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.

“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
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.
**MUSIC IS AN INTEGRAL PART OF OUR DAILY LIVES**

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:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
<th>Country</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the car</td>
<td>66%</td>
<td>South Africa</td>
<td>80%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany</td>
<td>77%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>US</td>
<td>75%</td>
</tr>
<tr>
<td>Commuting to work or education</td>
<td>54%</td>
<td>Argentina</td>
<td>62%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mexico</td>
<td>62%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Germany</td>
<td>60%</td>
</tr>
<tr>
<td>Working or studying</td>
<td>40%</td>
<td>Mexico</td>
<td>68%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Argentina</td>
<td>58%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>South Africa</td>
<td>57%</td>
</tr>
<tr>
<td>Going to sleep</td>
<td>19%</td>
<td>Brazil</td>
<td>33%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poland</td>
<td>29%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>South Africa</td>
<td>25%</td>
</tr>
<tr>
<td>Cooking and cleaning</td>
<td>54%</td>
<td>Brazil</td>
<td>33%</td>
</tr>
<tr>
<td>Exercising or at the gym</td>
<td>36%</td>
<td>(global)</td>
<td></td>
</tr>
<tr>
<td>At concerts, gigs and festivals</td>
<td>36%</td>
<td>(global)</td>
<td></td>
</tr>
</tbody>
</table>

### 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.
THE WORLD’S FAVOURITE GENRES

WHAT MUSIC DO PEOPLE TYPICALLY LISTEN TO?
HERE WE TAKE A LOOK AT THE TOP TEN GENRES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Genre</th>
<th>Japan</th>
<th>Korea</th>
<th>France</th>
<th>Poland</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Pop</td>
<td>64%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>02</td>
<td>Rock</td>
<td>57%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03</td>
<td>Dance/Electronic/House</td>
<td>32%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>04</td>
<td>Soundtracks (film or TV)</td>
<td>30%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>05</td>
<td>Hip-Hop/Rap/Trap</td>
<td>26%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>06</td>
<td>Singer/Songwriter</td>
<td>24%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07</td>
<td>Classical (including Opera)</td>
<td>24%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>08</td>
<td>R&amp;B</td>
<td>23%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>09</td>
<td>Soul/Blues</td>
<td>22%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Metal</td>
<td>19%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Base: All participants (n=19,000) from all 18 countries surveyed.
Genre data is based on the participants’ own definitions of genre.

LOCAL MUSIC IS EMBRACED BY CONSUMERS
Local culture influences consumers’ listening habits, with many enjoying domestic genres.

- **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

<table>
<thead>
<tr>
<th>Country</th>
<th>Argentina</th>
<th>Mexico</th>
<th>Brazil</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latin music</td>
<td>43%</td>
<td>55%</td>
<td>55%</td>
</tr>
<tr>
<td>Reggaeton</td>
<td>36%</td>
<td>42%</td>
<td>39%</td>
</tr>
<tr>
<td>Samba Pagode</td>
<td>34%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 SMARPHONES TO LISTEN TO MUSIC

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
- Twice as likely to use paid audio streaming
- 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 55%
- 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

However, User Upload Services Are Not Returning Fair Value to the Music Community

Estimated Annual Revenue Per User
- US$20
- <US$1

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% 23% 17%

of all consumers download music through stream ripping
of all consumers download music through cyberlockers or P2P
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

Chinese consumers are highly engaged with licensed music.

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%

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%

Base: All participants surveyed in China (n=2,000)
COUNTRY FOCUS: 
INDIA

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

01 Bollywood new

02 Bollywood old

03 Indian classical music

04 Pop

05 Rock

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