audio streaming.

15.4hrs listening to music each week.

**TOP LISTENING ACTIVITIES**

- **Relaxing at home**: 74%
- **In the car**: 50%
- **Going to sleep**: 49%
- **Exercising or at the gym**: 49%
- **Commuting to work or education**: 42%

**CHINA’S FAVOURITE GENRES**

- **01** C-Pop
- **02** Pop
- **03** Folk
- **04** Country
- **05** Soundtracks

**CONSUMERS USE MESSENGER APPS TO SHARE THEIR FAVOURITE MUSIC**

- **WeChat**: 65%
- **QQ**: 64%
- **Weibo**: 62%

Base: All participants surveyed in China (n=2,000)
Indian consumers favour local genres.

### SMARTPHONES ARE THE DEVICE OF CHOICE

- **96%** of consumers are listening to music on smartphones – the highest rate in the world.
- **99%** of 16-24 year olds listen to music on a smartphone.
- **96%** of consumers in India listen to licensed music.
- **95%** listen to music through on-demand streaming.

### TOP LISTENING ACTIVITIES

- While relaxing at home: **79%**
- In the car: **59%**
- While going to sleep: **54%**
- While cooking or cleaning: **48%**
- On commute to work or education: **43%**

### INDIA’S FAVOURITE GENRES

1. Bollywood new
2. Bollywood old
3. Indian classical music
4. Pop
5. Rock

Base: All participants surveyed in India (n=2,000)