Recording Industry in Numbers

The recorded music market in 2011

The definitive source of global music market information

ifpi

representing the recording industry worldwide

2012 Edition

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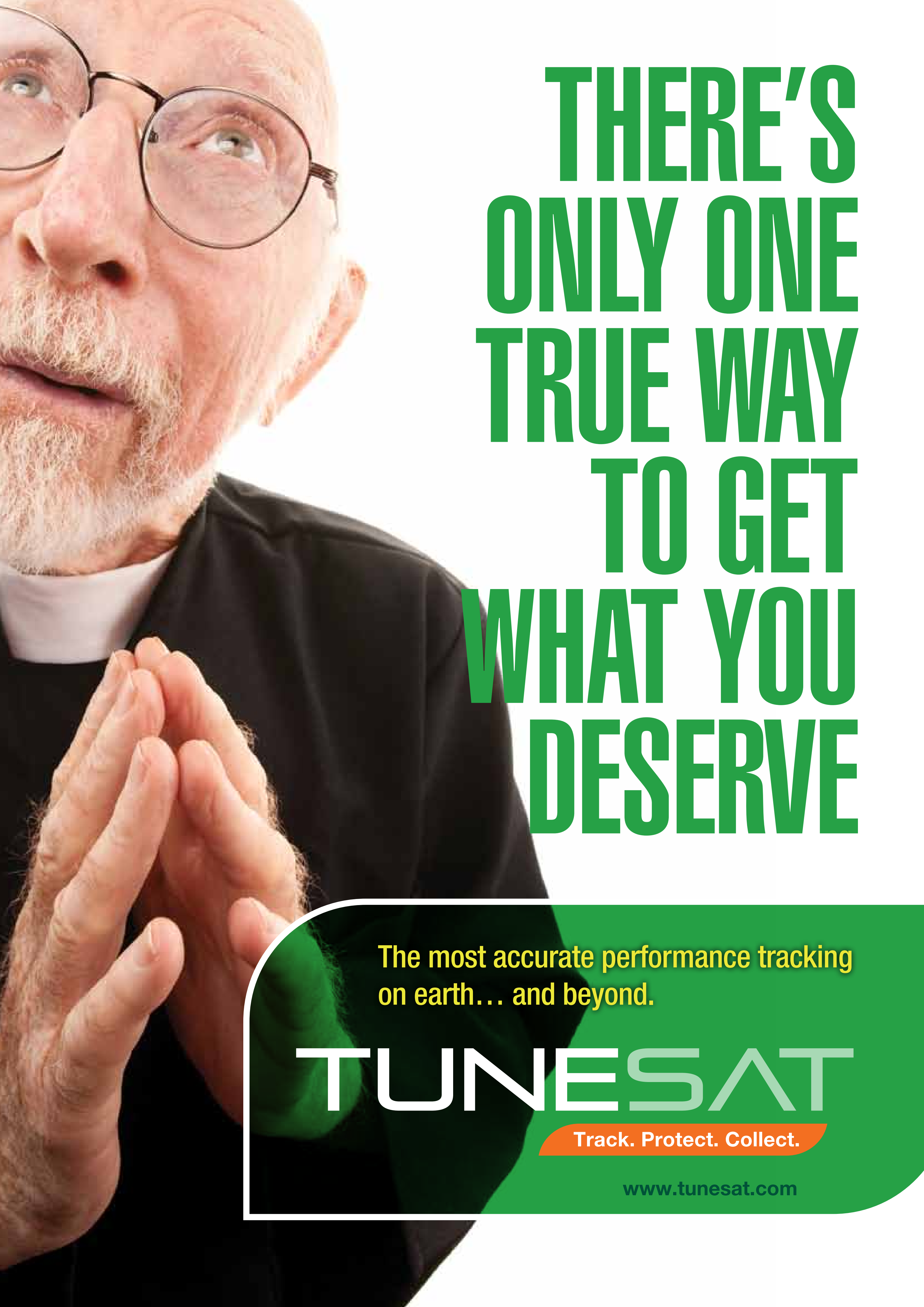
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Contents

A Diversifying Industry

By Frances Moore, CEO, IFPI

It is 20 years since the first edition of the 'Recording Industry in Numbers' was published. During that time, our industry has transformed the way it does business. Music today is delivered through an unprecedented variety of channels. At the same time, record companies have expanded their operations into new markets and broadened their skill set and the services they offer to artists. More than at any time in its history, diversification is the byword for the recording industry today.

This by no means changes the core role of record companies as the principal investors in music and artists' careers. Yet today those companies provide much more than just investment. They have expanded into areas such as merchandising, touring and television partnerships. They have staked out new territory in their mission to connect artists and fans. They have developed their operations around synchronisation deals and invested in performance rights initiatives. And they are signing an increasing number of acts on '360 degree' deals, which are effectively joint partnerships between the artist and producer, going beyond sales and licensing of a performer's recorded music.

Record companies are offering unprecedented diversity in the way consumers can access and enjoy music. In 2011 alone, the global audience for subscription services increased by two-thirds, complementing downloads, video services and other channels. Physical products too are being successfully marketed in new, innovative ways. An article in this report sets out the development of the super deluxe box set market, aimed at avid fans of certain artists.

The industry is also diversifying geographically. The spread of the digital business, driven by smartphones in particular, is opening up new opportunities in new markets. The so-called 'BRIC' economies, for example, offer enormous potential. Brazil saw overall market growth in 2011 of 8.6% and in India, music sales increased by 6.2%.

In China, major record companies are engaged in groundbreaking partnership with the internet company Baidu – another example of the new flexible ways that are being found to license music in markets that have long been blighted by high piracy levels. In 2011 Baidu agreed to close its infringing deep-linking service and opened a legitimate music service.

Russia is another potentially exciting growth market for music, though it is currently being held back by a culture of copyright infringement that is epitomised by the music service run by the leading social networking site vKontakte. If Russia's burgeoning legitimate business can effectively protect itself against such infringement, the country could become a top 10 music market.

Of course, the music industry continues to operate in an extremely challenging legal environment. Digital piracy has been a major factor in the decline of industry revenues, which fell by 40% in the last 10 years. Although the growth of the digital music market accelerated to 8.0% in 2011, up from 5.6% in 2010, this was not enough to compensate for falling physical format sales.

The priorities our industry is fighting for to improve this environment are more vital today than ever. Internet intermediaries have to play a role in tackling piracy and ensuring that the internet is a safe place for digital commerce. Governments need to ensure that creative industries have the tools they need to protect and enforce their rights in the digital world as in the physical environment.

We have seen a lot of momentum building on this front in 2011, ranging from the impact being seen from France's Hadopi law to the new graduated response agreement between music and film companies and ISPs in the US. We will be looking for much more momentum in 2012. The recorded music industry may not have returned to growth in 2011, but, if governments and intermediaries take effective action against piracy, it is no longer impossible to imagine it doing so.


Frances Moore

Sources & Notes

Sources

- Population, (primary) language: World Factbook (www.cia.gov)
- GDP per capita (PPP): World Factbook (www.cia.gov)
- GDP % change: World Factbook (www.cia.gov)
- Currency, exchange rates: Oanda (www.oanda.com)
- Population by age group: United Nations, Department of Economic and Social Affairs (www.un.org)
- Internet households: Screen Digest and IFPI National Groups
  Figures refer to the number of households with a fixed internet connection, regardless of whether that connection is narrowband or broadband
- Broadband households: Screen Digest and IFPI National Groups
  Figures refer to the number of households with a fixed internet connection with data transfer speeds of at least 150kbit/s
- Mobile subscriptions: Screen Digest and IFPI National Groups.
  Figures refer to the total number of active mobile subscriptions
- Mobile 3G subscriptions: Screen Digest and IFPI National Groups.
  Figures refer to the total number of active 3G subscriptions
- Top independent labels: IFPI National Groups
- Digital single tracks and albums: IFPI National Groups, Nielsen and chart companies

Notes

- **Trade value:** or wholesale value refers to record companies' revenue from the sale/licensing of recorded music products, net of discounts, returns and taxes. Promotional goods, non-music/non-sound recording artist related income, distribution fees and income from legal settlements are excluded. All analysis, growth and trends, are based on trade values unless otherwise stated. Figures are provided by the record companies in the respective markets to the local IFPI group. IFPI applies a 'coverage factor' to the figures to account for non-reporting companies, therefore representing 100% of the market. IFPI figures may differ from local industry groups' reports due to IFPI's coverage adjustment.
- **Retail value:** estimate of the final value paid by the consumer for the purchase of music products, inclusive of relevant sales taxes and retailer mark-up. Retail values are estimates only and refer to physical and digital sales only (excluding digital licensing revenues that have no retail equivalent, performance rights and synchronisation).
- **US$ values:** historical local currency values re-stated at the 2011 exchange rate.
- **Physical sales:** Includes sales of all physical formats, including CD, vinyl and other. CD sales ordered via the internet (e.g. Amazon) are reported as physical sales.
- **Digital sales:** refers to download sales (via online or mobile) including single tracks, albums and music videos; mobile products including mastertones, ringbacktones, and other mobile products such as dedications and voicetones; subscription income (via online or mobile); ad-supported and digital income from audio/video streams; and other digital income.
- **Performance rights revenues:** monies 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. Performance rights revenues refer to distributions to record companies – it excludes non-allocated distributions, and non-recurring distributions such as settlement amounts. Distributions for the current year refer to monies collected by music licensing companies in the previous year (e.g. distributions for 2011 refer to monies collected in 2010 reaching the record company accounts in 2011). Figures are provided by the respective music licensing companies to IFPI.
- **Synchronisation revenues:** included in the total market value from 2010. Refers to flat fees or royalties from the use of sound recordings in TV, films, games and adverts. Gross income to the music company generated within the territory, regardless of repertoire source.
- **Recorded music sales volume:** 'other physical' includes singles, vinyl, cassette, music video and other. 'Digital single tracks' refer to online single track sales only.
- **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 because better information has become available.

IFPI would like to thank the following companies and individuals that have contributed to the production of the RIN 2012: David Sidebottom (FutureSource Consulting), Dan Cryan (Screen Digest), NPD Group, Nielsen, Armando Lugo (IFPI Latin America), Dolores Domínguez (AMPROFON), Paz Muñoz y María Cantón (Promusicae), Sonia Varlakhov and all IFPI National Groups for their input.

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Recorded Music Sales in 2011

Global recorded music trade revenues totalled US$ 16.6 billion in 2011, a decline of 3.0% compared to 2010. Physical format sales fell by 8.7% globally, compared to a 13.8% fall in 2010. Digital revenues saw growth of 8.0%, higher than the growth rate of 2010, crossing the US$ 5 billion mark for the first time. Digital now accounts for 31% of overall recorded music revenues, up from 29% in 2010. Performance rights revenues grew by 4.9% globally, to just under US$ 1 billion. The sector now accounts for 6% of overall revenues.

Global Recorded Music Trade Revenues (US$ millions)

	2010	2011	% change
Physical	11,142	10,170	-8.7%
Digital	4,840	5,229	+8.0%
Performance rights	862	905	+4.9%
Synchronisation	324	342	+5.7%
Total market	**17,168**	**16,646**	**-3.0%**

Source: IFPI

For the first time, IFPI has included synchronisation revenues in its trade value statistics. The "synch" sector has grown over the years as music is increasingly used in TV adverts, films, brand partnerships and video games. Synchronisation is a powerful way to reach new audiences and an area of income growth for music companies. The sector grew by 5.7% in 2011 totalling US$ 342 million, accounting for 2% of global recorded music sales.

Despite continuing year-on-year decline, 2011 marked the least negative result in global recorded music sales since 2004, when revenues were flat. The US and Germany, the #1 and #3 markets in the world, had a major influence on the figures, posting flat results, while sales rose in a total of 17 markets, including seven of the top 20 markets: Canada (+2.6%), Sweden (+3.0%), India (+6.2%), South Korea (+6.4%), Brazil (+8.6%), Mexico (+5.5%) and Australia (+5.7%).

The phenomenal global success of UK act Adele also contributed to strong sales, particularly in the physical sector. Adele's '21' is the biggest selling album of the decade, reaching more than 18 million units worldwide.

In the global ranking for overall sales, the US has maintained the top position while the top five countries remain unchanged from their position in 2010. Australia has overtaken Canada to claim #6 spot and Brazil has jumped two places to #8, overtaking Italy and the Netherlands. A notable change in the ranking of digital sales was Sweden which entered the top 10 at #9, replacing China and overtaking India (now #10).

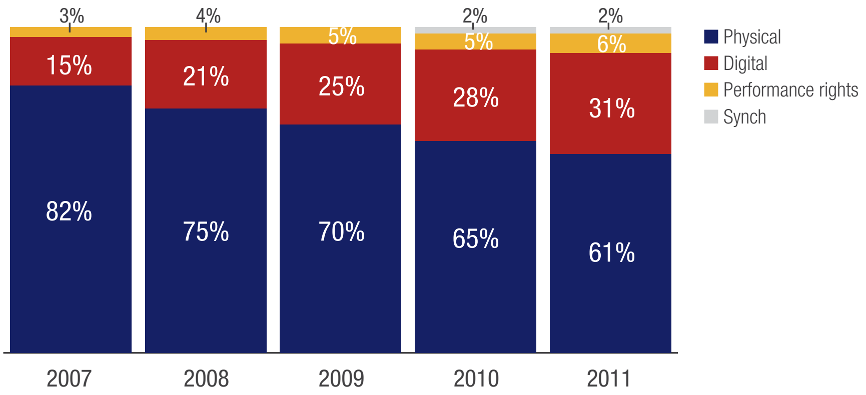
There were also significant changes in the performance rights sector ranking. The US overtook the UK to become the biggest performance rights market in the world (up from #4 in 2010), and Australia and Brazil entered the top 10, replacing Italy and Canada. In the synch sector, the US accounts for over half of all revenues, with the UK, Japan, France and Canada following.

Adele

"2011 was a significant year in the evolution of the digital music business. The rollout of legal services to new markets, the continued expansion of subscription services and the revolution in portability have all contributed to the accelerated growth of the digital music market. The outlook is bright."

Edgar Berger, President and CEO, International, Sony Music Entertainment

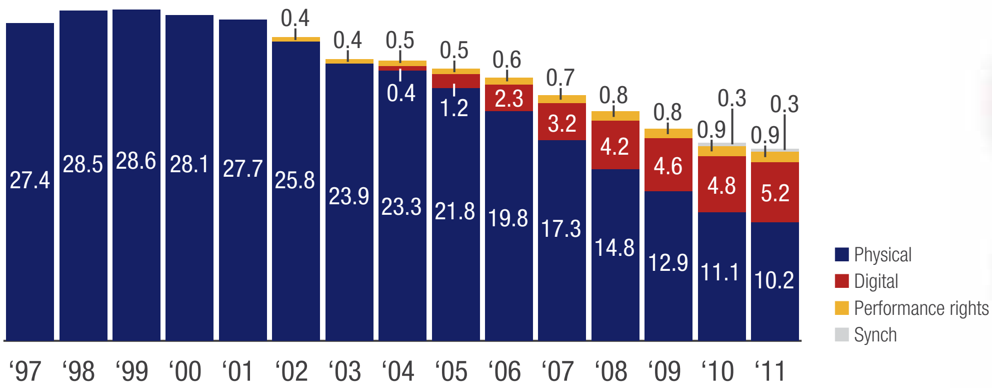
Global Recorded Music Sales by Sector (2011, value)



Source: IFPI

> "We're seeing leading companies with very different online businesses arrive at a common conclusion - that music is an excellent means to get consumers invested in their ecosystems. Passion for music drives customer acquisition and customer engagement, and that has immense value."
> Mark Piibe, Executive Vice President, Global Business Development, EMI Music

Global Recorded Music Sales 1997-2010 (US$ billions, trade value)



Source: IFPI

Michael Bublé

Recorded Music Sales – Top 20 Markets Summary

		Trade value			Market split (trade value)				Retail value	
	Country	US$ (M)	Local currency (M)	% change	Physical	Digital	Perf. rights	Synch.	US$ (M)	Local currency (M)
1	USA	4,372.9	4,372.9	-0.1%	42%	51%	3%	4%	6,485.0	6,485.0
2	Japan	4,087.7	325,951.6	-7.0%	75%	22%	2%	1%	5,545.5	442,199.9
3	Germany	1,473.7	1,061.1	-0.2%	78%	15%	6%	1%	2,017.6	1,452.7
4	UK	1,433.7	888.9	-3.1%	58%	32%	8%	2%	1,904.2	1,180.6
5	France	1,002.2	721.6	-3.7%	71%	19%	8%	2%	1,391.5	1,001.9
6	Australia	475.2	461.0	+5.7%	55%	38%	5%	2%	658.9	639.1
7	Canada	434.0	429.7	+2.6%	54%	38%	4%	4%	535.2	529.8
8	Brazil	262.6	441.2	+8.6%	74%	17%	8%	1%	365.9	614.7
9	Netherlands	240.2	172.9	-12.1%	71%	14%	15%	0%	286.2	206.1
10	Italy	239.9	172.7	-6.4%	68%	20%	9%	3%	304.5	219.3
11	South Korea	199.5	221,316.5	+6.4%	44%	54%	1%	1%	388.0	430,373.3
12	Spain	190.0	136.8	-3.3%	56%	24%	19%	1%	203.1	146.2
13	Switzerland	158.3	140.9	-16.2%	72%	23%	5%	0%	199.4	177.4
14	Sweden	155.3	1,009.4	+3.0%	45%	44%	10%	1%	240.8	1,565.0
15	Mexico	141.2	1,758.5	+5.5%	70%	28%	1%	1%	203.8	2,536.7
16	India	141.2	6,671.4	+6.2%	41%	46%	8%	5%	227.7	10,757.3
17	Belgium	140.5	101.1	-10.2%	75%	13%	12%	0%	208.5	150.1
18	Austria	118.9	85.6	-7.3%	70%	18%	11%	1%	195.8	141.0
19	Norway	115.1	645.6	-0.7%	43%	45%	11%	1%	156.6	878.4
20	South Africa	102.0	741.6	-18.7%	93%	6%	0%	1%	152.9	1,111.3
	Global	**16,645.9**	**–**	**-3.0%**	**61%**	**31%**	**6%**	**2%**	**23,335.5**	**–**

Source: IFPI

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Digital Growth Accelerates

2011 was a significant year in the development of the digital music business, despite the extremely challenging legal environment in which digital retailers and music companies continue to operate. The digital sector was boosted by a number of factors: major players expanding their services into new markets; new players entering the market; the emergence of new partnerships; the continued advance of subscription services; positive developments in the legal environment in specific countries and the rapid growth in devices such as smartphones and tablets. The wide range of digital services, wide catalogue availability and low cost have all expanded the customer base for digital music.

A notable trend in digital music has been the growing engagement of major technology players such as Apple and Facebook, which have formed different kinds of partnerships with music companies.

Two types of business model continue to drive the global digital music market, represented by a wide variety of digital retailers. In the à-la-carte model (where the consumer pays per track or album) there was significant innovation and expansion. Digital track and album sales are experiencing rapid growth around the world. Globally, single track downloads were up by 13% and digital albums by 26% in volume terms. Combined, these two formats equated to 3.7 billion digital tracks sold – an increase of 19% on 2010 (IFPI).

The other is the subscription model. Subscription services offer unlimited access to music streams. Some services offer a free tier aimed at driving users to a premium paid-for service, while others offer a free trial period before consumers are charged a monthly fee. One way in which subscription services are achieving scale is by bundling their services with other products, such as broadband access packages or mobile phone tariffs. This helps lower the entry barrier for the consumer and simplifies the billing process. Deezer, for example, has achieved significant success in France in partnership with Orange. Subscription services have also grown organically – in Sweden, where Spotify partnered with the ISP Telia, around 25% of its paying subscribers came from the partnership.

In 2011, subscription services found a new platform to expand their reach – social networks. Facebook's music integration strategy involves partnerships with a range of subscription services (Spotify, Deezer, MOG, Rdio, Rhapsody and VEVO). Through an app, users can instantly see which songs are being played by a friend. The new music feature acts as a discovery and recommendation tool, aggregating music activity across a user's Facebook network. For Facebook, the partnership helps keep users on the site for longer, while for music services it provides the opportunity to introduce the concept of music subscription to Facebook's 800 million users. Six months after launch, Facebook users across 50 countries had shared their music listening activity more than five billion times.

Top 5 Download Markets (million units)

	Online single track downloads			Digital albums		
	2010	2011	% change	2010	2011	% change
US	1,172.2	1,270.0	+8%	86.3	103.1	+19%
UK	159.7	176.2	+10%	21.0	26.6	+27%
Germany	59.4	75.7	+27%	10.6	14.4	+36%
Canada	67.9	94.2	+39%	6.0	8.3	+39%
Australia	48.9	78.4	+60%	3.7	6.0	+62%
Global	**1,672.0**	**1,894.9**	**+13%**	**145.1**	**182.6**	**+26%**

Sources: Nielsen SoundScan, Official Charts Company, Music Control, Nielsen SoundScan Canada, ARIA and IFPI estimate.

"By developing access-based models we have made pirate services less attractive. Some of the new legal services are cleaner, more user friendly, family-based, safe and far more attractive."
Rob Wells, President, Global Digital Business, Universal Music Group

Other major technology companies have invested in music subscription services. Research in Motion launched BBM Music, capitalising on its 45 million users on the BBM social network, and injecting value-added into its Blackberry ecosystem. The service allows users to build a music library and share it with their BBM Music friends and listen to music on their device for a monthly fee.

One significant feature of subscription services is that while they attract new customers to the market, they do not appear to be cannibalising the existing download business. IFPI estimates there were 13.4 million paying music subscribers globally in 2011, up 65% on the previous year. The growth in subscriptions has not been detrimental to the à-la-carte model, and this is verified by the continued expansion of iTunes around the world as well as the overall growth of digital revenues.

One likely reason for the coexistence of these business models is that ownership and access models typically attract different consumer groups. Research in Sweden found that one in three daily Spotify listeners aged 12-15 pay for music in Sweden, compared to two in three aged 26-35.

	Age group with the highest percentage of internet users
Buy CD	46-65
Pay-per-song	36-45
Subscribe	26-35
Listen on Spotify	16-25
File sharing	16-25

Source: Internet Infrastructure Foundation in Sweden, 'Swedes and the Internet 2011'.

"iTunes is continuing to grow and Spotify is expanding in parallel, but with a different model. We don't see a substantial cannibalistic effect here. In markets where Spotify has been successful we haven't seen a decline in sales of iTunes."
Mark Piibe, Executive Vice President, Global Business Development, EMI Music

Rihanna

Devices Driving Digital Growth

If expanding broadband penetration has been a key driver of digital music sales over the past decade, today the spread of devices is an equal, if not more important, enabler of digital music market growth. A range of brands launched tablets in 2011 including Apple's iPad 2, Amazon's Kindle Fire (which comes with free content storage in the Amazon Cloud), Sony, Samsung, Blackberry and others.

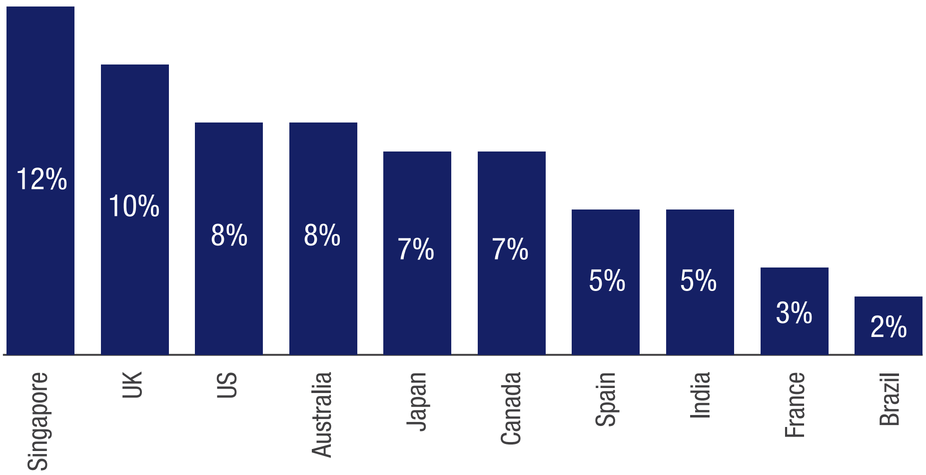
The penetration of devices such as smartphones has risen significantly in emerging markets, opening up opportunities where broadband access is not widespread. Sales of entry-level smartphones costing less than US$100 are forecast to more than double in 2012, reaching 500 million consumers (Deloitte). While consumers in developed countries usually use mobile-broadband networks in addition to a fixed broadband connection, mobile-broadband is often the only access method available in developing countries (ITU, The World in 2011).

Research shows that mobile devices are a driver of music buying. Music was the fastest growing mobile activity in the US in the 12 months to August 2011, growing by 41%. Research in the UK found that music is the most popular item purchased on mobile devices, followed by clothes and groceries (Digital Entertainment Survey, Entertainment Media Research/Wiggin). Music service Deezer also reported that over 60% of its new subscriptions were generated via mobile devices.

"The emergence of smartphone systems such as iOS and Android has helped us create richer, more compelling music services that can achieve scale more quickly and efficiently. Offering truly first-class music experiences is key to accelerating digital growth."
Stephen Bryan, Executive Vice President, Digital Strategy and Business Development, Warner Music

In eight global markets, more than 5% of internet traffic (measured as browser-based page views) now comes from non-computer devices such as mobile phones, tablets, gaming consoles and media players (comScore Device Essentials, Dec 2011).

Non Computer Internet Traffic



Source: comScore Device Essentials, Dec 2011.

Digital Services Go Global

The spread of services in new markets has resulted in a true global expansion of the business that will be consolidated in 2012 with further launches. In 68 countries, at least one major digital service (such as iTunes, Deezer or Spotify) was available in 2011 – this compares to 23 in 2010. These developments may change the geographical configuration of music industry revenues in the future. In the last 15 years, the recording industry has generated around 85% of its revenues from the top 10 countries. That may alter in the coming years with the expansion of mobile devices and social media in countries such as Brazil, China, India, Indonesia and Russia.

"We are seeing strong digital uptake in emerging countries such as India, which encourages investment in local talent, broadening out beyond the traditional Bollywood sound. We want to build a platform for the success of local talent."
Francis Keeling, Global Head of Digital Business, Universal Music Group

A number of deals in 2011 highlight this global expansion. In India, a licensing deal was struck by Sony Music India and local music company Audio Touch. With a growing economy, and a population of more than 700 million people under the age of 30, India's rising middle class provides a growing opportunity for the music industry. In the Middle East, music companies are increasingly packaging music offerings for telecommunication companies.

In China, the leading search engine Baidu, signed a licensing agreement with One-Stop China, a joint venture established by Universal Music, Warner Music and Sony Music. The deal includes Chinese songs (in Mandarin and Cantonese) and international tracks, which can be streamed or downloaded from Baidu's servers. Under the terms of the partnership, consumers can download tracks for free from Ting, a new legitimate service supported by advertising revenues. While EMI already had a licensing agreement with Baidu, under the new venture Baidu pledged to close down its infringing "deep-linking" MP3 music service. The deal is an important early step in the development of legal alternatives in China.

"The strength of the global music industry will lie with companies that understand the nature of a global business – not just on the recording side, but also on the publishing side and among all our business partners."
Rob Wells, President, Global Digital Business, Universal Music Group

Key Developments in the Digital Sector in 2011

There were many developments in digital music in 2011 as new and existing market players broke new borders technologically, commercially and geographically.

Apple launched the iCloud and iTunes Match services, allowing users to automatically and wirelessly store their content on the 'cloud' and synchronise it to all their Apple devices. For US$ 25 per year iTunes Match scans a user's music collection and creates an identical version of their libraries in the cloud. The move improves the consumer experience within the Apple environment and stimulates demand for devices which in turns should lead to greater digital content consumption.

Apple has also moved to open up new opportunities for digital content monetisation, in particular in developing markets. In 2011 it expanded its iTunes Store to an additional 12 European countries (Bulgaria, Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Romania, Slovakia and Slovenia) and in 16 Latin American countries (Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Nicaragua, Panama, Paraguay, Peru and Venezuela). The iTunes Store is now available in more than 50 countries worldwide.

Streaming service **Spotify** launched in the US, Austria, Belgium, Denmark and Switzerland in 2011 and in Germany and New Zealand in early 2012. The service is now available in 14 countries (including the UK, Sweden, Finland, Norway, France, Spain and Netherlands). Spotify continued to expand its partnerships with consumer electronics brands (e.g. Onkyo, Logitech) to improve consumers' in-home music experience. In addition to the existing partnership with ISP Telia in Sweden, Spotify has struck deals with UK ISP Virgin Media, SFR in France and KPN in the Netherlands to offer its service bundled with the ISP offering. Numbers of paying subscribers have more than tripled since 2010, reaching more than three million. The ratio of paying subscribers to active free users currently stands at over 20% on average.

"There's a new generation of people who've been conditioned to expect their music for free, either through piracy or YouTube. We're connecting powerfully with that generation, giving them a far superior way to enjoy music while monetising them by the millions. We convert their investment of time into real revenues by monetising the free service with advertising. Crucially we're also seeing them move to Spotify's paid service in their millions by offering mobility and convenience. Our service has shown a remarkable ability to move people organically from free to paid-for."
Ken Parks, Chief Content Officer, Spotify

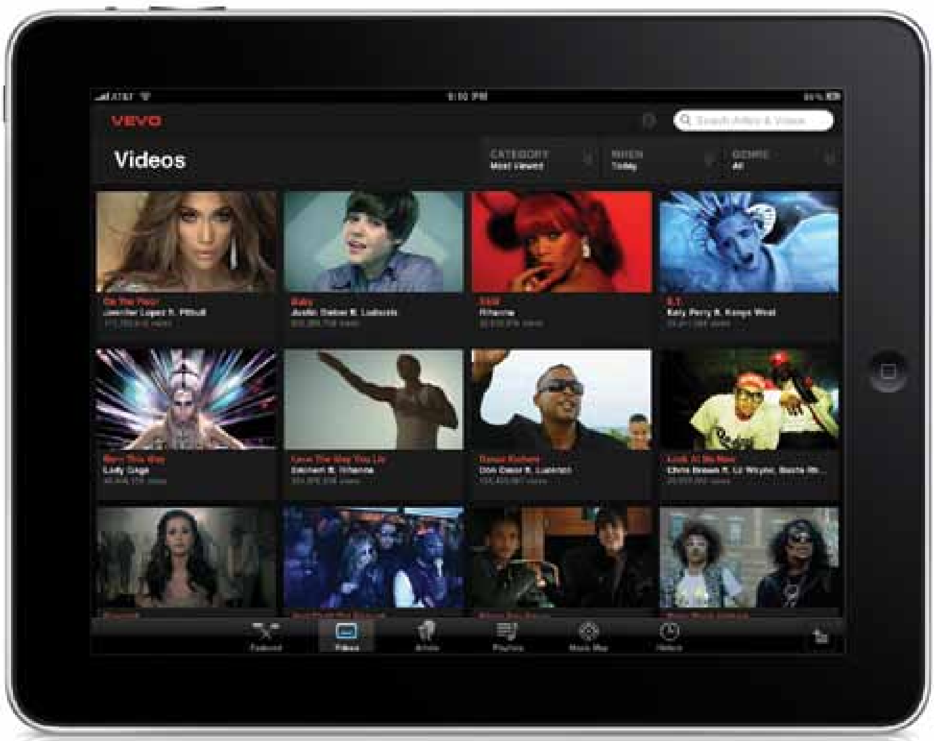
France's leading streaming service, **Deezer**, announced a major international expansion at the end of 2011. By March 2012, the service was available in 46 countries across Europe, offering local repertoire, localised prices and editorial. Further launches are planned across Latin America, Australia and New Zealand, Africa and Canada. Deezer aims for its web-based service to be a mass-market solution offering great ease of access, which is particularly important in developing countries where downloading applications is less common. Deezer partnered with Everything Everywhere (Orange) in the UK and Belgacom in Belgium, bundling the service in customers' mobile tariffs. It has attracted 1.5 million paying subscribers.

"There are two real revolutions taking place in digital music: first, value today is in ubiquitous access rather than ownership. Second, the focus of development in the worldwide music industry is no longer as concentrated, as it used to be, on the US. Deezer is the first company to address this new global evolution."
Axel Dauchez, CEO, Deezer

Scandinavian service, **WiMP,** reached 350,000 subscribers in the five markets where it operates (Norway, Sweden, Denmark, Netherlands and Portugal). In the third quarter of 2011, WiMP reported revenues up 154% on the same period in 2010. In Norway, it registered a five-fold increase in the number of streams per day in 2011, while Swedish daily streams doubled in the last six months of 2011. Norway's growth followed WiMP's partnership with Canal Digital, offering the service bundled with a TV subscription. More than 100,000 Canal Digital customers signed up to the service in the first three months. WiMP has partnered with ISPs Telenor, in Sweden, and Ziggo, in the Netherlands. The service is set to launch in Germany, Ireland and Benelux in 2012.

"In Norway in 2011, revenues from streaming have passed download sales. One of the reasons for this is WiMP's deal with ISP Canal Digital, making the service available to 700,000 customers, or one third of households."
Per Einar Dybvik, CEO, Aspiro Music

WiMP



VEVO

In the US, **Muve Music** has made significant inroads in the subscription market. The service targets a particular demographic of users who are generally younger than average, who use mobile phones as their primary device for accessing the internet and who are also heavier music consumers. In partnership with wireless carrier Cricket, Muve has attracted more than 500,000 subscribers in the US. The service has helped reduce customer churn on the network and increase average revenue per customer. Expansion to new markets is expected to follow in 2012.

Muve Music

"We built Muve Music to deliver a world class product for the mass market consumer. By including unlimited music in a carrier's wireless rate plan and optimizing the experience for consumption on a phone, we're reaching a customer whose needs are not being met by other services today. We believe this innovative approach will bring a large untapped segment of the market into the legal digital music economy. With over 500,000 customers in less than a year, early results are encouraging."
Jeff Toig, Senior Vice President, Muve Music

In the ad-supported music video sector, **VEVO** continued its expansion. More than 600 advertisers (including brands like American Express and Walmart) have partnered with the service and it commands advertising rates on a par with broadcast TV programming. VEVO is the number one channel on YouTube and the third largest video site in the US according to comScore. The service is now focusing on expanding its reach into the TV set and on mobile platforms as well as geographical expansion.

"VEVO is outperforming our expectations. It is a big player and it is a place we can break new acts. It is a real success story in terms of their app strategy, editorial, marketing effort and brands they are partnering with."
Rob Wells, President, Global Digital Business, Universal Music Group

In internet radio, **Pandora** continues to be a leading player, reaching 40 million active listeners in the third quarter of 2011, up 65% on the previous year. Listener hours more than doubled over the same period. Pandora has an estimated 66% share of the online radio market in the US and 4.3% of the overall US radio market. The service is estimated to have around one million paying subscribers, with subscription revenues up 80% in 2011. Pandora continues to extend its link-ups with partners in the auto industry. It now has 14 such partnerships with brands including Honda, BMW and Toyota.

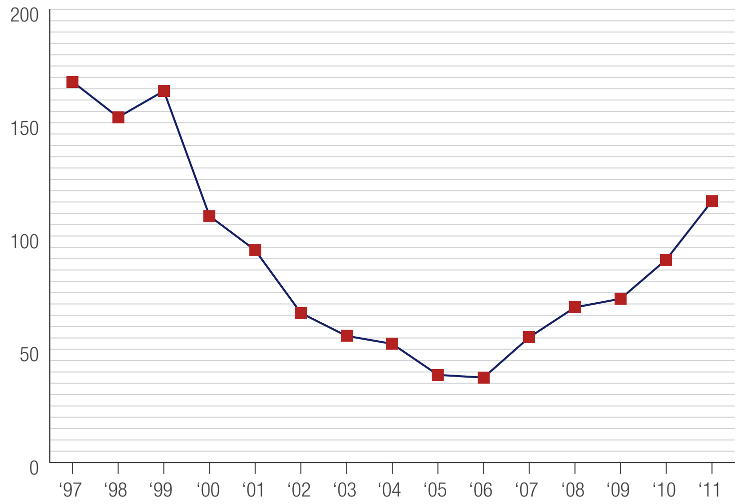
Sony's **Music Unlimited** also expanded in 2011, reaching Apple devices and four new markets in Europe (Denmark, Finland, Norway and Sweden). Sony aims to convert some of the 90 million Playstation Network users by giving an 180-day trial of the service, which offers online radio listening and a cloud facility for users to store their music libraries.

The Evolution of the Physical Product

Although digital channels are today at the centre of music companies' operations, physical products are also a very significant element of the business and are evolving to meet changing consumer needs. The physical sector is gravitating, in particular, towards deluxe products or bundles with merchandise or concert tickets. Music companies generally expect these different methods of music consumption to be complementary, and to continue evolving.

The vinyl market is a great example of how some physical products are enjoying reviving fortunes. Despite only accounting for only 1% of global recorded music revenues, vinyl sales increased by 28.8% in 2011 to total US$ 115 million. Vinyl sales peaked in the early 1980s and subsequently declined steadily. The format's sales reached their lowest point in 2006 and since then have sharply grown. In many countries – such as the US, Germany, France and the Netherlands – vinyl sales are now at their highest level since 1997. The top 10 vinyl markets make up 95% of all sales of the format (see appendix p99).

Global Vinyl Sales 1997-2011 (US$ millions, trade value)



Source: IFPI

The rise of in-home digital audio

By FutureSource Consulting

As the global music market in 2011 highlights, the music market landscape varies significantly by country. However, across all markets, packaged music is still important for a large proportion of music buyers worldwide. The format generally appeals to a slightly older demographic, with many fans still keen to pay a premium for deluxe editions. These same buyers are also a core target for expanding digital music services.

With digital revenues continuing to grow both in absolute terms and in significance, new drivers of digital growth are emerging. Portability and personal devices have driven digital music growth to date, with MP3 players, music phones and smartphones playing a key role. 2011 saw further developments in digital in-home systems, with a greater focus on sound quality luring an older, higher-spending demographic into digital consumption. Key to this development is the growth in simple home networking solutions and internet enabled AV hardware. Audio brands such as Denon, Pioneer, Philips, Sony and Yamaha have all released products incorporating either AirPlay or other wireless technology based on DLNA. Such devices are enabling consumers to access their own music files and listen to services such as Spotify without the need for a personal device or PC.

This trend has also helped bring digital audio to the home theatre system. Research shows that 20% of US and Western European households own a home theatre system and for many consumers, the home audio system is the best one they own. Exploiting its capabilities with digital music services is therefore a logical next step.

Dedicated docking stations are now commonplace in the home, with household penetration of around 40% in the US and growing rates elsewhere. Meanwhile, dedicated networked streaming audio hardware such as Sonos and Squeezebox are also proving popular. Demand for in-home digital music is expected to continue to rise significantly over the coming years, fuelled by partnerships between hardware providers and digital music services, such as the link-ups between WiMP and Canal Digital, and Spotify and Virgin Media.

www.futuresource-consulting.com

The Rise of the Super Deluxe Box Set

Music companies have responded to consumer demand by producing a new generation of super deluxe box sets that contain some of the greatest music ever recorded. These limited edition collectors' items have become increasingly popular in the past couple of years.

The teams that develop super deluxe box sets create products that reflect the quality of the music they contain. They often feature high-quality artwork, rare photographs, essays from the artist and other memorabilia, as well as the music itself. Many box sets contain additional recordings that were never originally released, giving fans an insight into how some of the greatest bodies of work were put together.

Feedback from fans is positive, with these box sets often selling out, sometimes within a few weeks of going on sale. Labels often target Facebook groups, reaching out directly to an artist's core fan base, when deciding what super deluxe box sets to create. There is also a lively secondary market in these products on websites such as eBay, proving they are highly desirable.

These products are not mass market propositions. Their core audience is usually slightly older, more affluent consumers who have been passionate fans of certain artists for many years. Deluxe editions are time consuming to put together and can retail for more than US$ 200. Many are produced in very limited numbers to ensure they are rare collectors' items that will hold their value. They have proved popular worldwide, selling well in countries such as Brazil and Spain that find high levels of piracy affect the sale of regular products.

The promotional work around the release of these super deluxe box sets has a positive "halo effect" around an artists' entire body of work. Music companies report that the release of these products often lifts an artist's overall sales, even kicking through to digital single download sales. Artists are often enthusiastic about the production of box sets, which give them a platform to explain how they put the original recording together and to contextualise the release. Such releases can also offer a stimulus to artists' ongoing careers.

The four case studies on pages 18 to 21 explain how some of the best recent super deluxe box sets were put together and promoted.

Elvis: Preserving a piece of history

1956 was the year which saw Elvis Presley move from being a young rockabilly singer in Memphis to the most successful recording star in the world. Legacy Recordings, the catalogue division of Sony Music Entertainment, looked back on the 55th anniversary of this achievement with the release of the Grammy® nominated 'Young Man With The Big Beat' deluxe box set, which includes all of Elvis' recordings with RCA Records that year.

Adam Block, executive vice president and general manager, Legacy Recordings, says: "'Young Man With The Big Beat' is a wonderful example of storytelling, not just about Elvis, but about a moment in time, captured with spectacular photographs and in-depth audio content. We worked closely with Elvis Presley Enterprises to create a package that leaves very little unexplored."

The title of the box set was taken from an original 1956 advertising poster. It contained Elvis' RCA studio master recordings and outtakes in Memphis, Nashville and New York, as well as live performances and interviews with Elvis and his manager Colonel Parker, original advertisements and an 80-page book explaining how the recordings were put together and setting the music in its cultural context. Customers who ordered from Sony's MyPlay Direct and the official Elvis 1956 site also received a 7" replica vinyl of Presley's first 45 RPM EP, containing four songs.

'Young Man With The Big Beat' super deluxe box set

Block says: "Creating these types of products involves digitising material that has never previously been made available. This stuff is precious art. These are cultural artefacts. If they were not digitised and preserved, they could be gone forever. This archival approach is critical to what we do."

The publicity around the super deluxe box set helped raise general interest in Elvis' music around the time of its release in September 2011. Block says: "Super deluxe box sets are aimed at the most passionate and engaged fans. They are a piece of art to celebrate a piece of art. But the ripple effect they create carries through to other releases, including digital downloads."

Legacy Recordings has released super deluxe box sets celebrating the work of many artists including Aretha Franklin, Billy Joel, Johnny Cash and Miles Davis. Block says: "The most successful of these types of releases are those that are collections of really relevant material that create the most complete experience for the fan that we can possibly offer."

'Nevermind':20th Anniversary super deluxe box set

New Nirvana footage helps drive interest

2011 marked the 20th anniversary of the original release of Nirvana's 'Nevermind'. To mark the occasion, Universal Music released a range of products, including a super deluxe box set and a limited edition 10" vinyl collection of the singles from the album, created especially for Record Store Day.

Andrew Daw, vice president, strategic marketing, Universal Music, says: "The surviving members of the band were keen to mark the anniversary and we had an opportunity to release previously unseen footage of the band performing just before they became famous, which we knew would be of huge interest to fans."

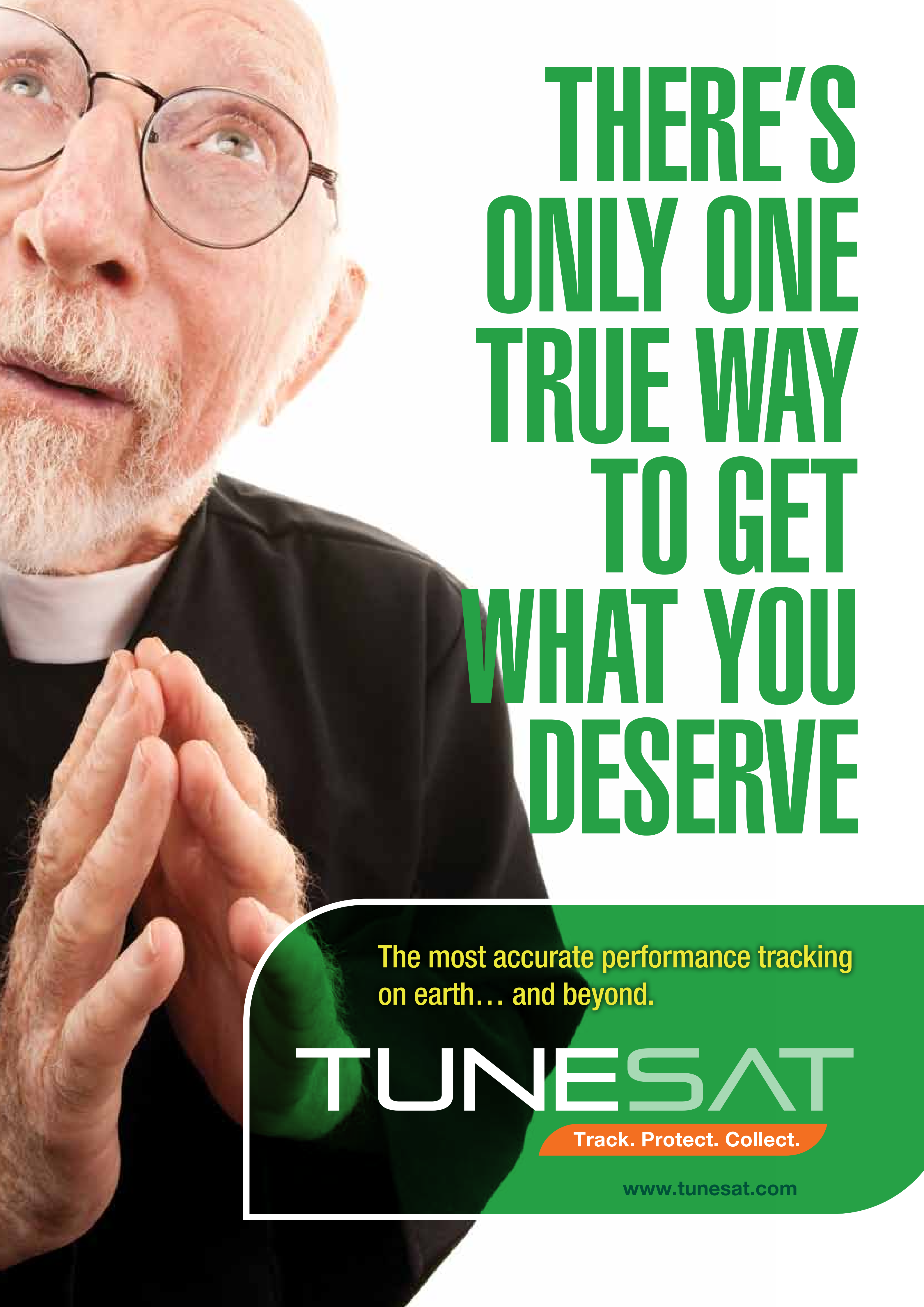
Nirvana's management had captured footage of the band playing at the Paramount Theatre in Seattle in October 1991. Some poor quality bootleg footage of part of the concert had circulated for some years, but the release of the box set offered an opportunity for fans to view the complete concert.

'Nevermind' was a multi-tiered release with products ranging from the super deluxe box set to a digital copy of the album. Fans could also buy a DVD of the Paramount concert as a standalone product. Universal ran a promotional campaign on VEVO showing streamed footage of the concert and it also aired as a commercial release in cinemas across Australia.

The album was also heavily promoted on Facebook, using a sleeve mosaic that enabled fans to tag themselves within the 'Nevermind' sleeve design and become part of a piece of artwork that ultimately appeared at a London exhibition.

The album reached #5 in the UK official charts, a higher position than it achieved when originally released. 'Nevermind' also topped the charts in markets such as Bulgaria and Slovakia, where it had not been released in 1991. The album went Top 10 in 24 markets around the world and total sales of the anniversary formats are approaching 800,000 units.

Daw says: "We knew we had successfully engaged with the fan base when an unofficial campaign began to get 'Smells Like Teen Spirit' to top the UK Christmas charts. It was an example of how passionate people still feel about the band."


THERE'S ONLY ONE TRUE WAY TO GET WHAT YOU DESERVE
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An insight into creating a masterpiece

‘The Dark Side Of The Moon’
Immersion super deluxe box set

When Pink Floyd extended their long-standing relationship with EMI last year, top of the agenda for all sides was how to reinvigorate the music of what is one of the most legendary bands of all time. Pink Floyd had never released super deluxe collections before, and so this provided an opportunity to give fans a much deeper insight into how the band put their music together.

Peter Duckworth, senior vice president, commercial marketing, EMI Music UK, says: “We uncovered a wealth of material that could be used in the releases. We found archive footage of jazz violinist Stephane Grappelli playing on ‘Wish You Were Here’ and an early version of ‘The Dark Side of the Moon’ before it was sent for extra production.”

The label prepared a suite of products aimed at an audience ranging from Pink Floyd’s traditional fan base to those they hoped would discover the band for the first time. Duckworth says: “The super deluxe products spark an editorial interest which publicises all the versions of the release, including the high volume digital and physical albums.”

The company decided to stagger the release of three super deluxe box sets, releasing ‘Immersion’ versions of ‘The Dark Side of the Moon’, ‘Wish You Were Here’ and ‘The Wall’ over six months between September 2011 and February 2012. The first, designed by Storm Thorgerson’s StormStudios, contained collectors’ cards, a scarf, a set of drinks coasters and a set of marbles all themed around the original album artwork, in addition to music itself, which had been remastered, on CD, DVD and Blu-ray.

Duckworth says: “I think these types of releases will continue into the future even as the mainstream market becomes increasingly digital. Passionate fans of great artists will always want something to hold and love. I can see that in 20 years time we’ll be releasing a box set to highlight the work of an artist such as Emeli Sandé.”

Sold out in a week

In September 2011, Rhino Entertainment released ‘Complete’, a box set of music from iconic 1980s band The Smiths. The deluxe version of the release sold out within a week in the UK.

‘Complete’ contained music from four studio sets, three classic compilations and one live album, remastered by former Smiths’ guitarist Johnny Marr. It was released in four formats: CD, deluxe, digital and vinyl. The deluxe version of ‘Complete’ contained CDs, vinyl and a digital download code, as well as 25 original 7” singles, specially reproduced rarities, art prints and a DVD. Dan Chalmers, managing director, Rhino UK & International, says: “We wanted to create a packaged product that reflected the quality of the timeless music it contained.”

Rhino produced 4,000 copies of the deluxe version, creating a genuine collectors’ item. Chalmers says: “It was a labour of love for our team. The fact that some customers bought several copies of it speaks volumes about its desirability.”

The label has a successful track record of producing box sets featuring music from Warner Music acts. Chalmers says: “Our core customers for deluxe products are already fans of the artists concerned, but such high-profile releases also drive interest from a wider audience, resulting in increased sales of regular albums and singles across physical and digital stores.”

Rhino finds many of its repackaged releases can directly drive phenomenal interest. A 2007 compilation of music from The Traveling Wilburys saw the super-group top the charts in the UK for the first time.

The demand for such products is channelled through the label’s own websites, www.rhino.com and www.rhino.co.uk, as well a s high street stores and online retailers such as Amazon. Chalmers says: “In the last five years we have had numerous multi-platinum releases showing that interest in well-packaged great music is as strong as ever.”

‘Complete’ super deluxe box set

Performance Rights Continue to Grow

Revenues from the use of sound recordings in public performance and broadcast grew by 4.9% in 2011, to a total of US$ 905 million. Performance rights revenues made up 6% of total record company revenues in 2011. Growth was particularly strong in some countries, notably Brazil, Australia and the US.

The US has become the largest market for performance rights in the world, with a 45.9% increase in revenues to record companies in 2011. This impressive growth reflects a continued drive by SoundExchange, the US performance rights music licensing company, to ensure fair commercial rates are paid by music users and that businesses comply with their licensing obligations. Growth came also from increased adoption of digital and online broadcast services such as Pandora, SiriusXM, cable TV and internet streaming services. Despite the success on the digital side, the lack of an analogue broadcast right in the US continues to restrict growth in the performance rights market.

Of the top five markets in performance rights revenue, only the US showed significant growth in 2011. Revenues in the UK fell by 0.6% and Japan was down by 1.8%, affected by the economic consequences of the earthquake in March 2011. The economic situation in Europe impacted on the overall performance rights market, resulting in a 2.4% decline for the region in 2011.

Outside the top markets, there were strong results. Latin America showed above-average growth rates, with revenues increasing by 18.4%. Brazil, the largest market in the region, saw growth of 14.1%, due to increased market penetration and industry initiatives to increase efficiency of music licensing operations.

Some Asian markets also saw above-average increases, with Malaysia, Singapore, Taiwan and Thailand offsetting the slight decline in Japan.

Despite the 2011 successes in the performance rights sector, progress in other countries that hold significant potential is sluggish. China remains hampered by the lack of a performance right and revenues in Russia are restricted by ongoing market access issues.

soundexchange

"It's a very exciting time for the industry and the recent upsurge in digital streaming gives artists and record labels new hope for the future of music. We're optimistic about the industry's future, and about the tremendous value SoundExchange promises to deliver in the years to come."
Michael J. Huppe, President, SoundExchange

Lady Gaga

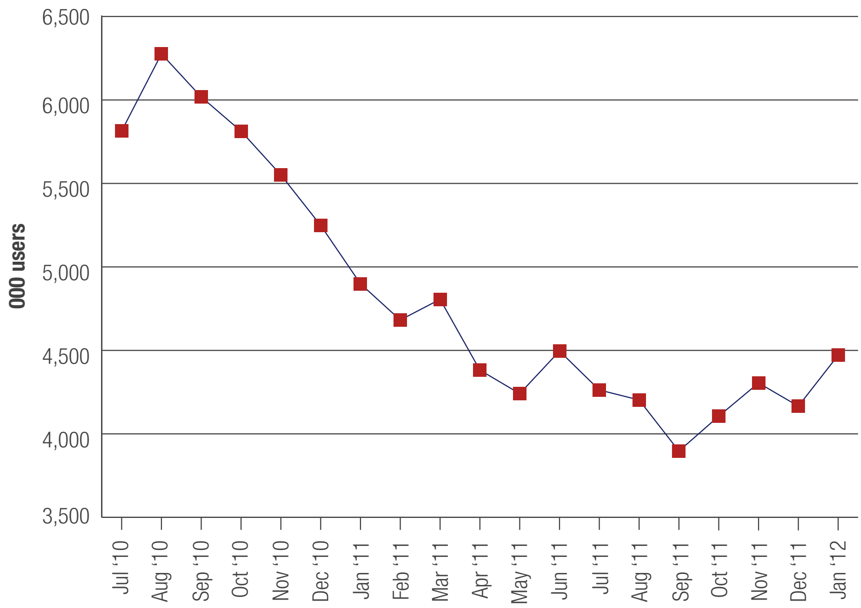
Increased Momentum in the Fight Against Piracy

Digital piracy remains the music industry's greatest barrier to growth. The result of this activity is effectively a rigged music market. Legal services, whatever their model, incur the business costs of being authorised and paying rights owners, as well as investment to develop secure payment methods and good quality services. This model is unsustainable when facing competition from infringing services that have greatly reduced costs and circumvent the normal rules of commercial business.

A combination of measures is being called for by the recording industry and other creative sectors to deal with the various forms of online infringement. These include graduated response (tackling P2P piracy), website blocking (tackling non-P2P forms of piracy) and cooperation from online intermediaries such as payment providers and search engines.

In parallel, the industry continues to expand its notice and takedown activity, increasing the number of removed infringements from seven million in 2010 to 15 million in 2011. It has also successfully backed litigation against infringing services and assisted in investigations against illegal operators.

Decline in P2P use in France after Hadopi implementation



Source: Nielsen

Hadopi
www.hadopi.fr
Haute Autorité pour la diffusion des œuvres et la protection des droits sur internet

There were some positive developments in 2011 in the legal environment, but much more is needed in order to tackle widespread piracy on a global basis. A commercially sustainable digital music sector needs an environment in which the industry can effectively enforce its rights.

In **France**, a graduated response system is in operation following the implementation of the Hadopi law in October 2010. It involves a system of escalating education and warning notices sent to copyright infringers culminating, for those who repeatedly ignore warnings, in a proportionate sanction. By February 2012, more than 890,000 warning notices had been sent to infringers, reaching over 10% of P2P users. A total of 165 individuals have been referred to the courts, having ignored repeat warnings of infringement. They could face fines of up to €1,500 and temporary internet suspension for one month.

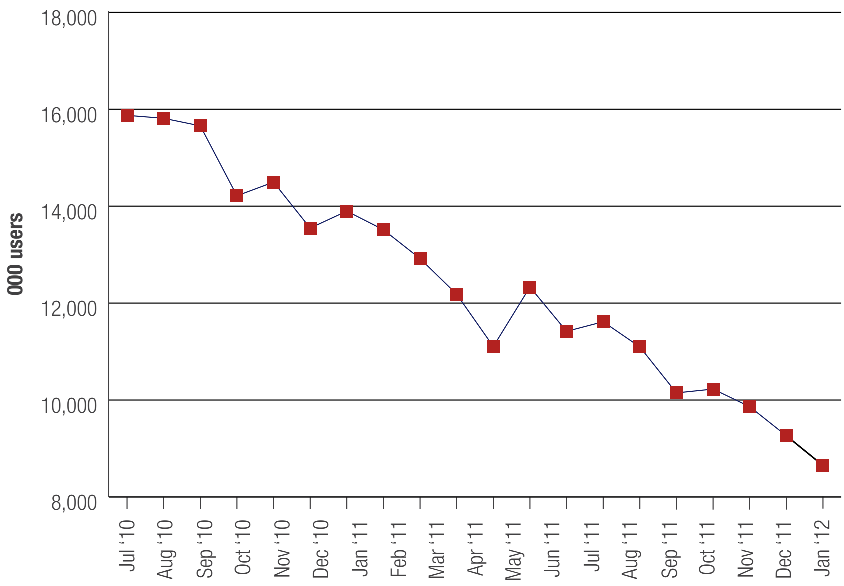
Available data shows the law is having an impact on user behaviour. P2P usage in France fell by 26% between October 2010 and January 2012, equating to a loss of nearly two million P2P users (IFPI/Nielsen). Research by Ipsos MediaCT in November 2011 found that 90% of P2P users were aware of Hadopi and that 32% had already changed their behaviour. Meanwhile, academic research published in January 2012 found that iTunes sales were boosted when Hadopi was being debated in the National Assembly in April 2009, and that this effect was maintained in subsequent months. The independent study by Brett Danaher et al* ('The Effect of Graduated Response Anti-Piracy Laws on Music Sales: Evidence from an Event Study in France'), found that iTunes sales were 23% higher for singles and 25% higher for albums than they would have been in the absence of Hadopi.

In **New Zealand** graduated response legislation came into force in September 2011, generating widespread media coverage, and notices were sent to copyright infringers from November 2011. There was a sharp decline in P2P use in September, when media coverage was at its highest. P2P use fell by 22% between August 2011 and January 2012 based on figures from comScore.

In **Ireland**, Eircom was the first European ISP to suspend the accounts of copyright infringers for seven days as part of a graduated response programme that started in October 2010. In the **UK**, graduated response measures were written into law by the Digital Economy Act in 2010, but the government has still to implement them.

*Danaher, B; Smith, MD; Telang, R; and Chen, S.

Use of cyberlockers (webhards), the primary target of graduated response in South Korea



Source: Nielsen

"Korea's copyright policy has achieved a remarkable accomplishment during the last three years. The government and industry have shown strong will in stopping the illegal circulation of copyrighted works. As a result, the scope of copyright infringement is decreasing each year."
Kwang-Shik, Choe, Minister of Culture, Sports and Tourism, '2010 Annual Report on Copyright In Korea'

South Korea's anti-piracy laws, including graduated response and website blocking measures, have similarly contributed positively to the performance of the music market. Government officials reported in 2011 that 70% of infringing users stop their activity on receipt of a first notice. A similar pattern has been found after users receive the second notice, with 70% ceasing to use their account to infringe. The South Korean market, driven by a surge in sales of K-Pop artists, saw its fourth year of consecutive growth in 2011. The market has raced up the international rankings in recent years, rising from #23 in 2007 to #11 in 2011.

In the **US**, a new agreement to tackle online piracy was announced in July 2011 under which five major ISPs will send 'copyright alerts' to subscribers. Repeat infringers who ignore warnings will face mitigation measures, such as internet speed throttling, redirection to a landing page or temporary internet suspension. The system is being rolled out in 2012.

A growing collection of consumer research findings confirm that most consumers accept the concept of graduated response. In the UK, 62% of consumers agree that if someone uses the internet to repeatedly break the law, despite warnings, it is right that their internet connection should be suspended. Even among copyright infringers, this drops to a still relatively high acceptance rate of 48% (Entertainment Media Research, April 2011). In New Zealand, half of all online adults agree that internet suspension or fines are acceptable, including one third of P2P users (Ipsos MediaCT, August 2011). In Ireland there is broad support for graduated response - half of all online adults agree that internet suspension after three warnings is acceptable, including four in 10 P2P users (Ipsos MediaCT, October 2011).

Another tool dealing with online piracy is website blocking, which is an effective way of tackling non-P2P channels. Website blocking actions can have an immediate and lasting impact. In **Italy**, the Supreme Court ruled that ISPs could be obliged to block access to The Pirate Bay and, in February 2010, prosecutors ordered all national ISPs to do so. ISPs applied a filter to the site's IP addresses and domain names. The number of online users accessing The Pirate Bay fell by 66% in the 24 months to January 2012 according to Nielsen. In April 2011, the Public Prosecutor issued a further blocking order against BTjunkie. The Pirate Bay and BTjunkie were two of the most popular torrent sites in Italy.

In **Belgium**, in September 2011, ISPs Belgacom and Telenet were ordered to block access to The Pirate Bay and an additional 14 ISPs voluntarily implemented the domain name block. In **Finland**, ISP Elisa was ordered to block access to The Pirate Bay in January 2012. In **Spain**, the government fully approved the Sustainable Economy Law in December 2011, which authorises Spanish courts to order ISPs to close or block file-sharing websites that facilitate unauthorised movie and music downloads. The system will be implemented in 2012.

In **India**, ISPs were ordered to block access to 104 copyright infringing websites in 2012. Indian law requires ISPs to protect copyright and prevent the abuse of their online networks. In Malaysia, the government ordered ISPs to block access to 10 major websites offering copyright-infringing music and movies. In **Malaysia**, the government ordered ISPs to block access to 10 major websites offering copyright-infringing music and movies.

Alongside measures such as graduated response and website blocking, the music industry is also working with other internet intermediaries to combat piracy. **Payment providers** such as Visa, MasterCard and PayPal have agreed to remove their services from some infringing websites that sell unlicensed music. The industry is also working with **search engines** to prevent users being directed to infringing sites.

The industry has also benefited from significant legal victories against major infringing services. One of the most high-profile results was the shutdown of **LimeWire**, one of the most popular P2P services in the world. Research by The NPD Group in the US found that the percentage of the internet population using a P2P file-sharing service to download music fell from a high of 16% in 2007 to just 9% in 2010, when LimeWire ceased its operation.

In recent years a new generation of infringing file distribution services has evolved, termed "cyberlockers". These are file-hosting services, many of which are engaging in the infringing distribution of music and movies on a massive scale. In a landmark case in January 2012, the US Department of Justice charged individuals and the corporations behind the cyberlocker service **MegaUpload** for running an international organised criminal enterprise and causing more than US$ 500 million in harm to copyright owners. Following the shutdown of MegaUpload, a range of similar services voluntarily changed their operations to minimise infringement or closed down. In February 2012, major BitTorrent service BTjunkie also closed.

There is other evidence of the substantial revenues cyberlockers generate on the back of copyright infringement. A technical paper by Jelveh & Ross ('Profiting from Piracy: A Preliminary Analysis of the Economics of the Cyberlocker Ecosystem') highlights the significant financial gains involved in cyberlocker operations. Cyberlockers experiencing the most rapid growth in the number of files hosted are those which pay uploaders for either posting popular files or enticing downloaders to buy premium memberships. Advertising also plays a major role in cyberlocker revenues.

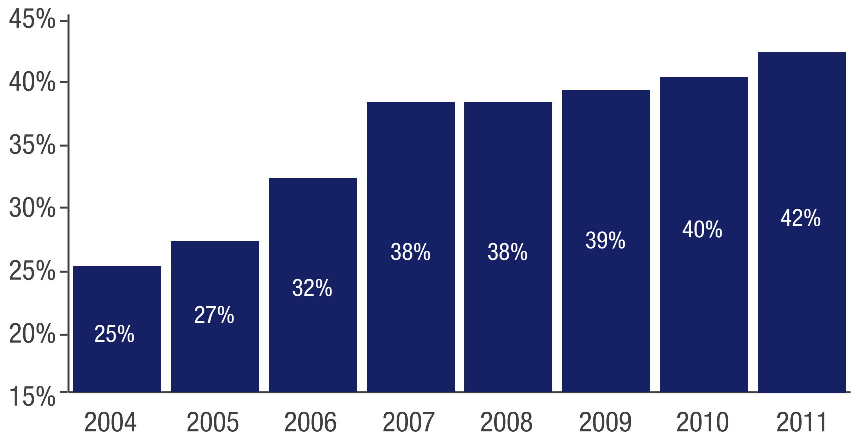
As well as tackling piracy through industry pressure and, where necessary, litigation, IFPI works with other rights owners on many fronts to improve the music sector's legal environment. A key victory for the industry in 2011 was the **EU Term Extension Directive** which extended copyright protection of musical works for performers and producers in Europe from 50 to 70 years, bringing them closer into line with the protection offered to authors and composers (life plus 70 years). The Directive also narrows the gap between the term of protection in Europe and that of other countries and regions, where term of protection can range from 70 to 95 years.

Justin Bieber

Regional Overview

The **US** drove a large part of the music industry's improved fortunes in 2011, with sales remaining flat in value terms. This more positive market performance (US sales fell by double digits for the preceding three consecutive years) is due to several factors: the rise in the digital share (now accounting for more than 50% of industry revenues); new digital services entering the market, such as Spotify and Muve Music; new digital initiatives, such as Facebook's music integration and the launch of iTunes Match; growth in smartphones; the shutdown of LimeWire; growth in performance rights; a recovery in the economy compared to 2008 levels; and strong sales of catalogue albums. According to Nielsen SoundScan, catalogue albums sales volume increased by 8.9% in 2011, compared to a 4.2% fall in current album sales.

Album Share of Digital Download Shipments (by value)



Source: RIAA

In the download sector, digital albums saw a 23% increase in value in 2011, increasing the important sales ratio between albums and tracks. Several factors contributed to this growth. They included new initiatives in the packaging and marketing of digital albums and the development of ways for fans to pre-order albums. Additional content, flexible pricing and the growth in popularity of iTunes' Complete My Album function, also had an impact.

Music subscription services have also seen strong growth in the US, with services such as Muve Music and Spotify, both launching in 2011. This, in combination with further growth in iTunes and à-la-carte services, delivered a step-change in the US digital sector in 2011.

In **Europe** surging digital sales (+23.7%) failed to offset falling physical format sales (-11.7%) and the overall market contracted by 4.7%. Performance rights also saw a slight decline (-2.4%) in line with worsening economic conditions in many countries.

Tim Bendzko

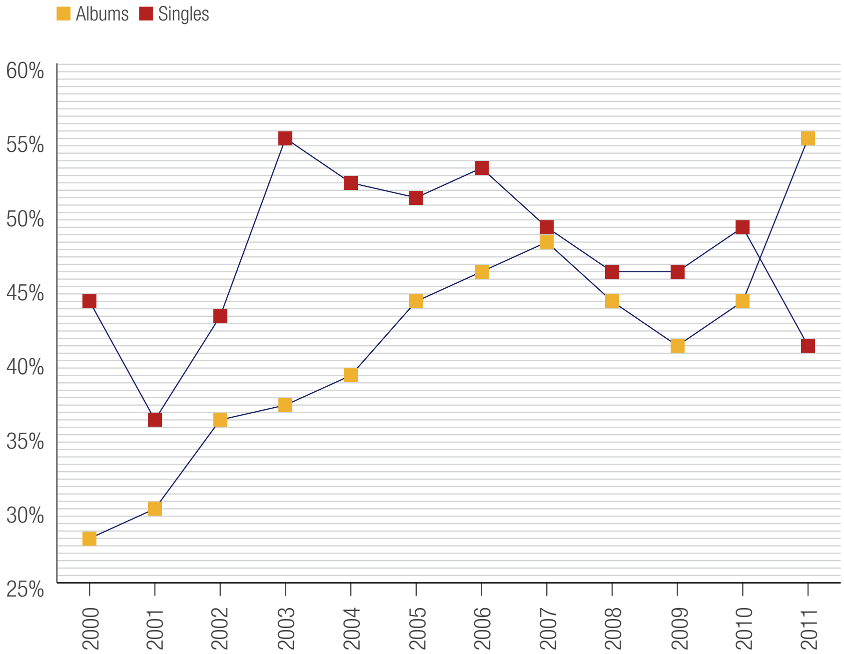
Coldplay

Germany remains one of the countries with the highest concentration of revenues in the physical sector (78%). The resilience of physical sales helped the market overtake the UK in the global ranking in 2010. Germany retained its edge in 2011, posting a 0.2% decline in music sales overall. The strength of German repertoire, strong Christmas sales, continued purchasing of CDs by an older demographic less inclined to download illegally and the success of TV music shows have all aided market stability. CD sales by local artists have remained relatively flat (-0.6% in 2011), while international pop recordings saw sales fall by 5.3%. New German acts also experienced an upturn in sales – Pietro Lombardi's 'Jackpot' and Tim Bendzko's 'Wenn Worte Meine Sprache Wären' both achieved Platinum status. Among the established German acts, Udo Lindenberg and Herbert Grönemeyer reached the top 10 albums chart.

Digital sales in Germany were up 21.4%, driven by a 27.8% increase in digital albums/bundles which now account for 48% of digital revenues. Despite this growth, the digital market in Germany is still less than half the size of the UK's in value terms. Both countries have similar levels of online piracy, similar broadband and mobile penetration rates, but a few factors help explain Germany's digital lag.

German consumers put more value on ownership and physical goods, resulting in a more robust physical retail sector – one of the most resilient in Europe. This has catered to a high-spending older demographic, explaining Germany's higher share of classical sales, which comprise 9% of the physical market value, more than double that of the UK (4%). Another factor is the level of online engagement. German internet users are far less engaged in online activities, averaging only 25.2 hours online per visitor per month – far less than the 35.6 hours per UK visitor and also below the European average of 27.5 hours per visitor (comScore). German consumers are less willing to provide personal information online or use credit cards for online payment. This is reflected in the levels of e-commerce – UK consumers spent US$ 83 billion online in 2011 compared to US$ 63 billion by German consumers (Centre for Retail Research, 2011). Despite these barriers, digital music sales are set to continue growing as German consumers slowly migrate towards digital channels.

Local Repertoire in Germany (% Top 100)



Source: Media Control

In the **UK**, physical revenues fell by 14.1% in 2011, though Christmas remained a crucial period, accounting for 23% of annual physical sales. The gift market continued to drive Christmas CD sales – 49% of all CD album sales in the last quarter of 2011 were gift purchases (Kantar Worldpanel). By contrast, the digital market remains vibrant, seeing growth of 24.7% and offsetting much of the physical decline. Digital albums continued to grow at a faster pace than singles. Subscription revenues grew strongly (47.5%), but from a small base.

British artists accounted for 52.7% album sales in the UK – the highest share since 1997. Although Adele's strong performance was a big contributing factor, even without her sales the British share would have been at its highest since 2007 thanks to hit albums from Coldplay, Ed Sheeran, Jessie J and Olly Murs. Adele's '21' was the biggest-ever selling album in a single year in the UK, with 3.8 million units sold. American artists took the largest share of the singles market, however – 43.8% compared to 42.6% for British artists.

The **French** music market posted a small decline (-3.7%), driven by a steep drop in physical sales (-10.4%). Digital growth remained strong (+25.7%), led by a significant increase in revenues from subscription services (+89.4%). Among the major European territories, France has the most developed subscription sector, with Deezer leading the field. Subscriptions accounted for 23% of digital sales in France, compared to 9% in the UK and 5% in Germany. On the other hand, digital albums accounted for 13% of all albums sold in France – a figure well below the US (31%) and the UK (24%).

After years of precipitous decline, music sales in **Spain** fell at a slower pace in 2011 (-3.3%) and there are signs of improvement in the development of local talent. Physical sales continue to suffer (-16.7%), but digital and performance rights revenues offset a large part of that drop. The digital business grew strongly (+21.1%) with ad-supported services (such as VEVO, YouTube and non-premium Spotify) seeing a surge in revenues (+57.5%). Performance rights, which now account for 19% of total music revenues (well above the 6% global average), grew by 25.1%.

Pablo Alborán Vasco Rossi

Local debut act Pablo Alborán had the biggest selling title of 2011 in Spain, his eponymous album 'Pablo Alborán', with more than 120,000 units sold. Local repertoire also fared well in **Italy**, with local acts accounting for seven out of the top 10 albums. Vasco Rossi's 'Vivere O Niente' was the best seller of 2011.

Sweden and **Norway** continue to be eye-catching digital success stories, with high adoption rates of subscriptions and streaming services. These services combined now account for 82% of digital revenues in Sweden and 63% in Norway.

Much of this success appears to be attributable to an intensely active online population. Research by the Internet Infrastructure Foundation (2011), found that 88% of the Swedish population over the age of 12 access the internet and 85% have access to broadband at home. Usage of the internet is also very frequent – 81% of internet users access the internet on a daily basis. Among those aged 12-44, 90% are daily users of the internet. Use of the internet via the mobile network has also increased significantly. Two out of three younger consumers use their mobile to access the internet. While file-sharing remains a problem, usage of legitimate services has grown steadily. Among those aged 16-25, 85% listen to music on Spotify and half of those listen to music on a daily basis.

An online survey conducted in January 2012 by Norstat on behalf of music service WiMP, found that the proportion of Norwegians accessing music streaming services increased from 37% to 56% in the second half of 2011, overtaking Sweden, which rose from 48% to 54%. WiMP's partnership with Canal Digital was a major factor in the expansion of the streaming sector in the country.

Asia's music markets reflect the continent's rich mix of cultures, currencies, social demographics and religious backgrounds. It is a complex market, but the opportunities are significant.

Singapore, Japan and South Korea have some of the most developed broadband infrastructures in the world. Government policies in Singapore and Japan aim to cover more than 90% of households with super-fast broadband connections in the next two to five years (Economist Intelligence Unit, The Government Broadband Report Q3 2011).

Major digital retailers are planning their entry in the Asian market, including iTunes and subscription services. KKBOX, a major music provider operating in Taiwan and Hong Kong, predicts it will reach one million paying subscribers to its service by 2012, up from more than 600,000 in 2011. Key to this growth will be the increase in usage of smartphones. Around 52% of KKBOX's paid users in Taiwan access the service via smartphones. In June 2011, RecoChoku, Japan's largest digital music content provider, and mobile phone operator KDDI launched the subscription service 'LISMO Unlimited' in Japan in close partnership with KKBOX. Also in 2011, Chinese-language à-la-carte download and stream service Omusic launched in partnership with Fast EasTone Telecommunications in Taiwan. The company plans to expand to China in the near future.

Japan continues to be by far the biggest Asian market, accounting for 85% of Asian music sales. The Japanese market saw a 7.0% decline in sales value, with a fall in digital revenues despite strong growth in download sales. The mobile market, which has traditionally accounted for a large part of Japan's digital sector, suffered a sharp drop.

Piracy is proving a big problem in Japan, with notable increases in mobile piracy and stream ripping. Penetration of smartphones in the country is much lower than in other developed markets as proprietary mobile formats developed by the biggest mobile operators in Japan have been dominating the market, limiting the adoption of global digital services. This situation, however, is starting to change. The Android platform is starting to make inroads and the iPhone is being marketed by two of the biggest mobile operators – Softbank and KDDI.

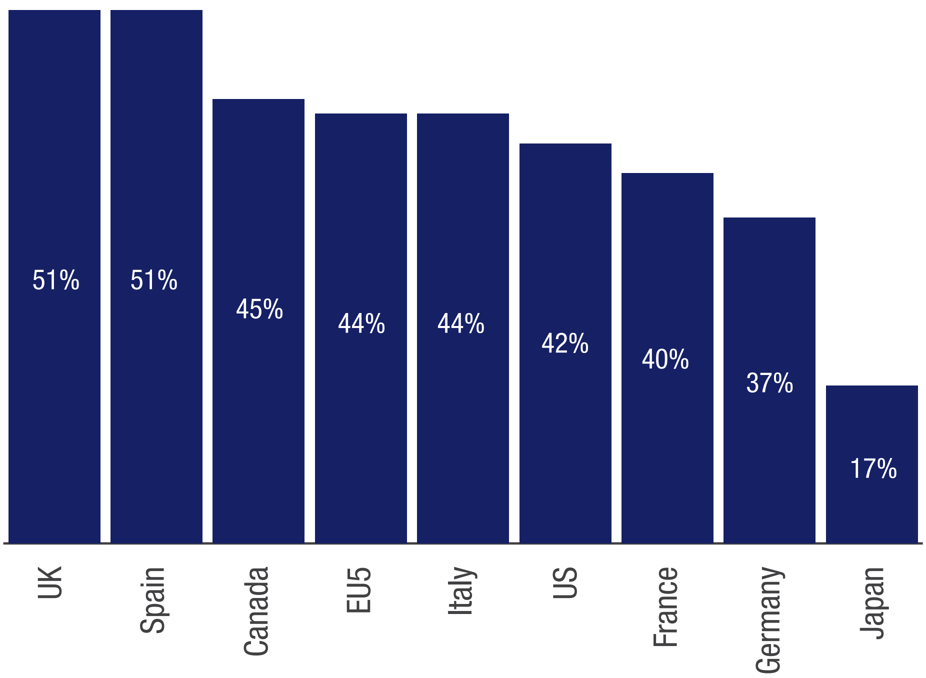
In 2011, the music industry took steps to develop the legal market in **China**. Internet users in China now represent almost 25% of the world's total and 37% of the developing countries' internet users (ITU, The World in 2011). China's music sector is 95% Mandarin language and a difficult market to enter. For years, digital development has been hampered by widespread piracy and limited by the low share of retail revenue record companies earn. But there are signs of improvement. In 2011, the leading Chinese search engine, Baidu, agreed to close its infringing deep linking service and open a licensed music operation.

AKB48

MC The Max

Many expect further improvements in the legal landscape in China. The Chinese government is expected to increasingly become more invested in intellectual property as the economy develops and more Chinese companies depend on intellectual property protection. If Chinese technology companies and service providers also start investing in music, following the moves of companies like Google, Apple, Facebook and Amazon, then the business in China could expand exponentially.

Smartphone Users as % of Mobile Users



Source: comScore MobiLens, 3 month average ending Dec 2011

South Korea continued to outperform the global market in 2011, nearly reaching the global top 10 ranking (up from #33 in 2005). Improvements in the legal environment coupled with a number of domestic acts breaking across the region are driving sales. Young Japanese consumers, previously the core audience for J-Pop, have embraced K-Pop music, a phenomenon from South Korea that is taking the world's second-biggest music market by storm. This has turned the South Korean music business into a net exporter of music, joining markets like the US, UK and Sweden ('2010 Annual Report on Copyright in Korea').

"K-Pop is a phenomenon and is exploding throughout Asia. It can only be a matter of time until a Korean act breaks globally. These developments came out of a solid and sustained music business turnaround that started with Soribada turning legal and the anti-piracy laws rolled out by the government."

Rob Wells, President, Global Digital Business, Universal Music Group

The **Indian** market continued to grow in 2011. The Indian digital sector, which now accounts for 46% of overall sales in the country, is driven by ringbacktones (or caller-backtunes). The ringtone and mastertone market never took off due to high levels of piracy. The download sector is beginning to develop. Nokia's Ovi Store is one of the main players, having partnered with the second biggest telecom operator - Reliance Communications. The deal is significant as it integrates the billing of the music service into the mobile tariff, removing the need for a credit card. In February 2011, Nokia announced that more than 4.5 million downloads were being made per week in India through its Ovi Store.

Music sales in **Australia** grew by 5.7%, with digital and other revenue streams offsetting the decline in physical. Digital sales accounted for 38% of overall sales and grew by a healthy 51.2%. The increase in revenues from download services, which accounted for 84% of all digital revenues, drove this increase. Further growth in the digital market is expected in 2012, with a number of new music subscription services likely to enter the Australian streaming market, including Spotify, Deezer and Rdio, joining existing services from JB Hi Fi and Samsung.

While this is an improvement compared to previous years, the industry in Australia shrank by 32% in the past 10 years, on the back of ever growing online piracy. It is estimated that one in every four internet users accesses unlicensed services online in Australia every month (IFPI).

Latin America also saw major advances in 2011, posting an overall regional growth of 9.6%, making it the fastest growing region. Physical sales were up by 6.5%, driven by positive performances in Brazil and Argentina. Digital sales grew by double digits, with Mexico accounting for a large part of this increase.

A range of digital services launched across the region, contributing to this strong result. In 2010, iTunes launched in Mexico and in late 2011 expanded its operations to Brazil and 15 other Latin American countries. Online subscription service Rdio launched in Brazil in partnership with local mobile operator Oi, whilst Blackberry's BBM Music subscription service expanded to Mexico and Colombia. YouTube and VEVO are also seeing major success, alongside established subscription service Terra Sonora, all offering different business models.

"The proliferation in digital alternatives will see the market grow exponentially. There will be more options, more competition, different packages, consumers will become more and more digitally engaged."
Robbie Lear, Managing Director, EMI Mexico

Brazil remains Latin America's biggest music market. A growing middle class, increasing device sales and an expansion in broadband and mobile subscriptions have created significant opportunities for the music industry. Music sales grew by 8.6% in 2011, with an increase in both physical and digital sales.

The physical sector growth was influenced by a strong release schedule. Local act Paula Fernandes' 'Ao Vivo' was the 11th biggest selling album by Universal Music worldwide in 2011, with the vast majority of album sales in physical formats. Another big seller in Brazil was Padre Marcelo Rossi, selling nearly 1.5 million albums in the final quarter of the year. Physical sales continue to account for the majority of music revenues in Brazil (74%), despite the continued growth in digital revenues.

The digital music business took off in Brazil in 2005, when the downloading population tripled driven by the growth in broadband. Most of the downloading activity, however, took place via unlicensed services. The pirate CD market shifted to lower income groups as the internet became the key source of music for more affluent, younger consumers. Focus group research in 2008 among affluent 16-29 year olds in the major cities of Brazil highlighted the fast adoption of new technology. Most participants had portable music players, all had mobile phones and half had their own computer.

As a result of widespread piracy online, pre-loaded music on mobile handsets became the leading digital revenue stream for music companies in Brazil. Intense competition from mobile operators created a market for differentiated offers, with music driving operators' customer acquisition strategies. Over time, pre-loaded music revenues gradually declined and subscription services developed. Services such as Terra Sonora, Rdio (offered in partnership with mobile operator Oi), Nokia and a range of bundled subscription offers now account for 57% of digital revenues and grew by 7.6% in 2011. The download sector is still in its infancy, but was boosted by the entry of iTunes in December 2011.

Mexico made significant inroads in the digital sector, posting a 32.5% increase in revenues. iTunes, Canal Corona Music (a service backed by beer brand Corona), BBM Music and the subscription service Ideas Musik, all contributed to this growth. The rising adoption of internet-enabled devices is providing Mexican consumers with new ways to consume music. Until 2009, the Mexican digital market was dominated by mobile operators' offerings. Since 2011, as new digital players entered the market, consumers have been able to access or acquire music directly from a range of retailers.

Paula Fernandes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Global Best Sellers of 2011

The best-selling album of 2011 was Adele's '21', totalling 18.1 million copies sold worldwide. This makes it the biggest selling album of the past decade. IFPI has tracked the global top sellers since 2001. Eminem's 'The Eminem Show' was previously the biggest selling album globally, with 13.9 million units sold in 2002. Adele's debut album '19' also appeared in the global chart at #6. The last UK act to top the global chart was Susan Boyle in 2009 with 'I Dreamed a Dream'.

Digital albums accounted for 25% of total sales of Adele's '21'. Mumford & Sons' 'Sigh No More' had the highest share in the top 50 of sales in digital format, with 49%.

Global Top 10 Digital Songs of 2011

	Artist	Title	Units (m)
1	Bruno Mars	Just The Way You Are	12.5
2	Bruno Mars	Grenade	10.2
3	LMFAO	Party Rock Anthem	9.7
4	Jennifer Lopez	On The Floor	8.4
5	Lady Gaga	Born This Way	8.2
6	Adele	Rolling In The Deep	8.2
7	Pitbull feat. Ne-Yo, Afrojack & Nayer	Give Me Everything	8.2
8	Black Eyed Peas	The Time (Dirty Bit)	7.3
9	Maroon 5	Moves Like Jagger	7.0
10	Bruno Mars	The Lazy Song	6.5

Source: IFPI. Period: 12 months to November 2011. Combines all versions of the same song.

There were six debut albums in the global top 50 (compared to five in 2010) and two reached the top 10 (compared to none in 2010). Bruno Mars' 'Doo-Wops & Hooligans' was the best selling debut, featuring at #5 in the global chart and closely followed by Adele's '19' (#6). Other debut albums included: Mumford & Sons' 'Sigh No More' (#13), Jessie J's 'Who You Are' (#26), Scotty McCreery's 'Clear As Day' (#39) and Foster The People's 'Torches' (#41).

Six acts had more than one album in the top 50 chart, up from four in 2010. They were: Adele, Amy Winehouse, Justin Bieber, Lady Antebellum, Lady Gaga and Rihanna.

The best selling digital song of 2011 was Bruno Mars' 'Just The Way You Are', with a total of 12.5 million units sold worldwide. The combined sales of the top digital songs grew by 11% in 2011.

Global Best-Selling Albums by Genre

Pop	Adele – 21
Classical/Jazz	Michael Bublé - Christmas
Rock	Coldplay – Mylo Xyloto
Rap/Hip Hop	Lil Wayne – Tha Carter IV
Country	Lady Antebellum – Own The Night
Compilation	Now That's What I Call Music! 80

Adele

Bruno Mars

EMI Music – Top Selling Albums		
	Artist	Title
1	Coldplay	Mylo Xyloto
2	Lady Antebellum	Own The Night
3	David Guetta	Nothing But The Beat
4	Katy Perry	Teenage Dream
5	Various Artists	Now That's What I Call Music! 80
6	Various Artists	Now That's What I Call Music! 79
7	Lady Antebellum	Need You Now
8	Various Artists	Now That's What I Call Music! 37
9	Luke Bryan	Tailgates & Tanlines
10	Various Artists	Now That's What I Call Music! 78

Universal Music – Top Selling Albums		
	Artist	Title
1	Lady Gaga	Born This Way
2	Justin Bieber	Under The Mistletoe
3	Rihanna	Loud
4	Rihanna	Talk That Talk
5	Lil Wayne	Tha Carter IV
6	Amy Winehouse	Lioness: Hidden Treasures
7	Drake	Take Care
8	Kanye West & Jay Z	Watch The Throne
9	LMFAO	Sorry For Party Rocking
10	Jessie J	Who You Are

Sony Music – Top Selling Albums		
	Artist	Title
1	Adele	21*
2	Beyoncé	4
3	Foo Fighters	Wasting Light
4	Susan Boyle	Someone To Watch Over Me
5	Tony Bennett	Duets II
6	Britney Spears	Femme Fatale
7	Padre Marcelo Rossi	Ágape Musical
8	Avril Lavigne	Goodbye Lullaby
9	Jason Aldean	My Kinda Party
10	Mumford & Sons	Sign No More

*XL Recordings/Sony Music for the USA and Latin America.

Warner Music – Top Selling Albums		
	Artist	Title
1	Michael Bublé	Christmas
2	Bruno Mars	Doo-Wops & Hooligans
3	Red Hot Chili Peppers	I'm With You
4	Nickelback	Here And Now
5	Ed Sheeran	+
6	The Black Keys	El Camino
7	Cee Lo Green	The Lady Killer
8	Zac Brown Band	You Get What You Give
9	Breaking Dawn Soundtrack	The Twilight Saga: Breaking Dawn
10	Wiz Khalifa	Rolling Papers

Mumford & Sons

Global Top 50 Albums of 2011

	Artist	Album	Company	
1	Adele	21	XL Recordings*	*XL Recordings/Sony Music for the USA and Latin America
2	Michael Bublé	Christmas	Warner Music	
3	Lady Gaga	Born This Way	Universal Music	
4	Coldplay	Mylo Xyloto	EMI Music	
5	Bruno Mars	Doo-Wops & Hooligans	Warner Music	
6	Adele	19	XL Recordings*	*XL Recordings/Sony Music for the USA and Latin America
7	Justin Bieber	Under The Mistletoe	Universal Music	
8	Rihanna	Loud	Universal Music	
9	Rihanna	Talk That Talk	Universal Music	
10	Lil Wayne	Tha Carter IV	Universal Music	
11	Amy Winehouse	Lioness: Hidden Treasures	Universal Music	
12	Beyoncé	4	Sony Music	
13	Mumford & Sons	Sigh No More	Universal Music/Glassnote Records/Sony Music	
14	Lady Antebellum	Own The Night	EMI Music	
15	Red Hot Chili Peppers	I'm With You	Warner Music	
16	Drake	Take Care	Universal Music	
17	Foo Fighters	Wasting Light	Sony Music	
18	David Guetta	Nothing But The Beat	EMI Music	
19	Kanye West & Jay Z	Watch The Throne	Universal Music	
20	Susan Boyle	Someone To Watch Over Me	Sony Music	
21	Tony Bennett	Duets II	Sony Music	
22	LMFAO	Sorry For Party Rocking	Universal Music	
23	Katy Perry	Teenage Dream	EMI Music	
24	Britney Spears	Femme Fatale	Sony Music	
25	Various Artists	Now That's What I Call Music! 80	EMI Music/Universal Music	
26	Jessie J	Who You Are	Universal Music	
27	Paula Fernandes	Ao Vivo	Universal Music	
28	Amy Winehouse	Back To Black	Universal Music	
29	Padre Marcelo Rossi	Ágape Musical	Sony Music	
30	Avril Lavigne	Goodbye Lullaby	Sony Music	
31	Jason Aldean	My Kinda Party	Broken Bow Records/Sony Music	
32	Justin Bieber	Never Say Never – The Remixes	Universal Music	
33	Andrea Bocelli	Concerto: One Night In Central Park	Sugar Music/Universal Music	
34	Nickelback	Here And Now	Warner Music	
35	Various Artists	Songs For Japan	Sony Music/Universal Music/EMI Music/Warner Music	
36	P!nk	Greatest Hits...So Far!!!	Sony Music	
37	Florence & The Machine	Ceremonials	Universal Music	
38	Chris Brown	F.A.M.E.	Sony Music	
39	Jennifer Lopez	Love?	Universal Music	
40	Scotty McCreery	Clear As Day	Universal Music	
41	Bad Meets Evil	Hell: The Sequel	Universal Music	
42	AKB48	Koko ni Ita Koto	King Record Co. Ltd.	
43	Foster The People	Torches	Sony Music	
44	Selena Gomez & The Scene	When The Sun Goes Down	Hollywood Records/Universal Music	
45	Pitbull	Planet Pit	Sony Music	
46	Kelly Clarkson	Stronger	Sony Music	
47	Arashi	Beautiful World	J Storm Inc.	
48	Lady Gaga	The Fame Monster	Universal Music	
49	Michael Jackson	Immortal	Sony Music	
50	Exile	Negai no To	Avex Marketing Inc.	

Source: IFPI. Music video titles are excluded. Physical and digital sales included.

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IFPI Platinum Europe Awards

IFPI's Platinum Europe Awards were launched in 1996 to honour album titles achieving sales of one million units (including physical and digital formats) across Europe. To this day the 'Plats' are an established hallmark of success for artists in Europe.

A total of 29 albums received a Platinum Award in 2011. This compares to 44 albums in 2010, reflecting the contraction of the European music market. Adele's phenomenal success with the album '21' saw her become the third artist in the history of the Awards to reach sales of eight million in Europe within a year of release. The only other artists to achieve this are Spice Girls with 1996 release 'Spice' and Celine Dion with 1997 release 'Let's Talk About Love'. Amy Winehouse also reached sales of eight million in Europe for her 2006 album 'Back to Black', having reached seven million in 2010.

Two artists won Awards in 2011 with three different albums. Amy Winehouse featured in this year's Awards with all her career albums – 'Frank' (2003), 'Back to Black' (2006) and 'Lioness: Hidden Treasures' (2011). Coldplay's 'Mylo Xyloto' drove further Awards for 'Viva La Vida' (2008) and 'A Rush Of Blood To The Head' (2002). A further four artists had two albums receiving a Plat Award in 2011 – Michael Bublé with 'Christmas' (2011) and 'Crazy Love' (2009); Paulo Nutini with 'These Streets' (2006) and 'Sunny Side Up' (2009); Rihanna with 'Talk That Talk' (2011) and 'Loud' (2010); and Adele with both '19' and '21'.

The debut albums achieving a Plat Award in 2011 were: Jessie J's 'Who You Are' (2011), Bruno Mars' 'Doo Wops & Hooligans' (2010), Caro Emerald's 'Deleted Scenes from the Cutting Room Floor' (2010), Adele's '19' (2008), Paulo Nutini's 'These Streets' (2006) and Amy Winehouse's 'Frank' (2003).

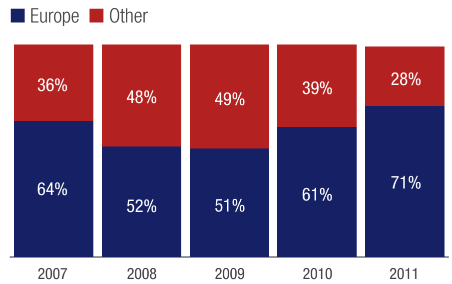
European repertoire continued to dominate the Plat Awards, reaching a five-year high in 2011, accounting for 72% of all million selling albums in Europe. UK acts accounted for 55% of Plats received in 2011. France also fared well in Europe with albums by Christopher Mae, David Guetta and Charles Aznavour all reaching sales of one million.

Most Successful 2011 Album Releases in Europe

	Artist	Title	Sales	Release Date	Company
1	Adele	21	8m	Jan	XL Recordings
2	Coldplay	Mylo Xyloto	2m	Oct	EMI Music
3	Michael Bublé	Christmas	2m	Oct	Warner Music
4	Amy Winehouse	Lioness: Hidden Treasures	1m	Dec	Universal Music
5	Rihanna	Talk The Talk	1m	Oct	Universal Music
6	David Guetta	Nothing But The Beat	1m	Aug	EMI Music
7	Lady Gaga	Born This Way	1m	May	Universal Music
8	Jessie J	Who You Are	1m	Feb	Universal Music

Source: IFPI

European Million Selling Albums by Origin
(% of total Awards in 2011)



Source: IFPI


Amy Winehouse

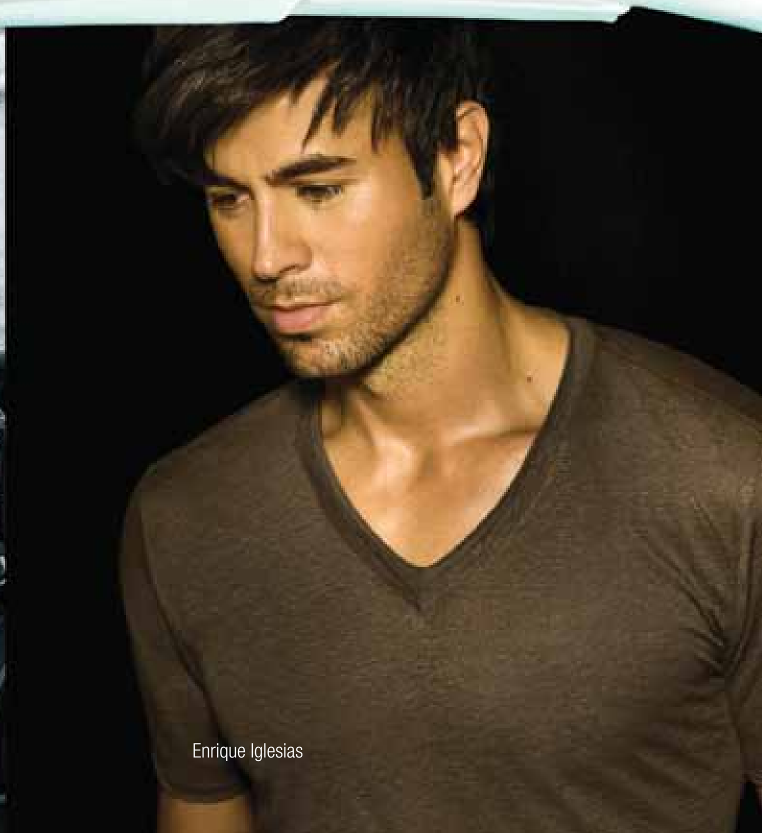

Caro Emerald

IFPI Platinum Europe Awards 2011

	Artist	Album	Company	Award Level	2011 Releases
1	Adele	21	XL Recordings	8	•
2	Amy Winehouse	Back to Black	Universal Music	8	
3	Robbie Williams	Greatest Hits	EMI Music	6	
4	Coldplay	A Rush Of Blood To The Head	EMI Music	5	
5	Michael Bublé	Crazy Love	Warner Music	4	
6	Coldplay	Viva La Vida Or Death And All His Friends	EMI Music	3	
7	Rihanna	Loud	Universal Music	3	
8	Amy Winehouse	Frank	Universal Music	2	
9	Bruno Mars	Doo Wops & Hooligans	Warner Music	2	
10	Coldplay	Mylo Xyloto	EMI Music	2	•
11	David Bowie	Best of Bowie	EMI Music	2	
12	Michael Bublé	Christmas	Warner Music	2	•
13	Muse	Black Holes And Revelations	Warner Music	2	
14	Paolo Nutini	Sunny Side Up	Warner Music	2	
15	Paolo Nutini	These Streets	Warner Music	2	
16	Adele	19	XL Recordings	1	
17	Amy Winehouse	Lioness: Hidden Treasures	Universal Music	1	•
18	Caro Emerald	Deleted Scenes From The Cutting Room Floor	Grand Mono	1	
19	Charles Aznavour	40 Chansons D'Or	EMI Music	1	
20	Christophe Mae	On Trace La Route	Warner Music	1	
21	David Guetta	Nothing But The Beat	EMI Music	1	•
22	Enrique Iglesias	Greatest Hits	Universal Music	1	
23	Jessie J	Who You Are	Universal Music	1	•
24	Katy Perry	Teenage Dream	EMI Music	1	
25	Lady Gaga	Born This Way	Universal Music	1	•
26	Placebo	Once More with Feeling (Singles 1996-2004)	EMI Music	1	
27	Plan B	The Defamation Of Strickland Banks	Warner Music	1	
28	Rihanna	Talk That Talk	Universal Music	1	•
29	The Black Eyed Peas	The Beginning	Universal Music	1	

Source: IFPI Platinum Europe Awards. Award level refers to million units sold, cumulative, across Europe since the launch of the Awards in 1996.

Christophe Mae



Enrique Iglesias

Country Data Index

North America

Europe

Asia

Australasia

Latin America & Caribbean

Africa

Canada

Social and Economic Indicators
Population (millions) : **34.0**
Language : **English**
Currency : **Canadian Dollar (CAD)**
US$ exchange rate : **0.99**
GDP per capita (US$) : **40,300**
GDP % change : **+2.2%**
Total music revenues per capita (US$) : **12.8**

World Ranking	2011
Physical sales	7
Digital sales	7
Performance rights	11
Synchronisation	5
TOTAL MARKET	7

Digital Indicators	Millions
Internet households	10.5
Broadband households	9.9
Mobile subscriptions	25.2
Mobile 3G subscriptions	11.9

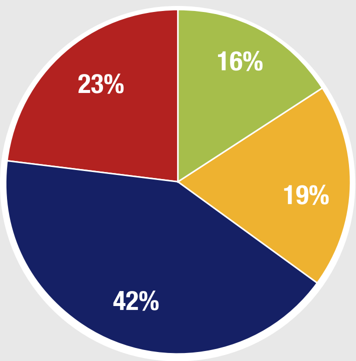
Industry Information

Chart compiler :
Nielsen SoundScan Canada www.ca.nielsen.com

Performance rights music licensing company :
Re:Sound www.resound.ca

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

Population by Age Group



Recorded Music Revenue (US$ million, trade value)

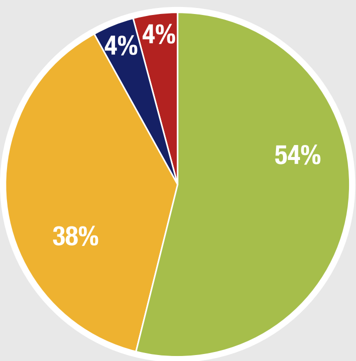
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CAD)	Total % change
2011	234.9	164.0	19.0	16.1	434.0	429.7	+2.6%
2010	272.0	125.5	20.0	5.5	422.9	418.7	-10.8%
2009	349.0	103.9	21.3	–	474.2	469.4	-5.5%
2008	388.2	92.1	21.7	–	501.9	496.9	-6.5%
2007	458.3	57.3	21.0	–	536.6	531.2	-14.1%

Recorded Music Sales Volume (million units)

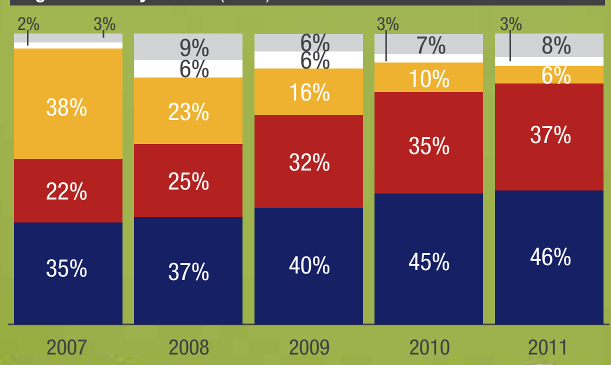
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	24.1	2.1	94.2	8.3
2010	25.9	2.9	67.9	6.0
2009	30.8	2.4	58.2	4.9
2008	35.0	3.2	40.7	3.4
2007	40.8	3.4	25.8	2.0

Note: Digital sales volume supplied by Nielsen SoundScan.

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)
Arts & Crafts Productions Inc.
Dine Alone Music Inc.
Disques Audiogramme Inc. (Les)
Disques Dare to Care
Groupe Analekta Inc.
Last Gang Records Inc.
Linus Entertainment Inc.
Maplecore Ltd.
Nettwerk Productions
Tandem.mu

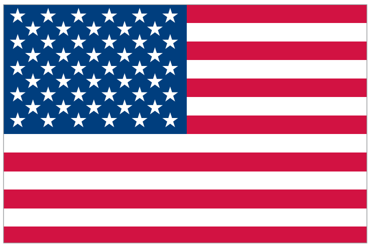
Source: Canadian Independent Music Association (CIMA)

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings
2	Michael Bublé	Christmas	Warner Music
3	Lady Gaga	Born This Way	Universal Music
4	LMFAO	Sorry For Party Rocking	Universal Music
5	Justin Bieber	Under The Mistletoe	Universal Music
6	Coldplay	Mylo Xyloto	EMI Music
7	Mumford & Sons	Sigh No More	Universal Music
8	Nickelback	Here And Now	Universal Music
9	Rihanna	Loud	Universal Music
10	Bruno Mars	Doo-Wops & Hooligans	Warner Music

Source: Nielsen SoundScan Canada

USA



Social and Economic Indicators
Population (millions) : **313.2**
Language : **English**
Currency : **US Dollar (USD)**
US$ exchange rate : **1.00**
GDP per capita (US$) : **48,100**
GDP % change : **+1.5%**
Total music revenues per capita (US$) : **14.0**

Digital Indicators	Millions
Internet households	91.5
Broadband households	79.3
Mobile subscriptions	347.0
Mobile 3G subscriptions	166.6

World Ranking	2011
Physical sales	2
Digital sales	1
Performance rights	1
Synchronisation	1
TOTAL MARKET	1

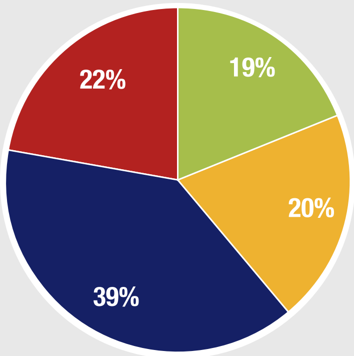
Industry Information

Chart compiler :
Nielsen SoundScan www.nielsen.com

Performance rights music licensing company :
SoundExchange www.soundexchange.com

Local music industry association :
RIAA www.riaa.com

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

Recorded Music Revenue (US$ million, trade value)

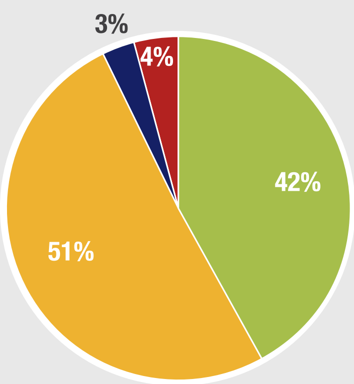
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (USD)	Total % change
2011	1,841.9	2,213.4	130.9	186.6	4,372.9	4,372.9	-0.1%
2010	2,076.4	2,029.3	89.7	181.4	4,376.9	4,376.9	-5.4%
2009	2,553.9	2,005.1	70.2	–	4,629.1	4,629.1	-10.8%
2008	3,143.1	1,991.2	54.8	–	5,189.2	5,189.2	-15.1%
2007	4,559.1	1,530.0	23.5	–	6,112.6	6,112.6	-8.1%

Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	240.7	15.0	1,270.0	103.1
2010	252.9	14.8	1,172.2	86.3
2009	292.8	16.4	1,160.0	76.4
2008	384.7	17.6	1,070.0	65.8
2007	511.1	32.8	844.2	50.0

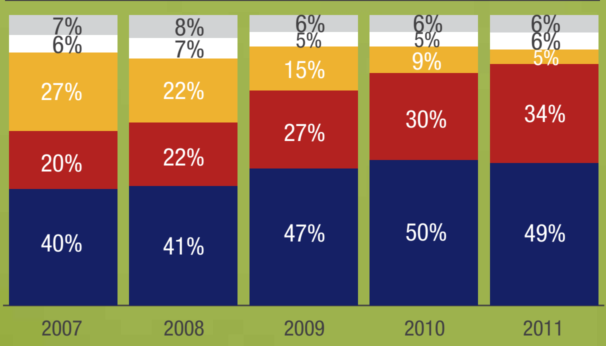
Note: Digital sales volume supplied by Nielsen SoundScan.

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Subscriptions | Mobile | Full album | Single track

Top Independent Labels (alphabetical order)

ATO Records
Big Machine
Broken Bow Records
Concord
CURB
Disney/Hollywood/Buena
Epitaph
Glassnote
Razor & Tie
Wind Up

Source: Nielsen SoundScan

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / Sony Music
2	Michael Bublé	Christmas	Warner Music
3	Lady Gaga	Born This Way	Universal Music
4	Lil' Wayne	Tha Carter IV	Universal Music
5	Jason Aldean	My Kinda Party	EMI Music
6	Mumford & Sons	Sigh No More	Glassnote / Sony Music
7	Drake	Take Care	Universal Music
8	Justin Bieber	Under The Mistletoe	Universal Music
9	Jay Z & Kanye West	Watch The Throne	Universal Music
10	Lady Antebellum	Own The Night	EMI Music

Source: Nielsen SoundScan

Austria

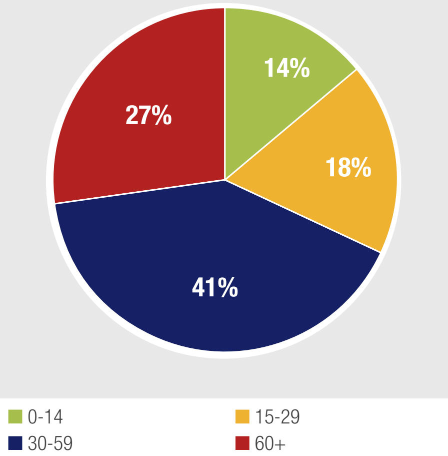
Social and Economic Indicators
Population (millions) : **8.2**
Language : **German**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **41,700**
GDP % change : **+3.3%**
Total music revenues per capita (US$) : **14.5**

Digital Indicators	Millions
Internet households	2.8
Broadband households	2.1
Mobile subscriptions	12.8
Mobile 3G subscriptions	7.3

World Ranking	2011
Physical sales	17
Digital sales	22
Performance rights	15
Synchronisation	16
TOTAL MARKET	18

Industry Information
Chart compiler : **Media Control Austria** www.austriatop40.at
Performance rights music licensing company : **LSG** www.lsg.at
Local music industry association : **IFPI Austria** www.ifpi.at

Population by Age Group



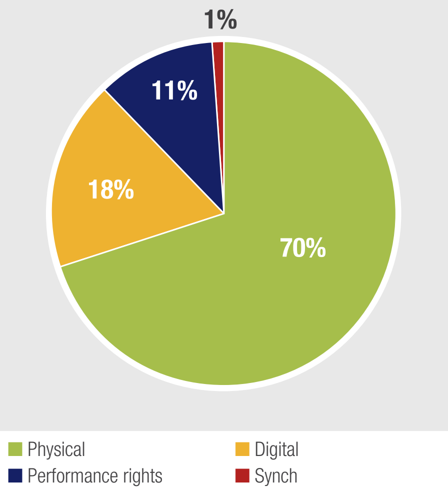
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	83.4	20.9	13.3	1.3	118.9	85.6	-7.3%
2010	96.8	17.8	13.2	0.5	128.3	92.4	-11.6%
2009	115.6	15.2	14.4	–	145.1	104.5	-1.4%
2008	124.8	9.6	12.8	–	147.2	106.0	-4.7%
2007	133.0	9.1	12.4	–	154.4	111.2	-1.2%

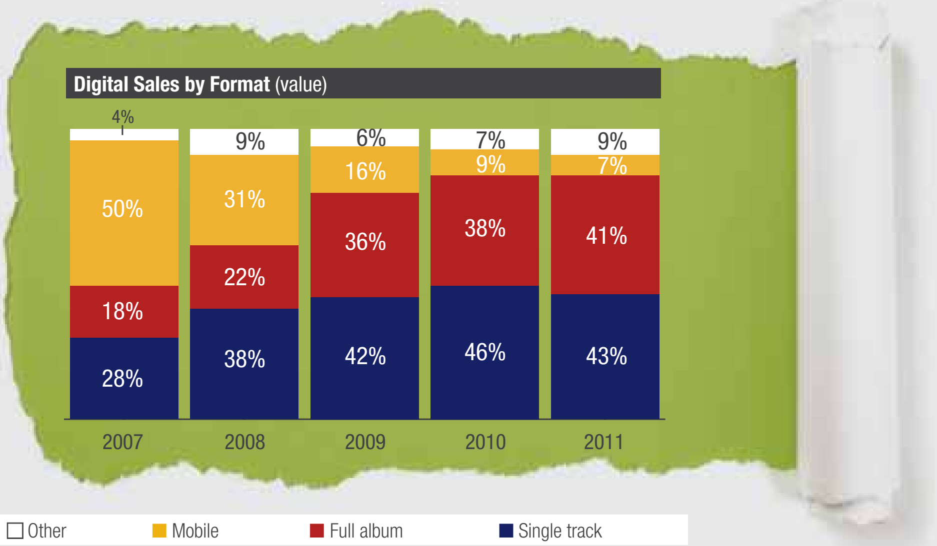
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	6.5	0.8	9.9	0.9
2010	7.5	1.0	9.0	0.8
2009	8.4	1.3	6.0	0.6
2008	9.1	2.0	3.0	0.3
2007	10.0	1.8	2.0	0.2

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Good To Go
Hoanzl
Lotus Records
Major Babies
MCP
MFG
Ordis
Rebeat

Source: IFPI Austria

Top Selling Albums 2011

	Artist	Title	Company
1	Andreas Gabalier	Herzwerk	Universal Music
2	Adele	21	XL Recordings / Indigo
3	Andreas Gabalier	Volksrock 'n' Roller	Universal Music
4	Hubert Von Goisern	Entwederundoder	Sony Music
5	Andreas Gabalier	Da Komm' ich Her	Universal Music
6	David Guetta	Nothing But The Beat	EMI Music
7	Kiddy Contest Kids	Kiddy Contest Vol.17	Sony Music
8	Bruno Mars	Doo-Wops & Hooligans	Warner Music
9	Herbert Grönemeyer	Schiffsverkehr	EMI Music
10	Andrea Berg	Abenteuer	Sony Music

Source: IFPI Austria

Belgium

Social and Economic Indicators
Population (millions) : **10.9**
Language : **Flemish, French and German**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **37,600**
GDP % change : **+2.0%**
Total music revenues per capita (US$) : **12.9**

World Ranking	2011
Physical sales	13
Digital sales	24
Performance rights	12
Synchronisation	28
TOTAL MARKET	17

Digital Indicators	Millions
Internet households	3.4
Broadband households	3.1
Mobile subscriptions	13.3
Mobile 3G subscriptions	5.9

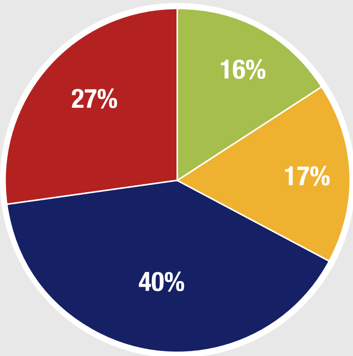
Industry Information

Chart compiler :
Ultratop/GfK www.ultratop.be

Performance rights music licensing company :
SIMIM wwww.simim.be

Local music industry association :
Belgian Entertainment Association www.belgianentertainment.be

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

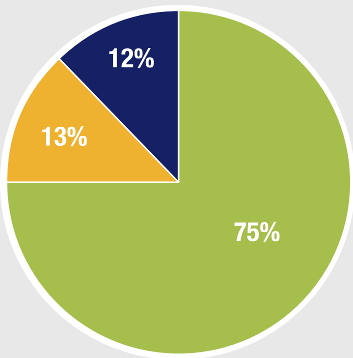
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	105.3	17.9	16.8	0.5	140.5	101.1	-10.2%
2010	122.9	14.4	18.6	0.5	156.4	112.6	-6.4%
2009	131.4	14.9	20.7	–	167.1	120.3	-7.0%
2008	138.1	16.9	24.6	–	179.6	129.3	-5.2%
2007	160.1	11.4	17.9	–	189.4	136.4	-1.0%

Recorded Music Sales Volume (million units)

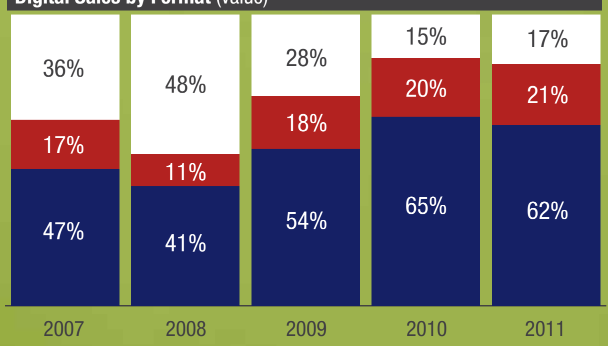
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	8.9	0.8	9.3	1.0
2010	10.3	1.0	8.0	0.8
2009	10.7	1.1	5.9	0.6
2008	11.6	1.7	5.3	0.4
2007	13.2	2.4	5.2	–

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Full album | Single track

Top Independent Labels (alphabetical order)
ARS
CNR
NEWS
PIAS
STUDIO 100
V2

Source: Belgian Entertainment Association

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / V2
2	Selah Sue	Selah Sue	Because / Warner Music
3	Coldplay	Mylo Xyloto	EMI Music
4	Agnes Obel	Philharmonics	PIAS
5	Hooverphonic	The Night Before	Sony Music
6	Bruno Mars	Doo-Wops & Hooligans	Warner Music
7	David Guetta	Nothing But The Beat	EMI Music
8	The Black Eyed Peas	The Beginning	Universal Music
9	Rihanna	Loud	Universal Music
10	Nolwenn Leroy	Bretonne	Universal Music

Source: Ultatop / GfK

Bulgaria

Social and Economic Indicators
Population (millions) : **7.1**
Language : **Bulgarian**
Currency : **Bulgarian Lev (BGN)**
US$ exchange rate : **1.41**
GDP per capita (US$) : **13,500**
GDP % change : **+2.2%**
Total music revenues per capita (US$) : **0.5**

World Ranking	2011
Physical sales	48
Digital sales	51
Performance rights	41
Synchronisation	36
TOTAL MARKET	50

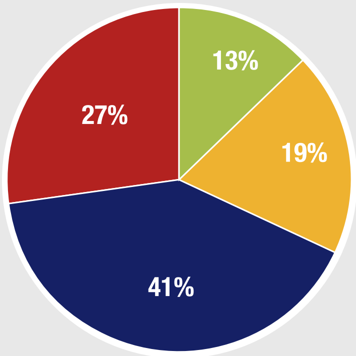
Digital Indicators	Millions
Internet households	1.3
Broadband households	1.0

Industry Information

Performance rights music licensing company :
Prophon www.prophon.org

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

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

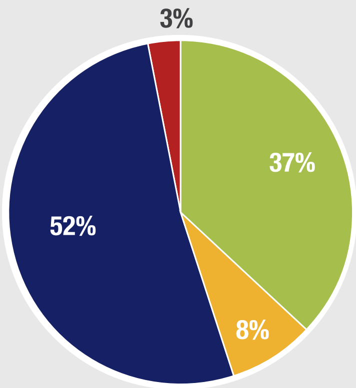
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (BGN)	Total % change
2011	1.4	0.3	2.0	0.1	3.8	5.3	-3.1%
2010	1.7	0.1	2.0	0.1	3.9	5.5	-39.8%
2009	3.6	0.7	2.1	–	6.5	9.1	+7.5%
2008	6.0	–	–	–	6.0	8.5	-18.7%
2007	7.4	–	–	–	7.4	10.4	58.1%

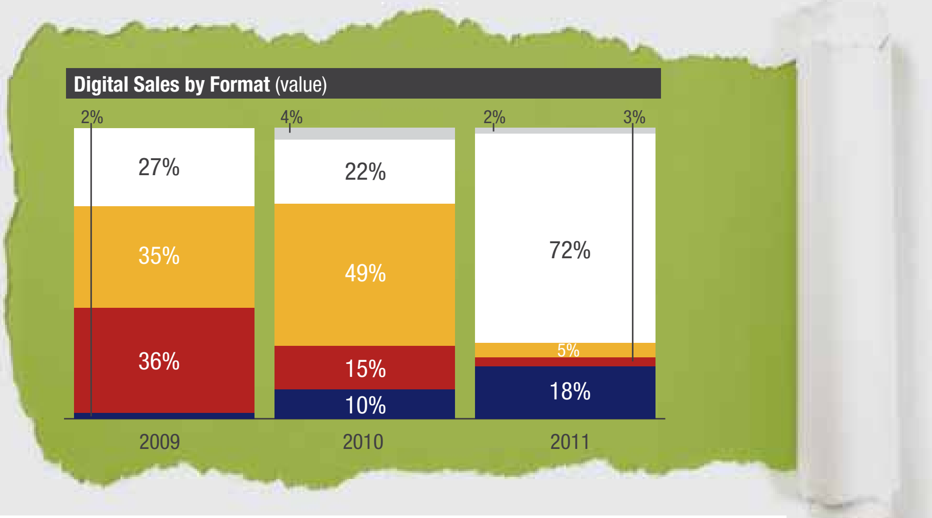
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	0.2	–
2010	0.3	–
2009	0.6	0.1
2008	1.0	0.2
2007	0.8	0.3

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch



Other | Subscriptions | Ringback tunes | Master ringtones | Downloads

Top Independent Labels (alphabetical order)

Animato Music Ltd.
Ara Audio-Video Ltd.
Avenue Production Ltd.
Harbour Island Records Inc.
KA Music Plus Ltd.
MI Productions Ltd.
Orpheus Music Ltd.
Select Music Media Ltd.
Stars Records Ltd.
Stereoroom Ltd.
Toxity Records Ltd.
Universal Music
Virginia Records Ltd.
Vitality Music Ltd.

Source: BAMP

Croatia

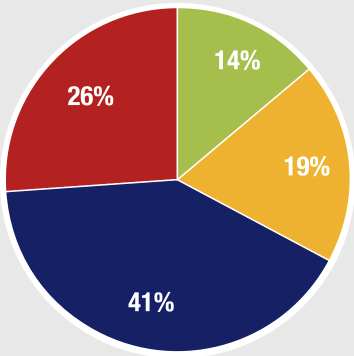
Social and Economic Indicators
Population (millions) : **4.5**
Language : **Croatian**
Currency : **Croatian Kuna (HRK)**
US$ exchange rate : **5.36**
GDP per capita (US$) : **18,300**
GDP % change : **+0.8%**
Total music revenues per capita (US$) : **2.6**

World Ranking	2011
Physical sales	43
Digital sales	52
Performance rights	29
Synchronisation	32
TOTAL MARKET	44

Digital Indicators	Millions
Internet households	2.7
Broadband households	0.9
Mobile subscriptions	6.3

Industry Information
Performance rights music licensing company : **ZAPRAF** www.zapraf.hr
Local music industry association : **IFPI Croatia** www.hdu.hr

Population by Age Group



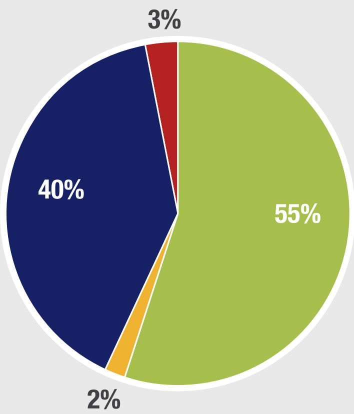
Recorded Music Revenue (US$ million, trade value)

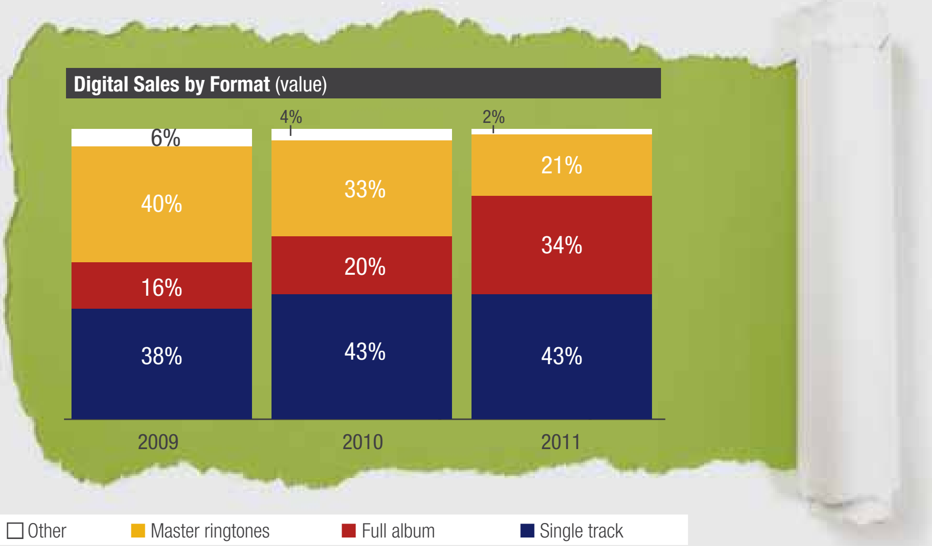
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (HRK)	Total % change
2011	6.3	0.2	4.7	0.3	11.5	61.7	+11.1%
2010	6.2	0.1	3.8	0.2	10.4	55.5	-11.9%
2009	8.3	0.1	3.3	–	11.8	63.0	+1.9%
2008	11.5	–	–	–	11.5	61.8	-12.9%
2007	13.3	–	–	–	13.3	71.0	-8.0%

Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	1.3	0.1	0.5	0.3
2010	1.3	0.1	–	–
2009	2.4	0.1	–	–
2008	3.9	0.2	–	–
2007	4.9	0.2	–	–

Recorded Music Sales by Sector 2011 (value)





Top Independent Labels (alphabetical order)

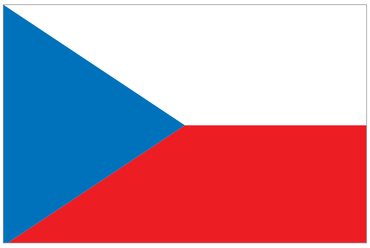
Aquarius Records
Croatia Records
Dallas
Source: IFPI Croatia (HDU)

Top Selling Albums 2011

	Artist	Title	Company
1	T.B.F.	Pistaccio Metallic	Dallas
2	Adele	21	XL Recordings
3	Various Artists	Nemore Mi Bit	Scardona
4	Dražen Zečić	Crni Kralj I Bijela Dama	Croatia Records
5	Jelena Rozga	Bizuterija	Hit Records / Tonika
6	Goran Bare & Majke	Teške Boje	Croatia Records
7	Various Artists	Festival Zabavne Glazbe Split 2011	Croatia Records
8	Klapa Intrade	Zora Bila	Scardona
9	Hladno Pivo	Svijet Glamura	Menhart
10	Luka Sulic & Stjepan Hauser	2CELLOS	Sony Music

Source: IFPI Croatia (HDU)

Czech Republic



Social and Economic Indicators
Population (millions) : **10.2**
Language : **Czech**
Currency : **Czech Koruna (CZK)**
US$ exchange rate : **17.70**
GDP per capita (US$) : **25,900**
GDP % change : **+1.8%**
Total music revenues per capita (US$) : **2.5**

World Ranking	2011
Physical sales	35
Digital sales	42
Performance rights	23
Synchronisation	30
TOTAL MARKET	36

Digital Indicators	Millions
Internet households	2.9
Broadband households	2.1
Mobile subscriptions	13.8
Mobile 3G subscriptions	2.2

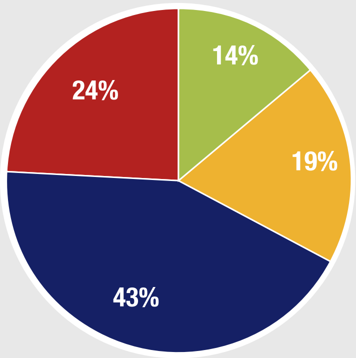
Industry Information

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

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

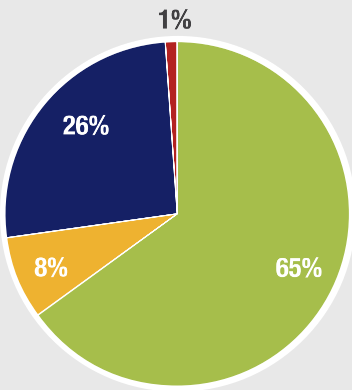
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CZK)	Total % change
2011	16.6	2.1	6.5	0.3	25.5	451.3	-14.6%
2010	20.8	1.5	7.4	0.2	29.8	528.3	-19.4%
2009	29.4	1.3	6.4	–	37.1	655.8	-7.8%
2008	32.9	1.8	5.5	–	40.2	711.3	+13.5%
2007	28.5	1.9	5.0	–	35.4	626.6	-1.0%

Recorded Music Sales Volume (million units)

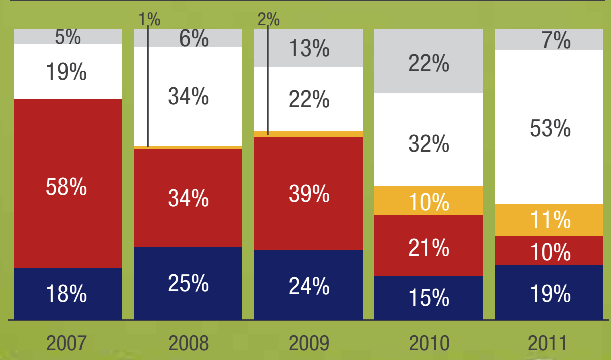
	Physical	
	CD	Other physical
2011	3.0	0.6
2010	4.9	0.1
2009	8.8	0.2
2008	11.5	0.3
2007	4.5	0.3

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Ad-supported | Subscriptions | Mobile | Downloads

Top Independent Labels (alphabetical order)
100 PROMOTION
BESTI.A
Championship Records
Good Day Records
Indies MG
Multisonic
Pink Panther Desing

Source: IFPI Czech Republic

Top Selling Albums 2011

	Artist	Title	Company
1	Tomáš Klus	Racek	Sony Music
2	Marie Rottro	Zlatá Kolekce	Supraphon
3	Karel Svoboda	Nechte Zvony Znít	EMI Music
4	Coldplay	Mylo Xyloto	EMI Music
5	Cechomor	Místečko	Universal Music
6	Karel Gott	Sentiment	Supraphon
7	Elvis Presley	ELV1S: 30 # 1 Hits	Sony Music
8	Rytmus	Fenomén	EMI Music
9	Richard Müller	Ešte	Universal Music
10	Lady Gaga	Born This Way	Universal Music

Source: IFPI Czech Republic

Denmark

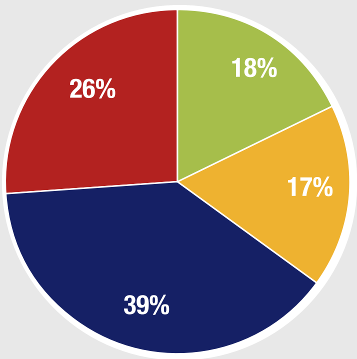
Social and Economic Indicators
Population (millions) : **5.5**
Language : **Danish**
Currency : **Danish Krone (DKK)**
US$ exchange rate : **5.36**
GDP per capita (US$) : **40,200**
GDP % change : **+1.5%**
Total music revenues per capita (US$) : **18.3**

World Ranking	2011
Physical sales	21
Digital sales	19
Performance rights	14
Synchronisation	24
TOTAL MARKET	21

Digital Indicators	Millions
Internet households	2.3
Broadband households	1.8
Mobile subscriptions	9.7
Mobile 3G subscriptions	4.4

Industry Information
Chart compiler : **Nielsen Music** www.hitlisten.nu
Performance rights music licensing company : **Gramex** www.gramex.dk
Local music industry association : **IFPI Denmark** www.ifpi.dk

Population by Age Group



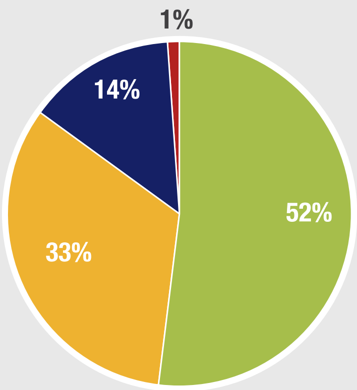
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (DKK)	Total % change
2011	52.7	32.7	14.5	0.7	100.6	539.3	-14.1%
2010	63.2	39.7	13.6	0.6	117.1	627.6	-0.4%
2009	78.1	26.0	13.5	–	117.5	629.9	-0.8%
2008	86.0	18.5	14.0	–	118.5	635.0	-9.5%
2007	106.0	12.7	12.2	–	130.9	701.5	-5.6%

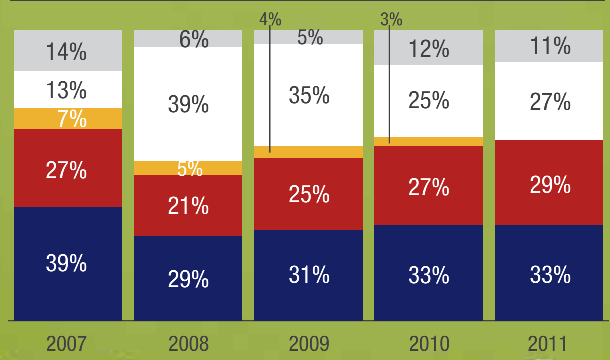
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	5.2	–	9.0	1.3
2010	6.2	0.2	7.8	1.1
2009	6.8	0.1	7.1	0.8
2008	7.4	0.1	6.1	0.4
2007	8.6	0.3	4.7	–

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

ArtPeople
Disco Wax
Labelmade
Playground Music
Rigel
Target Distribution
Voices Music

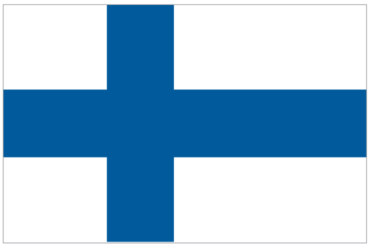
Source: IFPI Denmark

Top Selling Albums 2011

	Artist	Title	Company
1	Rasmus Seebach	Mer' End Kærlighed	ArtPeople
2	Adele	21	XL Recordings / Playground Music
3	Agnes Obel	Philharmonics	VME / PIAS
4	Various Artists	MGP 2011	Universal Music
5	Burhan G	Burhan G	Copenhagen Records / Universal Music
6	Rasmus Seebach	Rasmus Seebach	ArtPeople
7	Nik & Jay	Engle Eller Dæmoner	Copenhagen Records / Universal Music
8	Flemming Bamse Jørgensen	De Store Og De Gemte	Recart / Universal Music
9	Bruno Mars	Doo-Wops & Hooligans	Warner Music
10	Flemming Bamse Jørgensen	Tæt På	Recart / Universal Music

Source: IFPI Denmark

Finland



Social and Economic Indicators

Population (millions)	**5.3**
Language	**Finnish**
Currency	**Euro (EUR)**
US$ exchange rate	**0.72**
GDP per capita (US$)	**38,300**
GDP % change	**+2.7%**
Total music revenues per capita (US$)	**13.6**

Digital Indicators

Digital Indicators	Millions
Internet households	1.8
Broadband households	1.5
Mobile subscriptions	9.3
Mobile 3G subscriptions	4.3

World Ranking

World Ranking	2011
Physical sales	27
Digital sales	28
Performance rights	17
Synchronisation	26
TOTAL MARKET	24

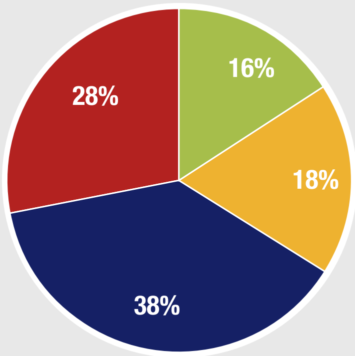
Industry Information

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

Population by Age Group



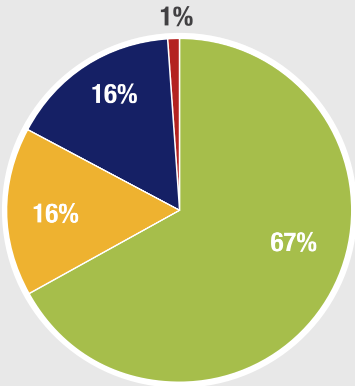
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	48.4	12.0	11.3	0.5	72.2	52.0	-1.9%
2010	51.4	11.5	10.4	0.4	73.6	53.0	-2.9%
2009	61.1	6.1	8.6	–	75.8	54.6	-16.3%
2008	76.3	4.2	10.1	–	90.6	65.2	-0.2%
2007	78.0	3.5	9.3	–	90.8	65.4	-5.8%

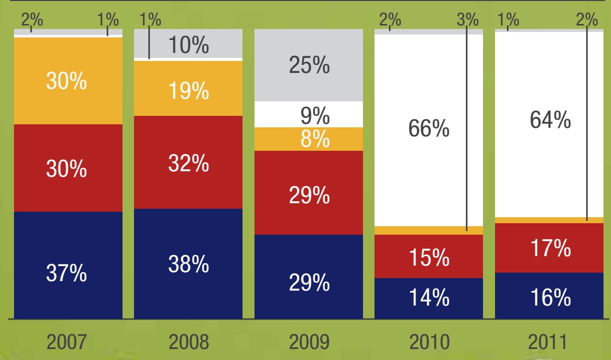
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	4.9	0.2	1.8	0.3
2010	5.2	0.4	1.1	0.2
2009	5.1	0.5	1.2	0.2
2008	6.5	0.5	1.0	0.2
2007	6.4	0.6	0.8	–

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

AXR Music
FG-Naxos
Playground Music
Ratas Music Group
VL-Musiikki

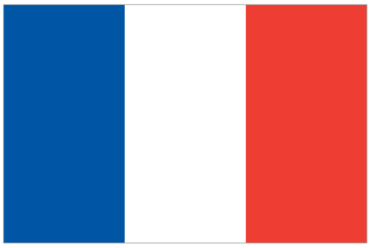
Source: IFPI Finland

Top Selling Albums 2011

	Artist	Title	Company
1	Nightwish	Imaginaerum	Scene Nation / Sony Music
2	Chisu	Kun Valaistun	Warner Music
3	Kari Tapio	Laulaja 1945-2010	AXR Music
4	Topi Sorsakoski	Tummansininen Sävel	EMI Music
5	Adele	21	XL Recordings / Playground Music
6	Jenni Vartiainen	Seili	Warner Music
7	Lauri Tähkä	Polte	Universal Music
8	Juha Tapio	Hyvä Voittaa	Kaiku Entertainment / Universal Music
9	Hevisaurus	Räyh!	Sony Music
10	Eri Esittäjiä	Leijonat 2011 - Virallinen Leijonat - Kokoelma	Sony Music

Source: IFPI Finland

France



Social and Economic Indicators
Population (millions) : **65.3**
Language : **French**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **35,000**
GDP % change : **+1.7%**
Total music revenues per capita (US$) : **15.3**

World Ranking	2011
Physical sales	5
Digital sales	5
Performance rights	5
Synchronisation	4
TOTAL MARKET	5

Digital Indicators	Millions
Internet households	18.2
Broadband households	17.9
Mobile subscriptions	60.6
Mobile 3G subscriptions	36.9

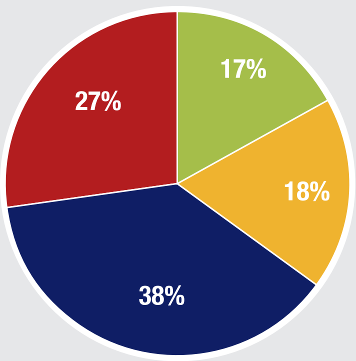
Industry Information

Chart compiler :
SNEP/GfK www.disqueenfrance.com

Performance rights music licensing company :
SCCP www.scpp.fr

Local music industry association :
SNEP www.disqueenfrance.com

Population by Age Group



Recorded Music Revenue (US$ million, trade value)

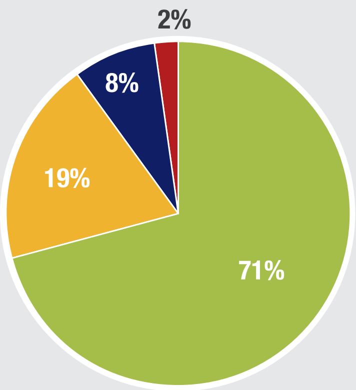
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	707.5	192.0	85.0	17.7	1,002.2	721.6	-3.7%
2010	789.9	152.7	81.3	16.3	1,040.2	749.0	-3.1%
2009	857.0	134.1	82.7	–	1,073.8	773.1	-1.6%
2008	876.6	134.1	80.7	–	1,091.4	785.8	-12.8%
2007	1,082.0	96.7	73.4	–	1,252.1	901.5	-15.0%

Note: Physical sales have been revised to reflect a better estimate of full market size.

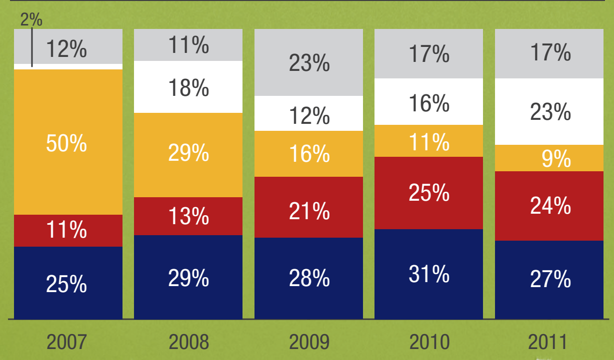
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	53.9	4.5	43.0	6.5
2010	57.2	6.1	33.4	5.3
2009	59.5	7.6	27.8	3.9
2008	62.2	9.2	19.6	2.4
2007	71.4	15.0	10.0	–

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)
Believe
Harmonia Mundi
Naive
Pias
Wagram
Source: SNEP

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings
2	Nolwenn Leroy	Bretonne	Universal Music
3	Les Enfoirés	Dans l' Oeil Des Enfoirés	EMI Music
4	Les Prêtres	Gloria	Universal Music
5	The Black Eyed Peas	The Beginning	Universal Music
6	Zaz	Zaz	Sony Music
7	Coldplay	Mylo Xyloto	EMI Music
8	David Guetta	Nothing But The Beat	EMI Music
9	Gérard Lenorman	Duos De Mes Chansons	Sony Music
10	Rihanna	Loud	Universal Music

Source: GfK

Germany

Social and Economic Indicators
Population (millions) : **81.5**
Language : **German**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **37,900**
GDP % change : **+2.7%**
Total music revenues per capita (US$) : **18.1**

World Ranking	2011
Physical sales	3
Digital sales	4
Performance rights	4
Synchronisation	7
TOTAL MARKET	3

Digital Indicators	Millions
Internet households	31.0
Broadband households	25.0
Mobile subscriptions	112.1
Mobile 3G subscriptions	54.0

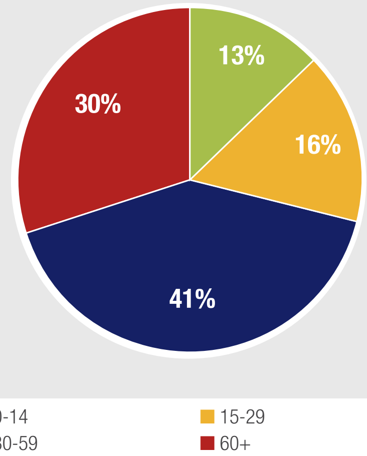
Industry Information

Chart compiler :
Media Control www.musicline.de

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

Local music industry association :
Bundesverband Musikindustrie (IFPI Germany)
www.musikindustrie.de

Population by Age Group



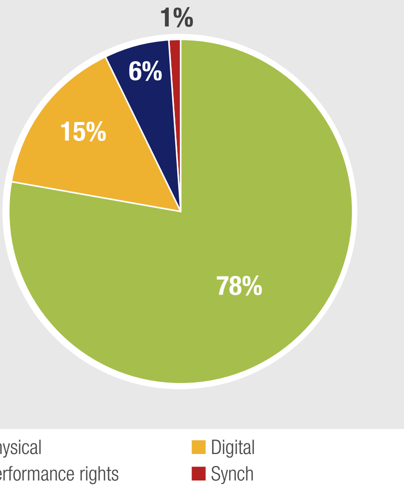
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	1,145.2	225.4	95.5	7.6	1,473.7	1,061.1	-0.2%
2010	1,190.6	185.7	94.8	5.2	1,476.3	1,062.9	-3.7%
2009	1,297.9	155.5	80.0	–	1,533.5	1,104.1	-2.9%
2008	1,370.1	126.5	83.4	–	1,580.0	1,137.6	-0.7%
2007	1,411.5	92.7	86.9	–	1,591.1	1,145.6	-3.7%

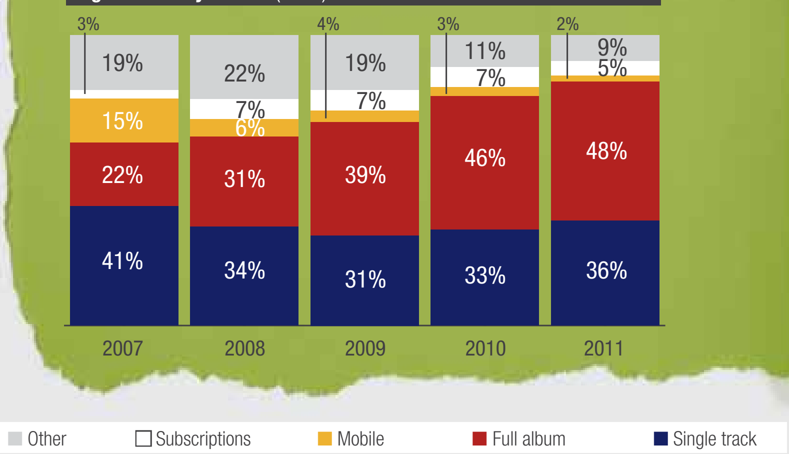
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	96.9	13.1	75.7	14.4
2010	98.7	16.3	59.4	10.6
2009	103.3	17.5	45.8	7.6
2008	105.1	19.9	37.2	4.6
2007	113.3	24.4	34.5	2.8

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)
ALIVE AG
Cargo Records Germany GmbH
Edel Distribution GmbH
Groove Attack GmbH
Indigo Musik GmbH
KIDDINX Entertainment GmbH
MCP Sound & Media AG
Rough Trade Distribution GmbH
Soulfood Music Distribution
Tonpool Medien GmbH

Source: Bundesverband Musikindustrie (IFPI Germany)

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / Indigo
2	Udo Lindenberg	MTV Unplugged	Warner Music
3	Herbert Grönemeyer	Schiffsverkehr	EMI Music
4	Bruno Mars	Doo-Wops & Hooligans	Warner Music
5	Unheilig	Große Freiheit	Universal Music
6	Rosenstolz	Wir Sind Am Leben	Universal Music
7	Zaz	Zaz	Sony Music
8	Michael Bublé	Christmas	Warner Music
9	Helene Fischer	Best Of	EMI Music
10	Helene Fischer	Für Einen Tag	EMI Music

Source: Media Control Charts

Greece

Social and Economic Indicators
Population (millions) : **10.8**
Language : **Greek**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **27,600**
GDP % change : **-6.0%**
Total music revenues per capita (US$) : **1.6**

World Ranking	2011
Physical sales	44
Digital sales	36
Performance rights	27
Synchronisation	20
TOTAL MARKET	41

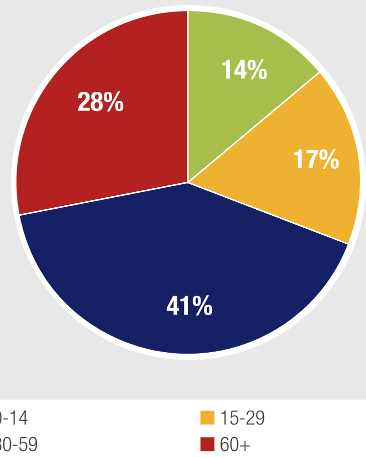
Digital Indicators	Millions
Internet households	2.1
Broadband households	2.0
Mobile subscriptions	15.7
Mobile 3G subscriptions	7.3

Industry Information

Chart compiler :
IFPI Greece www.ifpi.gr

Local music industry association :
IFPI Greece www.ifpi.gr

Population by Age Group



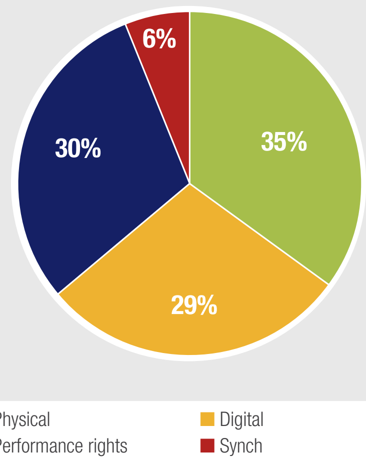
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	5.9	4.9	5.0	1.0	16.8	12.1	-46.0%
2010	20.0	5.4	4.3	1.4	31.2	22.4	-37.2%
2009	35.7	7.4	6.5	–	49.6	35.7	-9.4%
2008	44.3	5.3	5.2	–	54.8	39.4	-23.4%
2007	62.0	5.4	4.1	–	71.5	51.5	-3.0%

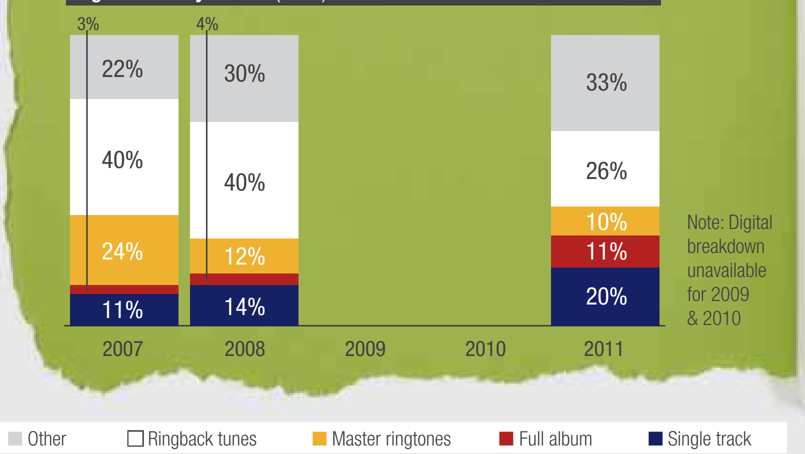
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	1.2	0.1	0.7	0.4
2010	4.4	0.2	0.8	–
2009	6.2	0.2	0.7	–
2008	5.6	0.4	0.6	–
2007	7.6	0.5	0.3	–

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)
Alpha Records
Archangel Music
Etairia Ekdoseon (Lyra-MBI-Legend)
General Music
Heaven Music
Source: IFPI Greece

Top Selling Albums 2011

	Artist	Title	Company
1	Nikos Vertis	Eimai Mazi Sou	Universal Music
2	Antonis Remos	Kleista Ta Stomata	Heaven Music
3	Pashalis Terzis	Dyo Nyhtes Mono	Minos / EMI Music
4	Panos Kiamos	Olokainourgios	Universal Music
5	Michalis Hatzigiannis	Tharros I Alitheia	Universal Music
6	Nikos Oikonomopoulos	Tha Eimai Edo	Minos / EMI Music
7	Gummy Bear	Ta Kalytera Tragoudia	Universal Music
8	Giannis Ploutarhos	I Dynami Tou Erota	Heaven Music
9	The Smurfs	S'enan Kosmo Mple	Universal Music
10	Michalis Hatzigiannis	To Kalytero Psema	Universal Music

Source: IFPI Greece

Hungary

Social and Economic Indicators

Population (millions) : **10.0**

Language : **Hungarian**

Currency : **Hungarian Forint (HUF)**

US$ exchange rate : **201.29**

GDP per capita (US$) : **19,600**

GDP % change : **+1.8%**

Total music revenues per capita (US$) : **2.0**

World Ranking	2011
Physical sales	37
Digital sales	43
Performance rights	26
TOTAL MARKET	37

Digital Indicators	Millions
Internet households	2.4
Broadband households	2.1
Mobile subscriptions	10.8
Mobile 3G subscriptions	1.6

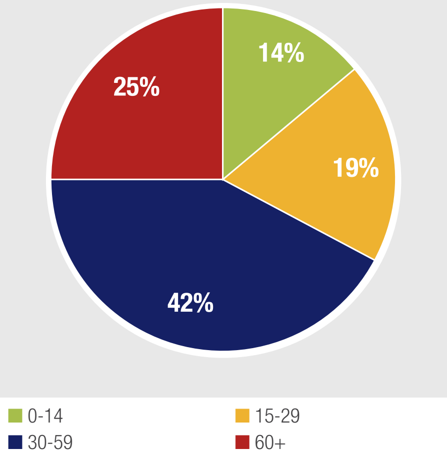
Industry Information

Chart compiler :
MAHASZ www.mahasz.hu

Performance rights music licensing company :
MAHASZ www.mahasz.hu

Local music industry association :
MAHASZ www.mahasz.hu

Population by Age Group



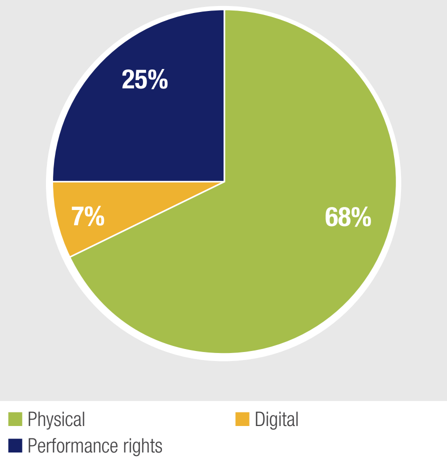
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (HUF)	Total % change
2011	13.8	1.5	5.1	–	20.4	4,112.0	+7.3%
2010	16.1	0.5	5.4	–	22.1	4,441.5	-15.1%
2009	19.6	1.0	5.4	–	26.0	5,234.3	-8.7%
2008	21.9	1.0	5.6	–	28.5	5,731.4	-24.2%
2007	31.2	1.1	5.3	–	37.6	7,561.3	-5.0%

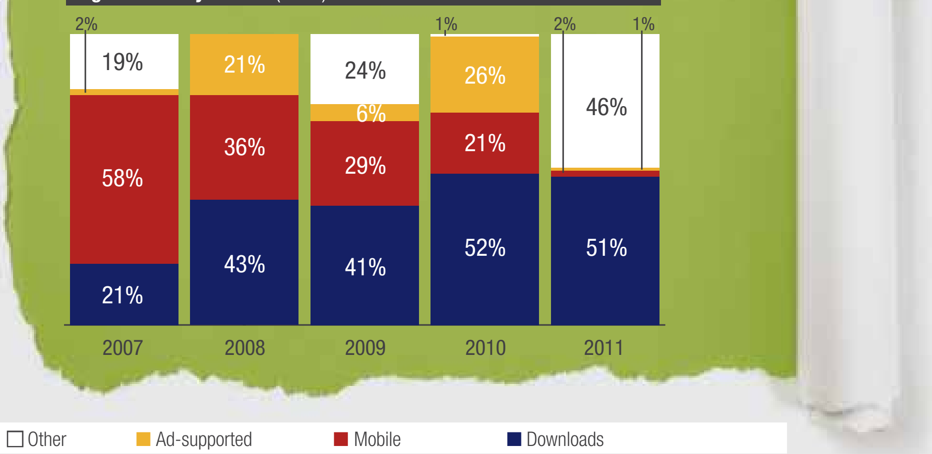
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	2.1	0.3
2010	3.6	0.2
2009	3.6	0.2
2008	2.9	0.3
2007	4.5	0.4

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

- Fehér Sólyom
- Folkeurópa
- Gryllus
- Hammer Music
- Hungaroton
- Tom Tom

Source: MAHASZ

Ireland

Social and Economic Indicators
Population (millions) : **4.7**
Language : **English**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **39,500**
GDP % change : **+1.1%**
Total music revenues per capita (US$) : **11.2**

World Ranking	2011
Physical sales	28
Digital sales	25
Synchronisation	35
TOTAL MARKET	30

Digital Indicators	Millions
Internet households	1.7
Broadband households	1.7
Mobile subscriptions	5.5
Mobile 3G subscriptions	4.0

Source: Mobile indicators supplied by IRMA.

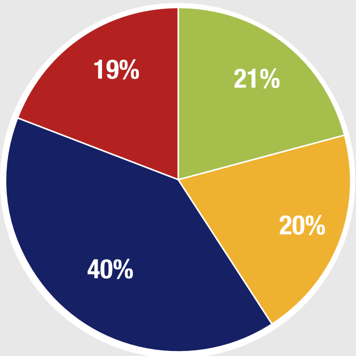
Industry Information

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

Performance rights music licensing company :
PPI www.ppiltd.com

Local music industry association :
IRMA www.irma.ie

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

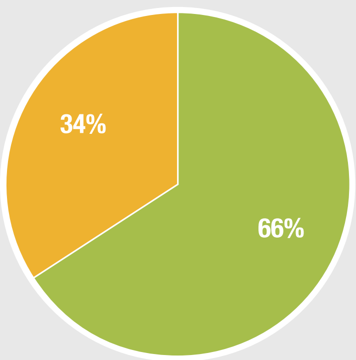
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	34.8	17.6	–	0.2	52.6	37.9	-14.6%
2010	47.3	14.1	–	0.2	61.6	44.3	-16.6%
2009	60.9	12.9	–	–	73.8	53.2	-26.0%
2008	88.9	10.8	–	–	99.7	71.8	-17.5%
2007	112.5	8.3	–	–	120.8	87.0	-7.8%

Recorded Music Sales Volume (million units)

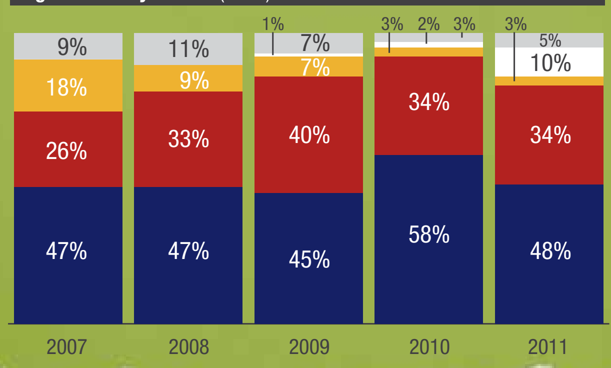
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	4.0	0.2	6.9	0.9
2010	4.9	0.4	6.1	0.8
2009	6.3	0.5	5.6	0.7
2008	7.2	0.8	4.8	0.5
2007	8.1	1.3	3.7	0.3

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Synch

Digital Sales by Format (value)



Other | Subscriptions | Mobile | Full album | Single track

Top Independent Labels (alphabetical order)
3ú Records
4AD
Celtic Airs
Demon Music Group
Dolphin
Domino Recordings
Ministry of Sound Group
Rosette
Rubyworks
XL Recordings

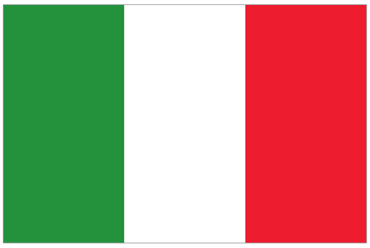
Source: IRMA

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings
2	Michael Bublé	Christmas	Warner Music
3	Various Artists	Now That's What I Call Music! 80	EMI Music / Universal Music
4	Adele	19	XL Recordings
5	Bruno Mars	Doo-Wops & Hooligans	Warner Music
6	Rihanna	Loud	Universal Music
7	Various Artists	Now That's What I Call Music! 79	EMI Music / Universal Music
8	Rihanna	Talk That Talk	Universal Music
9	Westlife	Greatest Hits	Sony Music
10	One Direction	Up All Night	Sony Music

Source: IRMA

Italy



Social and Economic Indicators
Population (millions) : **61.0**
Language : **Italian**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **30,100**
GDP % change : **+0.6%**
Total music revenues per capita (US$) : **3.9**

World Ranking	2011
Physical sales	10
Digital sales	13
Performance rights	10
Synchronisation	9
TOTAL MARKET	10

Digital Indicators	Millions
Internet households	12.7
Broadband households	12.2
Mobile subscriptions	92.8
Mobile 3G subscriptions	51.3

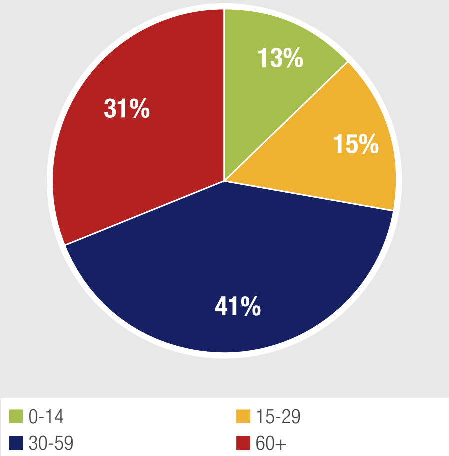
Industry Information

Chart compiler :
GfK www.fimi.it

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

Local music industry association :
FIMI www.fimi.it

Population by Age Group



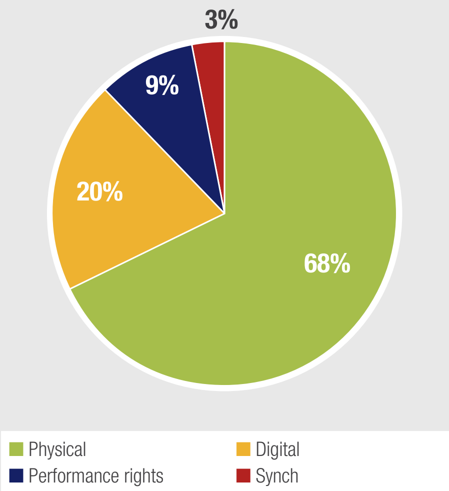
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	164.7	47.7	20.9	6.6	239.9	172.7	-6.4%
2010	185.1	37.8	24.1	9.2	256.2	184.4	+1.4%
2009	191.3	34.4	27.1	–	252.7	181.9	-17.2%
2008	250.9	27.3	27.0	–	305.2	219.8	-17.7%
2007	322.7	26.7	21.5	–	370.9	267.0	-16.9%

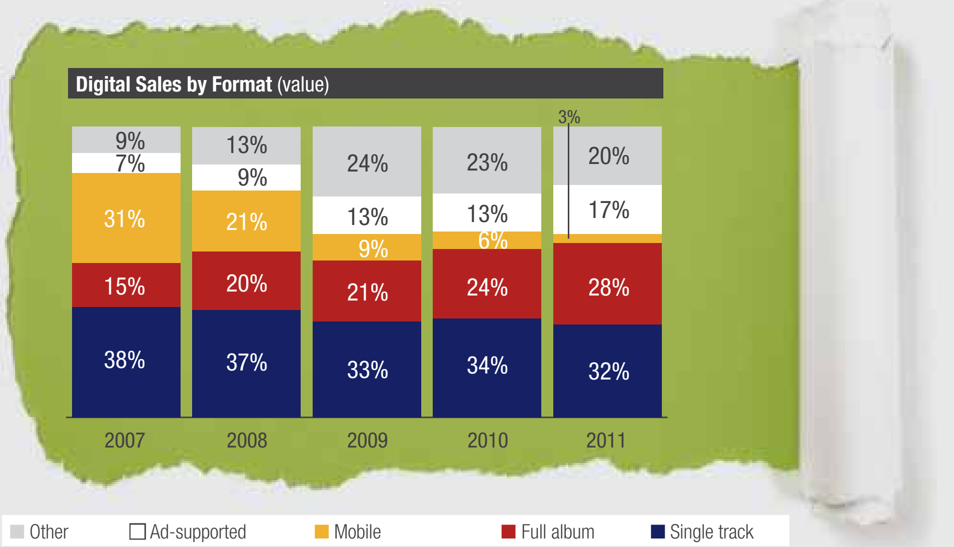
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	15.0	0.6	15.0	2.0
2010	16.0	1.9	12.4	–
2009	16.6	1.5	11.2	–
2008	20.6	1.1	6.6	–
2007	25.5	1.4	4.9	–

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Sugar
Time
Ultrasuoni

Source: FIMI

Top Selling Albums 2011

	Artist	Title	Company
1	Vasco Rossi	Vivere O Niente	EMI Music
2	Modà	Viva I Romantici	Unltrasuoni
3	Jovanotti	Ora	Universal Music
4	Adele	21	XL Recordings
5	Laura Pausini	Inédito	Warner Music
6	Gianna Nannini	Io E Te	Sony Music
7	Michael Bublé	Christmas	Warner Music
8	Tiziano Ferro	L'Amore E Una Cosa Semplice	EMI Music
9	Coldplay	Mylo Xyloto	EMI Music
10	Zucchero	Chocabeck	Universal Music

Source: FIMI

Netherlands

Social and Economic Indicators
Population (millions) : **16.8**
Language : **Dutch**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **42,300**
GDP % change : **+1.6%**
Total music revenues per capita (US$) : **14.3**

World Ranking	2011
Physical sales	9
Digital sales	20
Performance rights	7
Synchronisation	22
TOTAL MARKET	9

Digital Indicators	Millions
Internet households	6.9
Broadband households	5.8
Mobile subscriptions	20.3
Mobile 3G subscriptions	7.9

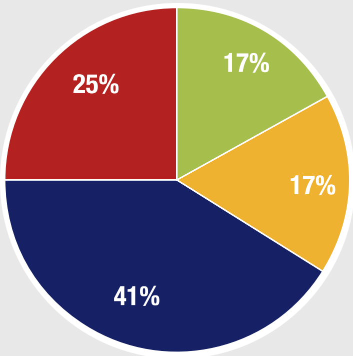
Industry Information

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

Population by Age Group



0-14 15-29
30-59 60+

Recorded Music Revenue (US$ million, trade value)

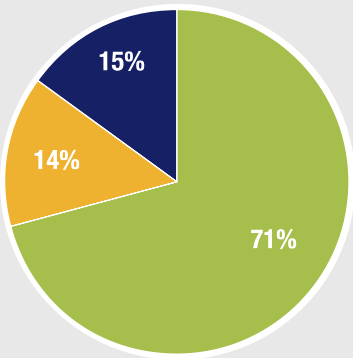
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	171.3	32.6	35.4	0.9	240.2	172.9	-12.1%
2010	191.5	22.1	58.8	0.9	273.2	196.7	-2.3%
2009	200.0	16.8	62.8	–	279.5	201.3	+2.7%
2008	211.8	14.3	46.2	–	272.3	196.1	-4.5%
2007	230.4	11.7	43.0	–	285.1	205.3	-1.9%

Note: 2011 performance rights income reflects an adjustment to the figures provided by SENA to ensure compliance with international standards.

Recorded Music Sales Volume (million units)

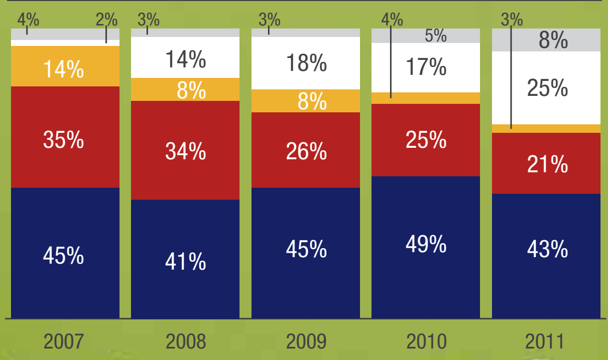
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	15.9	2.5	8.4	1.6
2010	16.7	2.8	5.7	1.2
2009	17.8	3.8	5.5	0.9
2008	18.9	4.1	4.2	0.7
2007	18.8	4.1	2.9	–

Recorded Music Sales by Sector 2011 (value)



Physical Digital
Performance rights Synch

Digital Sales by Format (value)



Other Ad-supported Mobile Full album Single track

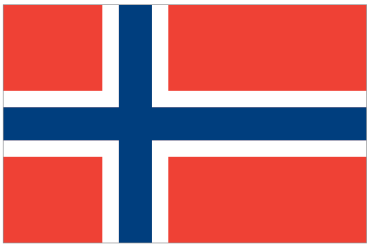
Top Independent Labels (alphabetical order)
8ball Music
Armada Music
Artist & Company
Challenge Records Int.
Cloud 9 Music
CNR Records
Harmonia Mundi Nandi
PIAS
Rough Trade
T2
Source: NVPI

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings
2	Anouk	To Get Her Together	EMI Music
3	Coldplay	Mylo Xyloto	EMI Music
4	Caro Emerald	Deleted Scenes From The Cutting Room Floor	Grandmono / Rough Trade
5	Bruno Mars	Doo-Wops & Hooligans	Warner Music
6	Nick & Simon	Symphonica In Rosso	Artist & Company
7	Michael Bublé	Christmas	Warner Music
8	Guus Meeuwis	Armen Open	Universal Music
9	Adele	Live At The Royal Albert Hall	XL Recordings
10	Glennis Grace	One Night Only	CMM

Source: NVPI

Norway



Social and Economic Indicators
Population (millions) : **4.7**
Language : **Norwegian**
Currency : **Norwegian Kroner (NOK)**
US$ exchange rate : **5.61**
GDP per capita (US$) : **53,300**
GDP % change : **+1.7%**
Total music revenues per capita (US$) : **24.5**

Digital Indicators	Millions
Internet households	2.0
Broadband households	1.7
Mobile subscriptions	6.3
Mobile 3G subscriptions	1.9

World Ranking	2011
Physical sales	26
Digital sales	11
Performance rights	16
Synchronisation	15
TOTAL MARKET	19

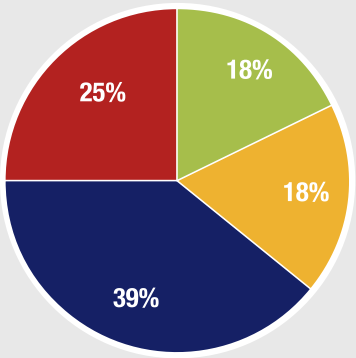
Industry Information

Chart compiler :
Ns Newspaper/IFPI Norway www.ifpi.no

Performance rights music licensing company :
Gramo www.gramo.no

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

Population by Age Group



Recorded Music Revenue (US$ million, trade value)

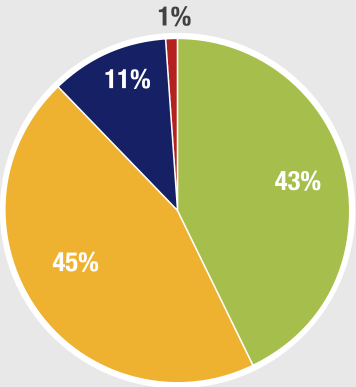
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (NOK)	Total % change
2011	48.8	51.6	13.1	1.6	115.1	645.6	-0.7%
2010	74.6	28.4	11.8	1.2	115.9	650.3	-6.6%
2009	94.5	18.0	11.6	–	124.0	695.9	-0.7%
2008	103.8	10.8	10.2	–	124.9	700.7	-11.6%
2007	123.5	8.2	9.6	–	141.3	792.7	-2.3%

Recorded Music Sales Volume (million units)

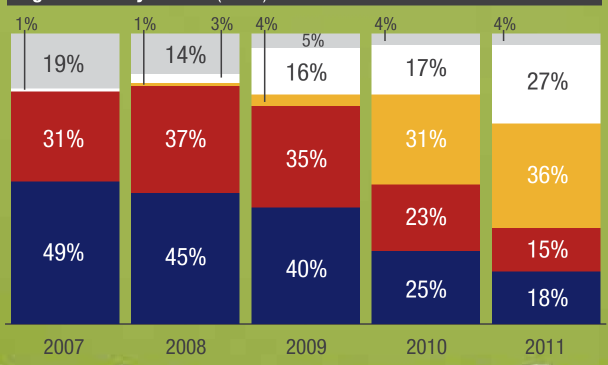
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	5.9	0.6	7.5	1.2
2010	7.5	0.3	6.6	–
2009	8.3	0.4	6.0	–
2008	8.2	0.5	4.9	–
2007	9.2	0.8	3.4	–

Note: 2011 and 2010 Digital single tracks provided by Nielsen.

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Bare Bra Musikk/Tylden
Cosmos Music Group
Mudi
Playground Music
VME

Source: IFPI Norway

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / Playground
2	Bernhoft	Solidarity Breaks	Kikitepe Cassette / Universal
3	Ane Brun	It All Starts With One	DetErMineRecords / Universal
4	Kaizers Orchestra	Violeta Violeta Volume I	Universal
5	Michael Bublé	Christmas	Warner
6	Coldplay	Mylo Xyloto	EMI
7	Bernhoft	Walk With Me	Kikitepe Cassette / Universal
8	Oslo Gospel Choir & Maria Haukaas Mittet Lys Imot	Lys Imot Mørketida	Universal
9	Rihanna	Loud	Universal
10	Odd Nordstoga	Bestevenn	Universal

Source: IFPI Norway

Poland

Social and Economic Indicators
Population (millions) : **38.4**
Language : **Polish**
Currency : **Polish Zloty (PLN)**
US$ exchange rate : **2.97**
GDP per capita (US$) : **20,100**
GDP % change : **+3.8%**
Total music revenues per capita (US$) : **2.1**

World Ranking	2011
Physical sales	18
Digital sales	40
Performance rights	25
Synchronisation	14
TOTAL MARKET	22

Digital Indicators	Millions
Internet households	7.4
Broadband households	5.2
Mobile subscriptions	48.9
Mobile 3G subscriptions	32.7

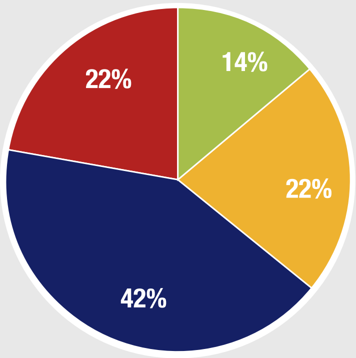
Industry Information

Chart compiler :
ZPAV/Pentor Research Institute www.zpav.pl

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

Local music industry association :
ZPAV www.zpav.pl

Population by Age Group



■ 0-14 ■ 15-29
■ 30-59 ■ 60+

Recorded Music Revenue (US$ million, trade value)

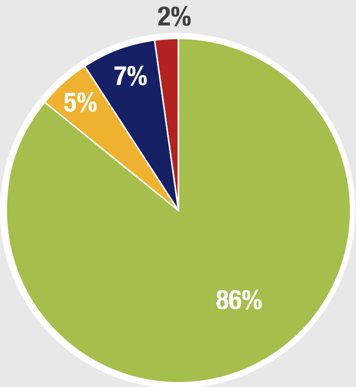
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (PLN)	Total % change
2011	70.3	4.3	5.2	1.7	81.5	242.0	-7.0%
2010	76.8	2.7	6.5	1.7	87.7	260.4	-0.7%
2009	83.5	0.0	4.8	–	88.3	262.2	-3.0%
2008	83.5	3.6	3.9	–	91.0	270.3	+10.3%
2007	77.5	2.1	3.0	–	82.6	245.2	+16.2%

Note: Digital sales in 2009 not included.

Recorded Music Sales Volume (million units)

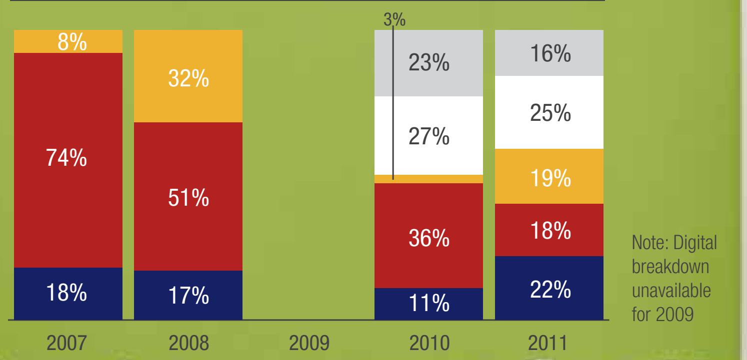
	Physical	
	CD	Other physical
2011	7.8	0.5
2010	8.9	0.7
2009	10.2	1.4
2008	9.9	1.2
2007	9.8	0.7

Recorded Music Sales by Sector 2011 (value)



■ Physical ■ Digital
■ Performance rights ■ Synch

Digital Sales by Format (value)



■ Other □ Subscriptions ■ Ad-supported ■ Mobile ■ Downloads

Top Independent Labels (alphabetical order)

- Agora
- Fonografika
- Metal Mind Production
- Reader's Digest
- Sonic

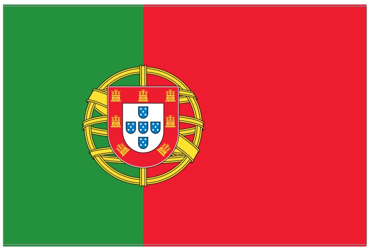
Source: ZPAV

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / Sonic
2	Sade	The Ultimate Collection	Sony Music
3	Zakopower	Boso	Kayax / EMI Music
4	Various Artists	Songs For Japan	Universal Music
5	Various Artists	Marek Sierocki Presents: I Love Poland	Sony Music
6	Seweryn Krajewski	Jak Tam Jest	Sony Music
7	Lou Reed and Metallica	Lulu	Universal Music
8	O.S.T.R.	Jazz, Dwa, Trzy	O.S.T.R. / EMI Music
9	Adele	Adele Live At The Royal Albert Hall	XL Recordings / Sonic
10	Michael Bublé	Christmas	Warner Music

Source: ZPAV

Portugal



Social and Economic Indicators
Population (millions) : **10.8**
Language : **Portuguese**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **23,200**
GDP % change : **-2.2%**
Total music revenues per capita (US$) : **3.4**

Digital Indicators	Millions
Internet households	2.4
Broadband households	2.2
Mobile subscriptions	17.2
Mobile 3G subscriptions	9.9

World Ranking	2011
Physical sales	32
Digital sales	35
Performance rights	28
Synchronisation	33
TOTAL MARKET	34

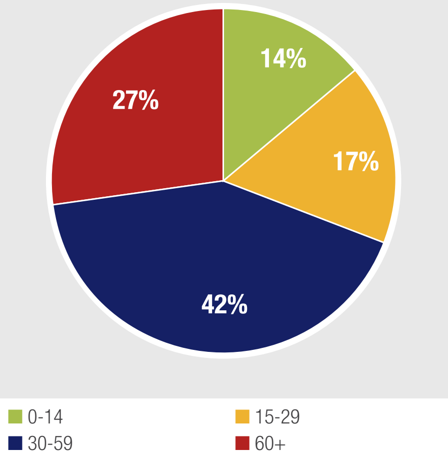
Industry Information

Chart compiler :
AFP/AC Nielsen www.pt.nielsen.com

Performance rights music licensing company :
Audiogest AFP www.passmusica.pt

Local music industry association :
AFP www.afp.org.pt

Population by Age Group



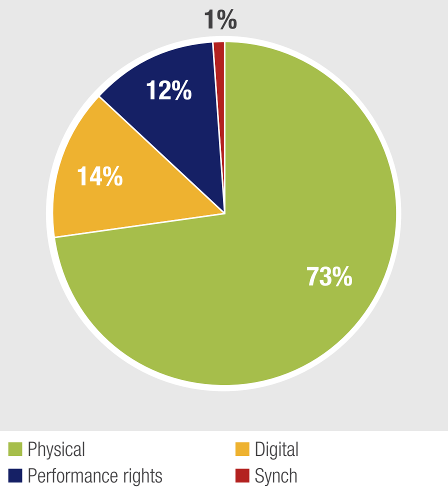
Recorded Music Revenue (US$ million, trade value)

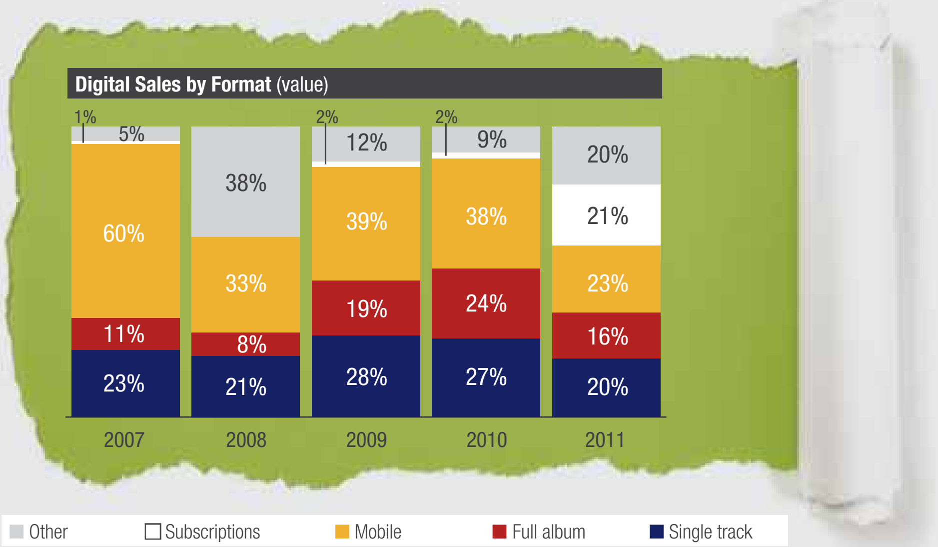
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	27.1	5.1	4.7	0.3	37.2	26.8	-20.7%
2010	39.0	3.4	4.5	–	46.9	33.8	-19.1%
2009	50.1	4.0	3.9	–	58.0	41.8	-12.4%
2008	58.4	5.3	2.5	–	66.2	47.7	-9.6%
2007	67.2	3.6	2.5	–	73.3	52.8	-13.4%

Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	4.7	0.5	0.8	0.1
2010	5.3	0.6	0.4	0.1
2009	6.3	1.1	0.4	0.4
2008	6.7	1.0	0.8	–
2007	4.7	1.0	0.4	–

Recorded Music Sales by Sector 2011 (value)





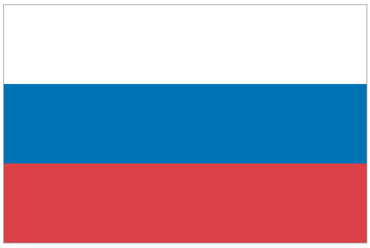
Top Independent Labels (alphabetical order)
Espacial
Farol Musica
iPlay
Ovação
Vidisco
Source: AFP

Top Selling Albums 2011

	Artist	Title	Company
1	Tony Carreira	O Mesmo De Sempre	Farol Musica
2	Aurea	Aurea	Sony Music
3	Various Artists	M80 Todos Os Êxitos Dos Anos 70	Farol Musica
4	Paula Fernandes	Ao Vivo	Universal Music
5	Xana Toc Toc	Xana Toc Toc	Universal Music
6	Amor Electro	Cai O Carmo E A Trindade	Valentim de Carvalho
7	Shakira	Sale El Sol	Sony Music
8	Bon Jovi	Greatest Hits	Universal Music
9	Various Artists	M80 Slows	Farol Musica
10	David Carreira	Nº 1	Farol Musica

Source: AFP

Russia



Social and Economic Indicators
Population (millions) : **138.7**
Language : **Russian**
Currency : **Russian Rouble (RUB)**
US$ exchange rate : **29.45**
GDP per capita (US$) : **16,700**
GDP % change : **+4.3%**
Total music revenues per capita (US$) : **0.6**

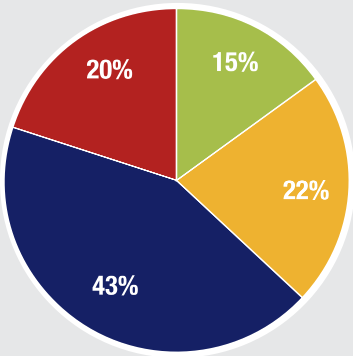
World Ranking	2011
Physical sales	25
Digital sales	23
Performance rights	30
Synchronisation	10
TOTAL MARKET	23

Digital Indicators	Millions
Internet households	24.3
Broadband households	16.1
Mobile subscriptions	221.4
Mobile 3G subscriptions	16.8

Industry Information

Performance rights music licensing company :
RPA www.rpa-society.com

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

Recorded Music Revenue (US$ million, trade value)

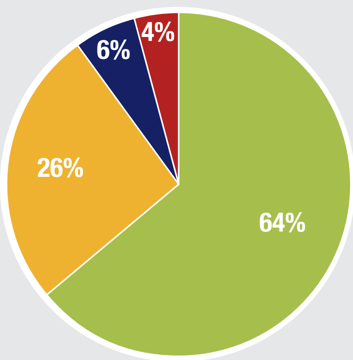
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (RUB)	Total % change
2011	49.3	19.7	4.5	3.1	76.6	2,255.3	-29.3%
2010	69.0	35.0	–	4.3	108.4	3,190.9	-16.5%
2009	106.4	23.3	–	–	129.7	3,820.7	-30.4%
2008	176.7	6.4	3.4	–	186.5	5,492.2	-2.4%
2007	187.5	2.9	0.6	–	191.1	5,626.5	-1.6%

Note: Figures are estimates and subject to change.

Top Independent Labels (alphabetical order)
CD Land
Dance Planet
Freestyle Records
Gala Records
Gazgolder Records
Kvadro-Disc
Monolit Studio
Mysterya Records
Navigator Records
Nikitin
Soyuz Music

Source: Billboard Russian Edition

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Slovakia

Social and Economic Indicators
Population (millions) : **5.5**
Language : **Slovak**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **23,400**
GDP % change : **+3.3%**
Total music revenues per capita (US$) : **1.4**

World Ranking	2011
Physical sales	45
Digital sales	50
Performance rights	33
Synchronisation	37
TOTAL MARKET	46

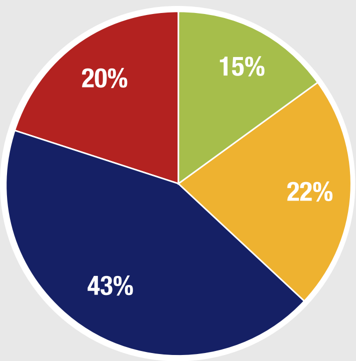
Digital Indicators	Millions
Internet households	1.4
Broadband households	0.9
Mobile subscriptions	6.4
Mobile 3G subscriptions	4.0

Industry Information

Performance rights music licensing company :
Slovgram www.slovgram.sk

Local music industry association :
IFPI Czech Republic www.ifpicr.cz

Population by Age Group



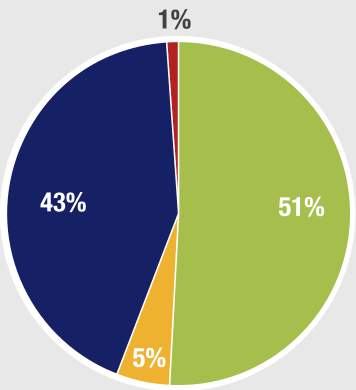
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	4.1	0.4	3.4	0.1	8.0	5.7	-14.3%
2010	6.2	0.3	2.8	0.1	9.3	6.7	+40.2%
2009	6.2	0.4	–	–	6.6	4.8	-26.9%
2008	6.2	–	2.9	–	9.1	6.5	-13.6%
2007	6.4	–	4.1	–	10.5	7.6	+7.0%

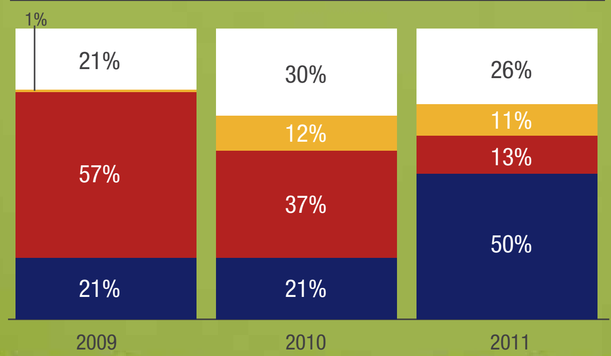
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	0.6	0.1
2010	1.3	0.1
2009	1.4	0.1
2008	1.7	0.1
2007	1.1	–

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)
East West Promotion
Forza
Home Production
Inflagranti Records
Opus
Street Production

Source: IFPI Czech Republic

Top Selling Albums 2011

	Artist	Title	Company
1	Various Artists	Gold: Hity Bratislavskej Lýry	Opus
2	Rytmus	Fenomén	EMI Music
3	Various Artists	Darčeky Pre Celú Rodinu	Forza Music
4	Desmod	Iný Rozmer	Universal Music
5	Richard Müller	Eště	Universal Music
6	Miro Žbirka	Symphonic Album	Universal Music
7	Dalibor Janda	Hvězdné Duety	EMI Music
8	Tublatanka	Vianočný Deň	EMI Music
9	Horkýže Slíže	Best Of	EMI Music
10	Lady Gaga	Born This Way	Universal Music

Source: IFPI Czech Republic

Spain

Social and Economic Indicators
Population (millions) : **47.0**
Language : **Spanish**
Currency : **Euro (EUR)**
US$ exchange rate : **0.72**
GDP per capita (US$) : **30,600**
GDP % change : **+0.8%**
Total music revenues per capita (US$) : **4.0**

World Ranking	2011
Physical sales	12
Digital sales	14
Performance rights	6
Synchronisation	13
TOTAL MARKET	12

Digital Indicators	Millions
Internet households	11.4
Broadband households	11.1
Mobile subscriptions	57.9
Mobile 3G subscriptions	36.3

Source: Internet and Broadband subscriptions supplied by PROMUSICAE.

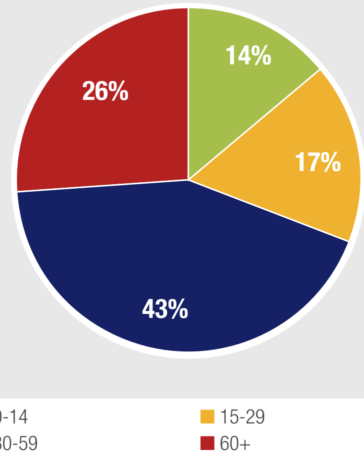
Industry Information

Chart compiler :
GfK Media Control/Nielsen www.promusicae.es

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

Local music industry association :
PROMUSICAE www.promusicae.es

Population by Age Group



Recorded Music Revenue (US$ million, trade value)

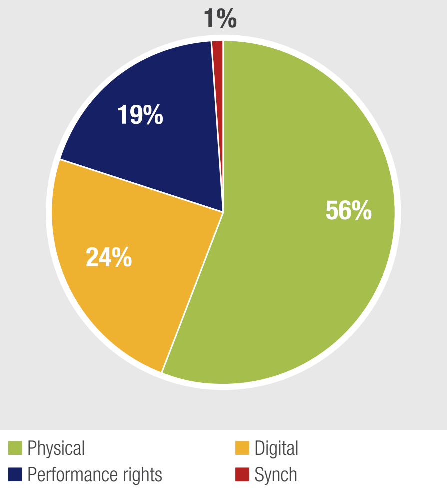
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (EUR)	Total % change
2011	106.0	46.2	36.2	1.7	190.0	136.8	-3.3%
2010	127.2	38.1	28.9	2.3	196.5	141.5	-20.1%
2009	178.0	31.8	36.0	–	245.9	177.0	-14.3%
2008	224.2	28.8	34.0	–	287.0	206.6	-7.4%
2007	255.9	25.4	28.5	–	309.8	223.0	-19.9%

Recorded Music Sales Volume (million units)

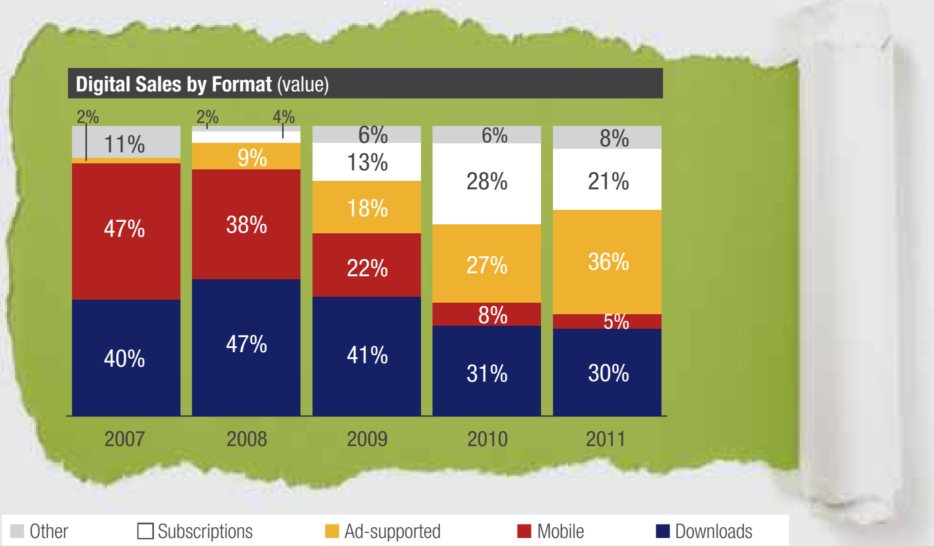
	Physical		Digital
	CD	Other physical	Single tracks
2011	8.8	0.8	6.3
2010	10.5	1.5	5.9
2009	15.2	4.2	6.4
2008	19.8	1.7	7.3
2007	21.1	2.8	7.2

Note: 2011 digital single tracks provided by Nielsen.

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)
Avispa
Blanco Y Negro
Dial
Discmedi
Divucsa
Harmonia Mundi
Naïve
Open

Source: PROMUSICAE

Top Selling Albums 2011

	Artist	Title	Company
1	Pablo Alborán	Pablo Alborán	EMI Music / Trimeca
2	Sergio Dalma	Vía Dalma	Universal Music
3	Manolo García	Los Días Intactos	Sony Music
4	Sergio Dalma	Vía Dalma II	Warner Dro / Universal Music
5	Adele	21	XL Recordings
6	Pablo Alborán	En Acústico	EMI Music / Trimeca
7	El Barrio	Espejos	Ediciones Senador
8	Amaral	Hacia Lo Salvaje	Discos Antartida
9	Maná	Drama Y Luz	Warner Music
10	Estopa	2.0	Sony Music

Source: PROMUSICAE / GfK

Sweden

Social and Economic Indicators
Population (millions) : **9.5**
Language : **Swedish**
Currency : **Swedish Krona (SEK)**
US$ exchange rate : **6.50**
GDP per capita (US$) : **40,600**
GDP % change : **+4.4%**
Total music revenues per capita (US$) : **16.3**

Digital Indicators	Millions
Internet households	3.8
Broadband households	2.9
Mobile subscriptions	13.6
Mobile 3G subscriptions	7.7

World Ranking	2011
Physical sales	19
Digital sales	9
Performance rights	13
Synchronisation	11
TOTAL MARKET	14

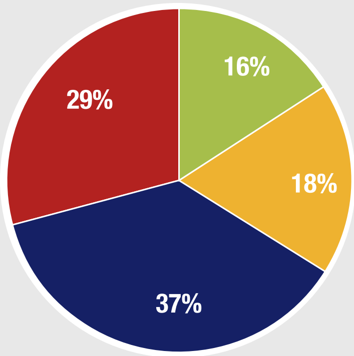
Industry Information

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

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

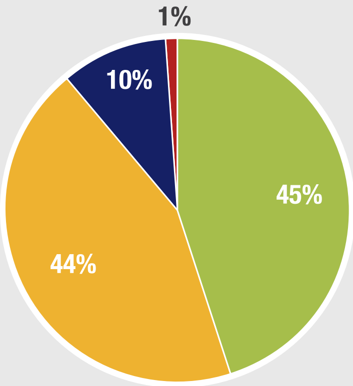
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (SEK)	Total % change
2011	69.2	68.7	15.5	1.9	155.3	1,009.4	+3.0%
2010	92.0	41.6	14.7	2.4	150.7	979.7	-7.2%
2009	123.2	24.0	15.2	–	162.5	1,056.0	+11.9%
2008	121.6	11.0	12.7	–	145.2	944.0	-6.9%
2007	132.3	10.3	13.4	–	156.1	1,014.3	-9.3%

Recorded Music Sales Volume (million units)

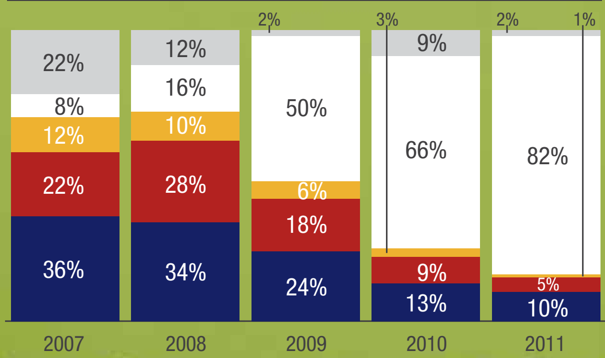
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	7.8	0.4	4.1	0.5
2010	13.7	0.6	4.2	0.5
2009	13.6	1.0	4.7	0.4
2008	11.6	1.4	3.5	–
2007	13.0	1.7	3.0	–

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Subscriptions | Mobile | Full album | Single track

Top Independent Labels (alphabetical order)

Cosmos Music Group
Family Tree Music
Playground Music Scandinavia
Roxy Recordings
Sound Pollution Recordings

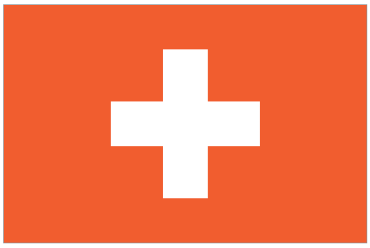
Source: IFPI Sweden

Top Selling Albums 2011

	Artist	Title	Company
1	Veronica Maggio	Satan I Gatan	Universal Music
2	Adele	21	XL Recordings / Cosmos-Playground
3	Eric Saade	Saade Vol. 1	Universal Music
4	September	Love CPR	Sony Music
5	Lasse Stefanz	Cuba Libre	Warner Music
6	Benny Anderssons Orkester	O Klang Och Jubeltid	Universal Music
7	Eldkvarn	Stans Bästa Band 1971-2011 – De Första 40 Åren	EMI Music
8	Eric Saade	Saade Vol. 2	Universal Music
9	Michael Bublé	Christmas	Warner Music
10	Melissa Horn	Innan Jag Kände Dig	Sony Music

Source: IFPI Sweden

Switzerland



Social and Economic Indicators

Population (millions) : **7.8**
Language : **German, French, Italian**
Currency : **Swiss Franc (CHF)**
US$ exchange rate : **0.89**
GDP per capita (US$) : **43,500**
GDP % change : **+3.7%**
Total music revenues per capita (US$) : **20.3**
GDP indicators supplied by IFPI Schweiz

Digital Indicators	Millions
Internet households	2.9
Broadband households	2.6
Mobile subscriptions	9.7
Mobile 3G subscriptions	4.3
Source: Mobile figures are supplied by IFPI Schweiz	

World Ranking	2011
Physical sales	11
Digital sales	18
Performance rights	20
Synchronisation	34
TOTAL MARKET	13

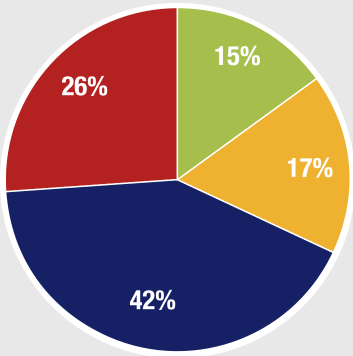
Industry Information

Chart compiler :
Media Control AG www.hitparade.ch / www.media-control.de

Performance rights music licensing company :
Swissperform www.swissperform.ch

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

Population by Age Group



■ 0-14 ■ 15-29
■ 30-59 ■ 60+

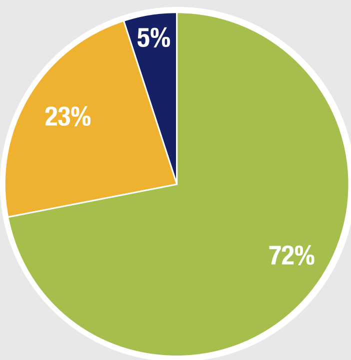
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CHF)	Total % change
2011	114.4	35.3	8.3	0.3	158.3	140.9	-16.2%
2010	150.1	29.8	8.9	0.1	188.9	168.2	-13.2%
2009	182.2	26.9	8.6	–	217.7	193.7	-6.8%
2008	209.9	16.1	7.7	–	233.6	207.9	-5.4%
2007	225.9	14.3	6.6	–	246.9	219.7	-6.5%

Recorded Music Sales Volume (million units)

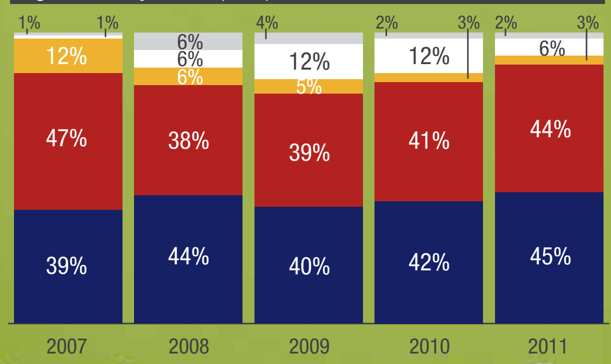
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	7.3	0.5	14.0	1.5
2010	8.4	0.6	12.3	1.3
2009	9.8	0.8	10.0	1.2
2008	11.4	1.1	6.0	0.7
2007	11.6	1.4	5.6	0.6

Recorded Music Sales by Sector 2011 (value)



■ Physical ■ Digital
■ Performance rights ■ Synch

Digital Sales by Format (value)



■ Other □ Subscriptions ■ Mobile ■ Full album ■ Single track

Top Independent Labels (alphabetical order)

K-Tel International AG
Musikvertrieb AG
Phonag Records AG
TBA AG
Tudor Recordings
Source: IFPI Schweiz

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / Musikvertrieb
2	Bligg	Bart Aber Herzlich	Universal Music
3	Coldplay	Mylo Xyloto	EMI Music
4	Bruno Mars	Doo-Wops & Hooligans	Warner Music
5	David Guetta	Nothing But The Beat	EMI Music
6	Rihanna	Loud	Universal Music
7	Celtic Woman	Songs From The Heart	EMI Music
8	DJ Antoine	2011	Phonag Records
9	77 Bombay Street	Up In The Sky	Phonag Records
10	Lady Gaga	Born This Way	Universal Music

Source: hitparade.ch / Media Control AG

Turkey

Social and Economic Indicators

Population (millions) : **74.7**	
Language : **Turkish**	
Currency : **Turkish Lira (TRY)**	
US$ exchange rate : **1.68**	
GDP per capita (US$) : **14,600**	
GDP % change : **+6.6%**	
Total music revenues per capita (US$) : **0.9**	

World Ranking

World Ranking	2011
Physical sales	22
Digital sales	31
Performance rights	31
TOTAL MARKET	29

Digital Indicators

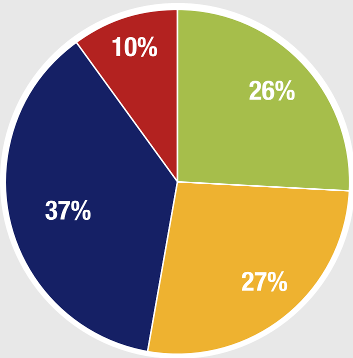
Digital Indicators	Millions
Internet households	7.0
Broadband households	6.7
Mobile subscriptions	66.1
Mobile 3G subscriptions	6.8

Industry Information

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

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

Population by Age Group



Recorded Music Revenue (US$ million, trade value)

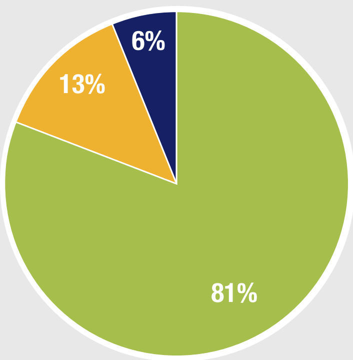
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (TRY)	Total % change
2011	51.7	8.3	3.8	–	63.7	107.0	+14.9%
2010	46.9	5.2	3.4	–	55.4	93.1	-8.1%
2009	53.5	3.8	3.0	–	60.3	101.3	-3.4%
2008	57.5	–	5.0	–	62.5	104.9	-10.3%
2007	66.1	–	3.5	–	69.7	117.0	-9.3%

Note: 2007-2008 performance rights revenues include digital revenues.

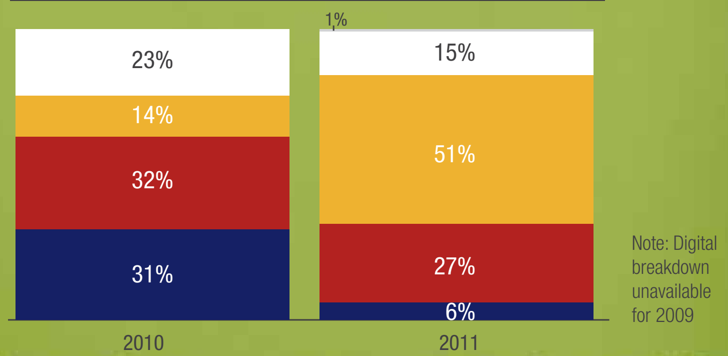
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	11.5	1.7
2010	10.4	0.8
2009	10.3	1.0
2008	10.7	2.1
2007	13.3	4.8

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

- Avrupa Müzik Yapım
- Dogan Müzik Yapım
- Dokuz Sekiz Müzik
- Emre Grafson Müzik Yapım
- Kalan Ses Görüntü Film Yapım San.
- Pasaj Film Reklam Prodüksiyon
- Poll Menajerlik
- Seyhan Müzik Yapım

Source: Mü-YAP

United Kingdom

Social and Economic Indicators
Population (millions) : **62.7**
Language : **English**
Currency : **British Pound (GBP)**
US$ exchange rate : **0.62**
GDP per capita (US$) : **35,900**
GDP % change : **+1.1%**
Total music revenues per capita (US$) : **22.9**

World Ranking	2011
Physical sales	4
Digital sales	3
Performance rights	2
Synchronisation	2
TOTAL MARKET	4

Digital Indicators	Millions
Internet households	21.2
Broadband households	19.4
Mobile subscriptions	82.5
Mobile 3G subscriptions	46.7

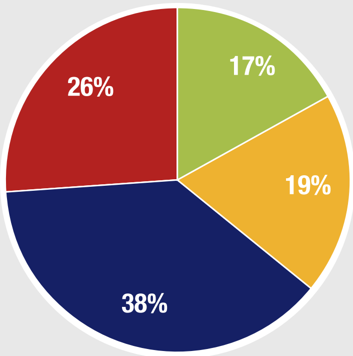
Industry Information

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

Population by Age Group



- 0-14
- 15-29
- 30-59
- 60+

Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (GBP)	Total % change
2011	828.7	454.2	115.8	35.0	1,433.7	888.9	-3.1%
2010	964.5	364.2	116.5	34.9	1,480.1	917.6	-8.9%
2009	1,193.5	304.5	126.5	–	1,624.6	1,007.2	+1.9%
2008	1,270.6	206.3	117.0	–	1,593.9	988.2	-3.5%
2007	1,406.3	141.4	103.4	–	1,651.1	1,023.7	-12.5%

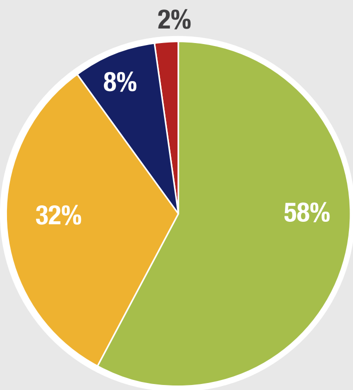
Note: The performance rights figure included in 2011 represents distribution to 'producers' in 2011 and will differ from figures relating to PPL's annual accounts.

Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	86.2	5.8	176.2	26.6
2010	98.5	6.6	159.7	21.0
2009	112.5	8.4	149.7	16.1
2008	123.0	9.6	110.3	10.3
2007	131.4	14.4	78.0	6.2

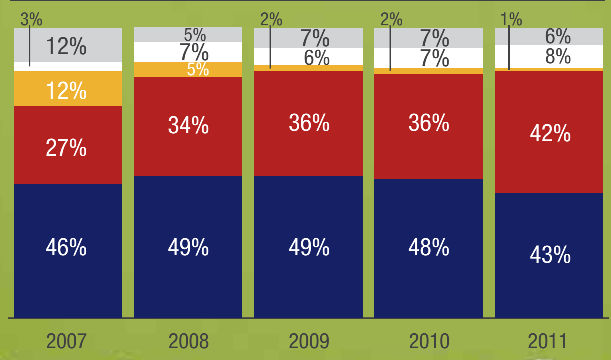
Note: Single tracks refer to online single track sales and digital bundles sold as singles. Volume figures supplied by Official Charts Company.

Recorded Music Sales by Sector 2011 (value)



- Physical
- Digital
- Performance rights
- Synch

Digital Sales by Format (value)



- Other
- Subscriptions
- Mobile
- Full album
- Single track

Top Independent Labels (alphabetical order)

- Bella Union
- Delta
- Demon Music Group
- Domino Recordings
- Dramatico
- Go Entertain
- HNH
- Ministry of Sound Group
- Sour Mash
- Union Square Music
- XL Recordings

Source: Official Charts Company / BPI

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings
2	Michael Bublé	Christmas	Warner Music
3	Bruno Mars	Doo-Wops & Hooligans	Warner Music
4	Adele	19	XL Recordings
5	Various Artists	Now That's What I Call Music! 80	EMI Music / Universal Music
6	Coldplay	Mylo Xyloto	EMI Music
7	Rihanna	Loud	Universal Music
8	Various Artists	Now That's What I Call Music! 79	EMI Music / Universal Music
9	Lady Gaga	Born This Way	Universal Music
10	Jessie J	Who You Are	Universal Music

Source: Official Charts Company / BPI

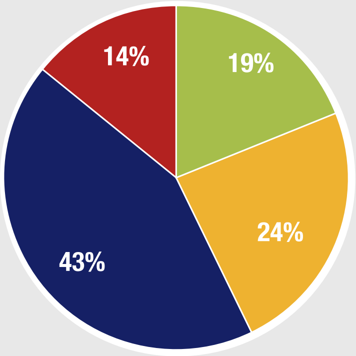
China

Social and Economic Indicators
Population (millions) : **1,336.7**
Language : **Putonghua Chinese**
Currency : **Chinese Yuan (CNY)**
US$ exchange rate : **6.47**
GDP per capita (US$) : **8,400**
GDP % change : **+9.5%**
Total music revenues per capita (US$) : **0.1**

Digital Indicators	Millions
Internet households	150.5
Broadband households	126.6
Mobile subscriptions	971.8
Mobile 3G subscriptions	109.2

World Ranking	2011
Physical sales	34
Digital sales	12
TOTAL MARKET	27

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

Recorded Music Revenue (US$ million, trade value)

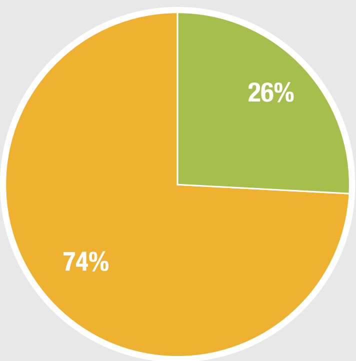
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CNY)	Total % change
2011	17.8	50.4	–	–	68.2	441.1	+1.2%
2010	16.2	51.1	–	–	67.4	435.8	-14.9%
2009	20.3	58.9	–	–	79.2	512.2	-11.1%
2008	33.9	55.1	–	–	89.0	576.1	+9.1%
2007	44.3	37.3	–	–	81.6	528.2	-10.4%

Note: Figures are estimates and subject to change.

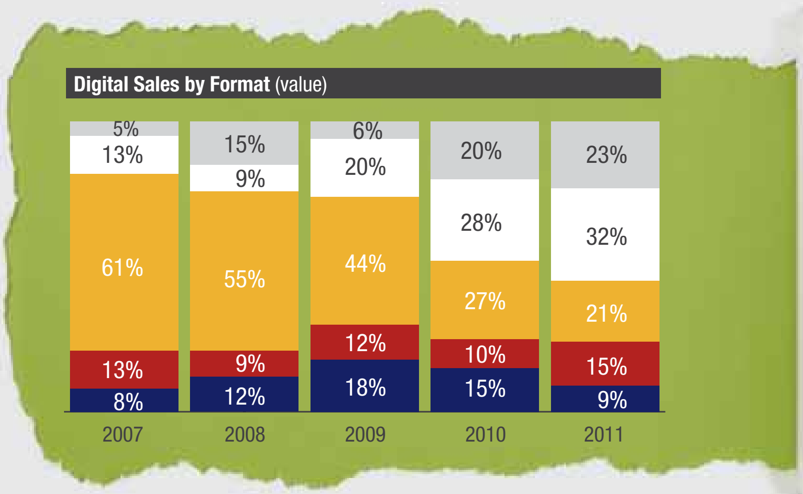
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	4.1	0.2
2010	4.1	0.1
2009	4.2	0.8
2008	7.7	2.1
2007	13.1	1.4

Recorded Music Sales by Sector 2011 (value)



Physical | Digital



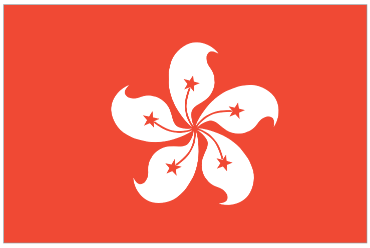
Other | Ad-supported | Ringback tunes | Master ringtones | Downloads

Top Independent Labels (alphabetical order)

HY Brothers Music
Modern Sky
Ocean Butterflies Music

Source: IFPI Asian Regional Office

Hong Kong



Social and Economic Indicators
Population (millions) : **7.1**
Language : **Cantonese**
Currency : **Hong Kong Dollar (HKD)**
US$ exchange rate : **7.79**
GDP per capita (US$) : **49,300**
GDP % change : **+6.0%**
Total music revenues per capita (US$) : **5.6**

Digital Indicators	Millions
Internet households	1.9
Broadband households	2.0

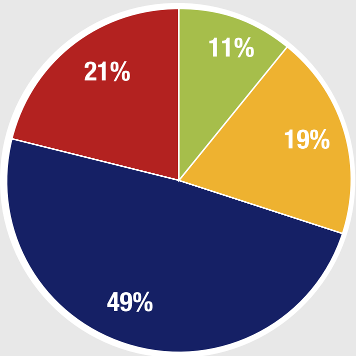
World Ranking	2011
Physical sales	31
Digital sales	30
Synchronisation	29
TOTAL MARKET	33

Industry Information

Performance rights music licensing company :
HKRIA and PP(SEA)L www.hkria.com / www.ppseal.com

Local music industry association :
Hong Kong Recording Industry Alliance (HKRIA) www.hkria.com
IFPI (Hong Kong Group) Ltd. www.ifpihk.org

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

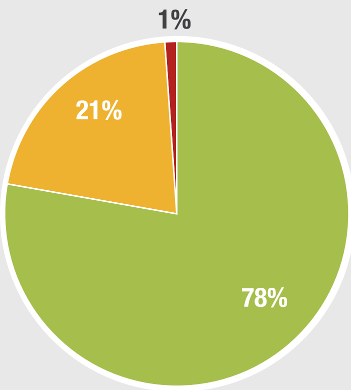
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (HKD)	Total % change
2011	30.9	8.4	–	0.4	39.7	309.5	-1.3%
2010	31.4	8.5	–	0.3	40.3	313.6	-7.6%
2009	35.4	8.2	–	–	43.6	339.4	-12.0%
2008	42.4	7.1	–	–	49.5	385.5	-12.2%
2007	49.8	6.5	–	–	56.4	439.2	-8.1%

Recorded Music Sales Volume (million units)

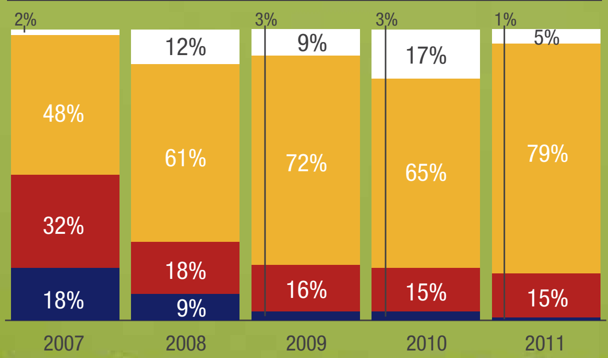
	Physical	
	CD	Other physical
2011	2.1	0.4
2010	2.3	0.4
2009	2.7	0.5
2008	3.4	0.6
2007	4.4	0.6

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Sync. revenue

Digital Sales by Format (value)



Other | Subscriptions | Mobile | Downloads

Top Independent Labels (alphabetical order)

- Avex Asia Ltd.
- bma Records Ltd.
- EAS Music Ltd.
- East Asia Music (Holdings) Ltd
- Emperor Entertainment (Hong Kong) Ltd.
- Evolution Limited
- Forward Music Co. Ltd.
- Gold Typhoon Entertainment Ltd.
- HNH International Ltd. (Naxos)
- Love Da Group Co. Ltd.
- Neway Star Ltd.
- Worldstar Music International Ltd.
- WOW Music Ltd.

Source: Hong Kong Recording Industry Alliance (HKRIA)/IFPI (Hong Kong Group) Ltd.

India

Social and Economic Indicators
Population (millions) : **1,205.1**
Language : **Hindi**
Currency : **Indian Rupee (INR)**
US$ exchange rate : **47.24**
GDP per capita (US$) : **3,700**
GDP % change : **+7.8%**
Total music revenues per capita (US$) : **0.1**

World Ranking	2011
Physical sales	20
Digital sales	10
Performance rights	18
Synchronisation	8
TOTAL MARKET	16

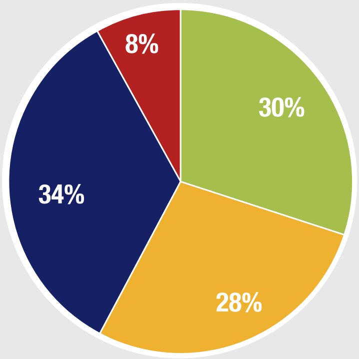
Digital Indicators	Millions
Internet households	18.0
Broadband households	11.8
Mobile subscriptions	942.8
Mobile 3G subscriptions	55.3

Industry Information

Performance rights music licensing company :
PPL www.pplindia.org

Local music industry association :
IMI www.indianmi.org

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

Recorded Music Revenue (US$ million, trade value)

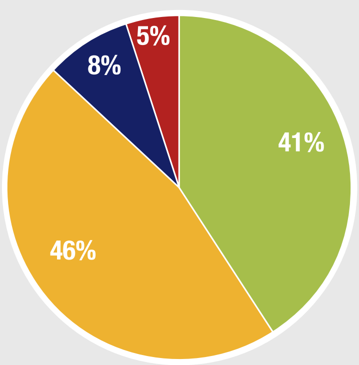
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (INR)	Total % change
2011	58.1	65.3	11.2	6.6	141.2	6,671.4	+6.2%
2010	63.0	52.6	11.6	5.8	133.0	6,281.3	+17.3%
2009	66.4	40.9	6.0	–	113.3	5,352.6	-3.6%
2008	83.1	26.8	7.7	–	117.5	5,551.8	-4.1%
2007	90.3	20.3	11.9	–	122.5	5,786.5	+12.4%

Note: Historical performance rights figures revised.

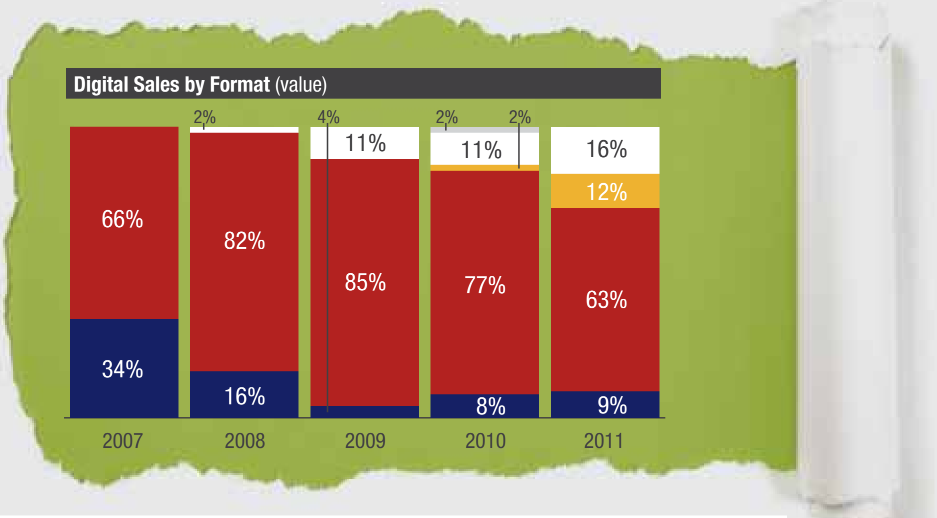
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	34.5	1.5
2010	35.5	4.2
2009	33.4	24.7
2008	36.0	38.7
2007	37.2	46.8

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

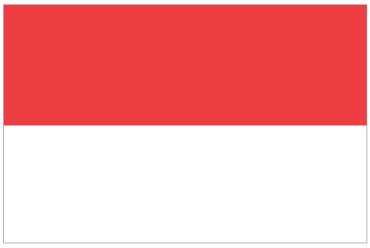


Other | Ad-supported | Subscriptions | Mobile | Downloads

Top Independent Labels (alphabetical order)

Aditya Music (India) Pvt. Ltd.
Saregama India Ltd.
Super Cassettes Industries
Times Music
Tips Industries Ltd.
Venus Worldwide Entertainment Pvt. Ltd.
Source: IMI

Indonesia



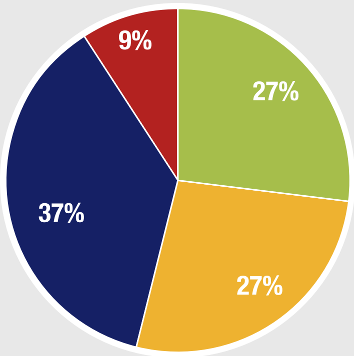
Social and Economic Indicators
Population (millions) : **245.6**
Language : **Bahasa Indonesia**
Currency : **Indonesian Rupiah (IDR)**
US$ exchange rate : **8,811.51**
GDP per capita (US$) : **4,700**
GDP % change : **+6.4%**
Total music revenues per capita (US$) : **0.2**

World Ranking	2011
Physical sales	29
Digital sales	21
TOTAL MARKET	31

Industry Information

Local music industry association :
ASIRI www.asiri.or.id

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

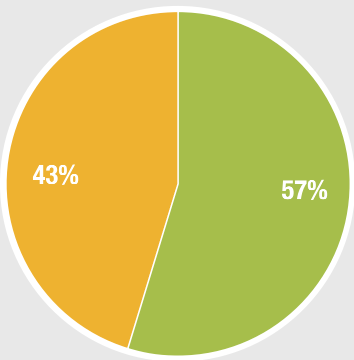
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (IDR)	Total % change
2011	32.6	24.4	–	–	57.0	502,427.9	+5.9%
2010	22.7	31.1	–	–	53.9	474,656.7	-11.1%
2009	27.9	32.8	–	–	60.6	534,080.6	+5.6%
2008	26.7	30.7	–	–	57.4	505,900.5	-4.7%
2007	35.5	24.7	–	–	60.2	530,701.4	-18.2%

Recorded Music Sales Volume (million units)

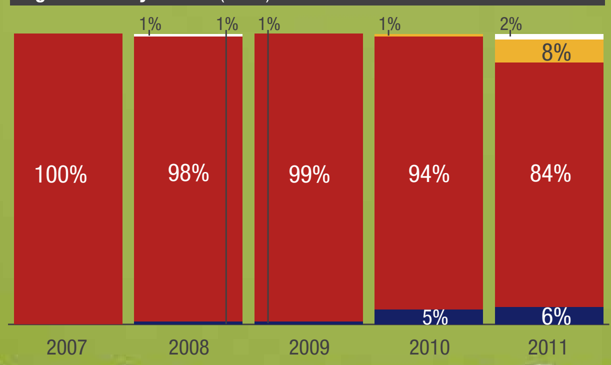
	Physical	
	CD	Other physical
2011	11.2	4.1
2010	6.3	5.1
2009	7.6	6.3
2008	5.8	6.9
2007	5.0	14.4

Recorded Music Sales by Sector 2011 (value)



Physical | Digital

Digital Sales by Format (value)



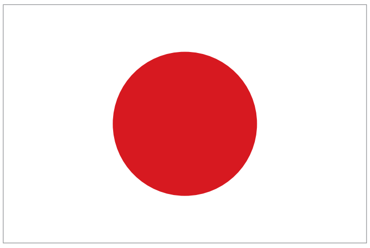
Other | Subscriptions | Mobile | Downloads

Top Independent Labels (alphabetical order)

- Aquarius Musikindo
- Musica Studio's
- Trinity Optima Production

Source: ASIRI

Japan



Social and Economic Indicators
Population (millions) : **126.5**
Language : **Japanese**
Currency : **Japanese Yen (JPY)**
US$ exchange rate : **79.74**
GDP per capita (US$) : **34,300**
GDP % change : **-0.5%**
Total music revenues per capita (US$) : **32.3**

World Ranking	2011
Physical sales	1
Digital sales	2
Performance rights	3
Synchronisation	3
TOTAL MARKET	2

Digital Indicators	Millions
Internet households	33.8
Broadband households	30.2
Mobile subscriptions	129.4
Mobile 3G subscriptions	120.1

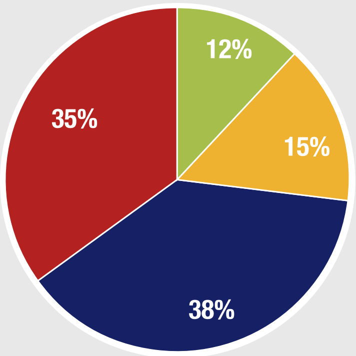
Industry Information

Chart compiler :
RIAJ www.riaj.or.jp

Performance rights music licensing company :
RIAJ www.riaj.or.jp

Local music industry association :
RIAJ www.riaj.or.jp

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

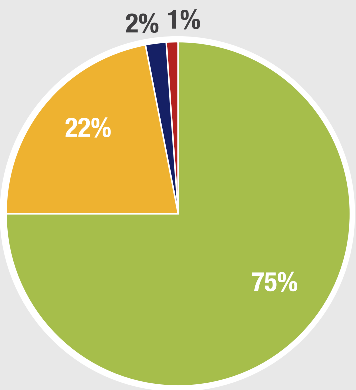
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (JPY)	Total % change
2011	3,050.8	902.4	102.0	32.4	4,087.7	325,951.6	-7.0%
2010	3,177.9	1,078.4	103.9	33.0	4,393.2	350,313.3	-7.6%
2009	3,511.4	1,141.0	102.1	–	4,754.5	379,124.7	-10.8%
2008	4,172.5	1,065.0	94.3	–	5,331.8	425,159.5	+0.9%
2007	4,344.7	849.2	91.1	–	5,285.0	421,426.7	+0.0%

Recorded Music Sales Volume (million units)

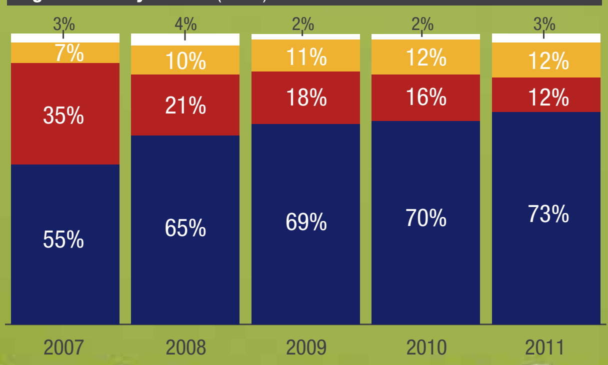
	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	100.5	74.3	55.0	3.4
2010	114.5	62.3	44.7	2.9
2009	125.0	64.2	42.5	2.6
2008	165.4	66.9	38.1	2.2
2007	176.5	77.1	28.7	1.5

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Note: Downloads include single track downloads to mobile.

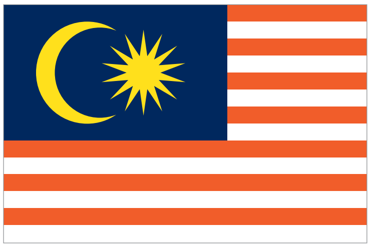
Other | Ad-supported | Mobile | Downloads

Top Independent Labels (alphabetical order)

- Avex Marketing Inc.
- Being Inc.
- Columbia Music Entertainment Inc.
- Dreamusic Inc.
- Forlife Music Entertainment Inc.
- Geneon Universal Entertainment Japan, LLC
- King Record Co. Ltd.
- Nippon Crown Co. Ltd.
- Pony Canyon Inc.
- Teichiku Entertainment Inc.
- Tokuma Japan Communications Co. Ltd.
- VAP Inc.
- Victor Entertainment Inc.
- Yamaha Music Communications Co.
- Yoshimoto R and C Co. Ltd.

Source: RIAJ

Malaysia



Social and Economic Indicators
Population (millions) : **28.7**
Language : **Bahasa Malaysia**
Currency : **Malaysian Ringgit (MYR)**
US$ exchange rate : **3.06**
GDP per capita (US$) : **15,600**
GDP % change : **+5.2%**
Total music revenues per capita (US$) : **1.3**

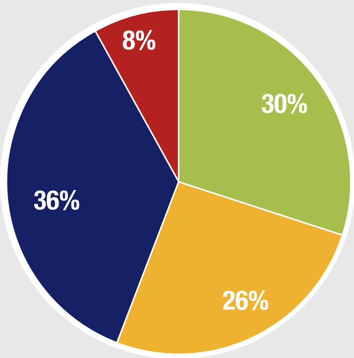
World Ranking	2011
Physical sales	36
Digital sales	27
Performance rights	21
TOTAL MARKET	35

Industry Information

Performance rights music licensing company :
PPM www.ppm.org.my

Local music industry association :
RIM www.rim.org.my

Population by Age Group



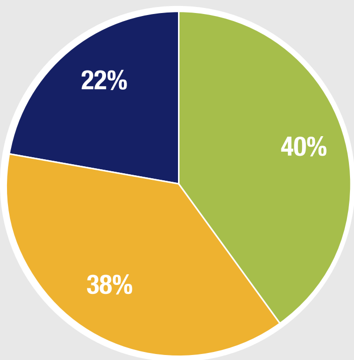
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (MYR)	Total % change
2011	14.6	14.1	8.2	–	37.0	113.1	-5.2%
2010	18.8	13.9	6.3	–	39.0	119.3	+0.7%
2009	23.4	9.9	5.5	–	38.7	118.5	+24.2%
2008	18.5	7.9	4.8	–	31.2	95.4	+5.2%
2007	20.2	5.2	4.2	–	29.6	90.7	-14.0%

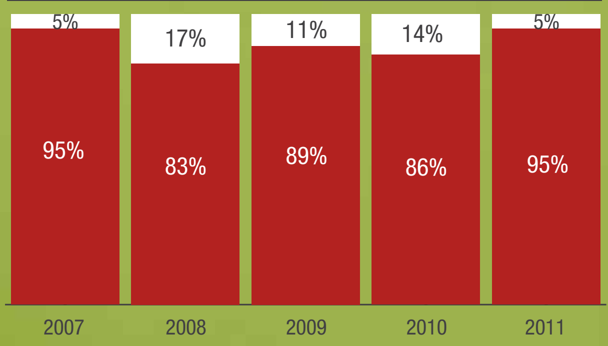
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	1.7	0.5
2010	2.1	0.6
2009	2.5	0.7
2008	1.8	0.6
2007	2.1	0.7

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)

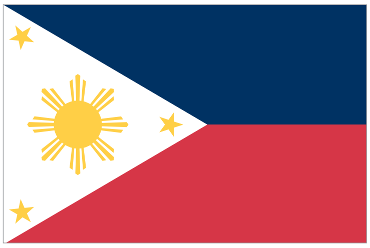


Top Independent Labels (alphabetical order)

HIM International Sdn Bhd
Hui Hvang Ent Sdn Bhd
Hup Hup Sdn Bhd
Insictech Musicland Sdn Bhd
Inteam Records Sdn Bhd
New Southern Records Sdn Bhd
Rock Records (M) Sdn Bhd
Starmedia Distribution Sdn Bhd
Suria Records Sdn Bhd
Tropic Jaya Entertainment Sdn Bhd

Source: RIM

Philippines



Social and Economic Indicators

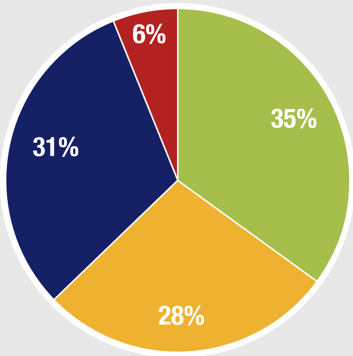
Population (millions) : **101.8**	
Language : **Filipino**	
Currency : **Philippine Peso (PHP)**	
US$ exchange rate : **43.39**	
GDP per capita (US$) : **4,100**	
GDP % change : **+4.7%**	
Total music revenues per capita (US$) : **0.2**	

World Ranking	2011
Physical sales	40
Digital sales	37
Performance rights	52
Synchronisation	38
TOTAL MARKET	42

Industry Information

Performance rights music licensing company :
PMPPSI/MVP www.mvp.net.ph

Population by Age Group



■ 0-14 ■ 15-29
■ 30-59 ■ 60+

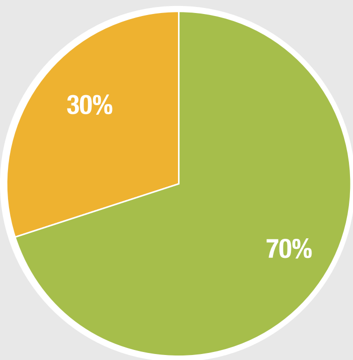
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (PHP)	Total % change
2011	11.2	4.8	0.1	0.1	16.1	697.4	-7.1%
2010	13.0	4.2	0.1	–	17.3	751.0	-10.4%
2009	15.9	3.4	–	–	19.3	838.3	+19.4%
2008	13.8	2.4	–	–	16.2	702.0	-3.1%
2007	15.6	1.1	–	–	16.7	724.2	-19.2%

Recorded Music Sales Volume (million units)

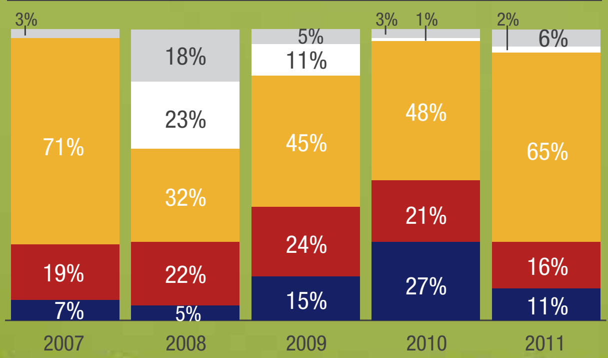
	Physical	
	CD	Other physical
2011	2.0	0.3
2010	2.1	0.3
2009	2.5	0.6
2008	2.6	0.7
2007	3.0	0.5

Recorded Music Sales by Sector 2011 (value)



■ Physical ■ Digital
■ Performance rights ■ Synch

Digital Sales by Format (value)

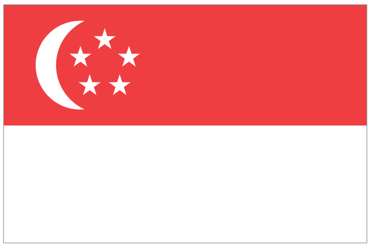


■ Other □ Ad-supported ■ Ringback tunes ■ Master ringtones ■ Single track

Top Independent Labels (alphabetical order)

- Able Music International, Inc.
- Alpha Music Corporation
- Dyna Music Entertainment Corporation
- Galaxy Records
- GMA Records
- Ivory Music & Video
- Polyeast Records
- Praise, Inc.
- Star Recording, Inc.
- Universal Records
- Vicor Music Corporation
- Viva Records Corporation

Singapore



Social and Economic Indicators
Population (millions) : **5.1**
Language : **English**
Currency : **Singapore Dollar (SGD)**
US$ exchange rate : **1.26**
GDP per capita (US$) : **59,900**
GDP % change : **+5.3%**
Total music revenues per capita (US$) : **4.0**

World Ranking	2011
Physical sales	38
Digital sales	34
Performance rights	40
Synchronisation	31
TOTAL MARKET	38

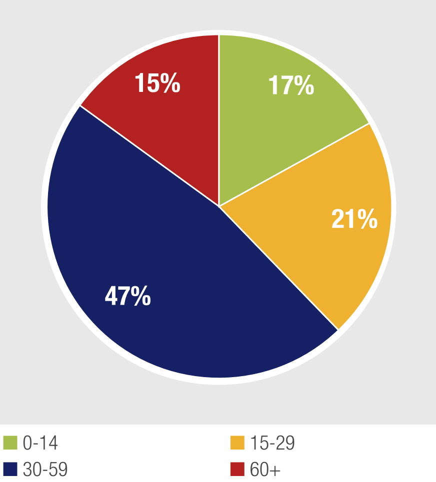
Digital Indicators	Millions
Internet households	1.3
Broadband households	1.0
Mobile subscriptions	7.8
Mobile 3G subscriptions	5.8
Source: Mobile indicators supplied by IDA Singapore.	

Industry Information

Performance rights music licensing company : **RIPS** www.rips.com.sg

Local music industry association : **RIAS** www.rias.org.sg

Population by Age Group



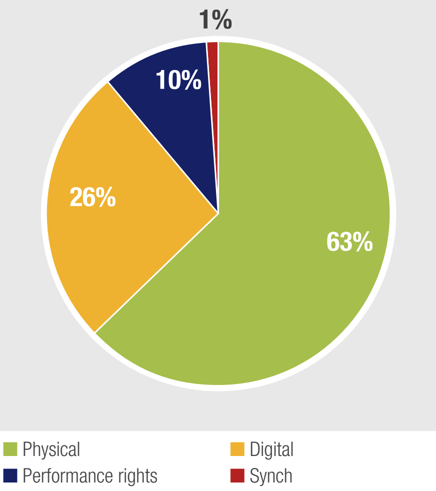
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (SGD)	Total % change
2011	12.8	5.3	2.0	0.3	20.4	25.7	-18.7%
2010	15.7	7.7	1.7	0.04	25.1	31.6	+5.3%
2009	18.6	3.6	1.6	–	23.8	30.0	-9.1%
2008	23.1	1.6	1.6	–	26.2	33.0	-16.0%
2007	29.4	1.1	0.7	–	31.2	39.3	-16.5%

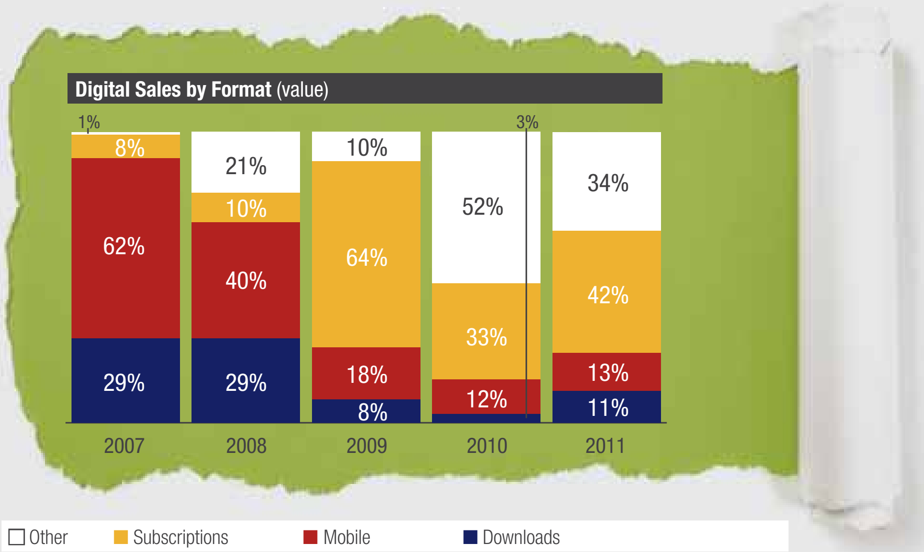
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	1.1	0.04
2010	1.3	0.1
2009	1.6	0.1
2008	1.9	0.1
2007	2.4	0.2

Recorded Music Sales by Sector 2011 (value)



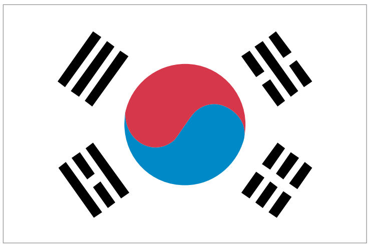
Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

EQ Music Pte. Ltd.
HIM International Music Pte. Ltd.
Life Records Industries Pte. Ltd.
Ocean Butterfly Music Pte. Ltd.
Rock Records (S) Ltd.
Source: RIAS

South Korea

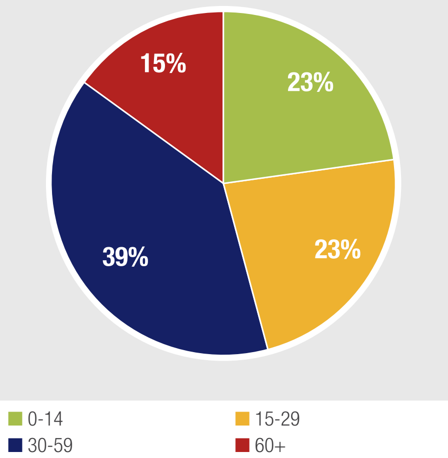


Social and Economic Indicators
Population (millions) : **48.8**
Language : **Korean**
Currency : **South Korean Won (KRW)**
US$ exchange rate : **1,109.35**
GDP per capita (US$) : **31,700**
GDP % change : **+3.9%**
Total music revenues per capita (US$) : **4.1**

Digital Indicators	Millions
Internet households	14.4
Broadband households	15.2
Mobile subscriptions	53.2
Mobile 3G subscriptions	41.7

World Ranking	2011
Physical sales	16
Digital sales	8
Performance rights	38
Synchronisation	23
TOTAL MARKET	11

Population by Age Group



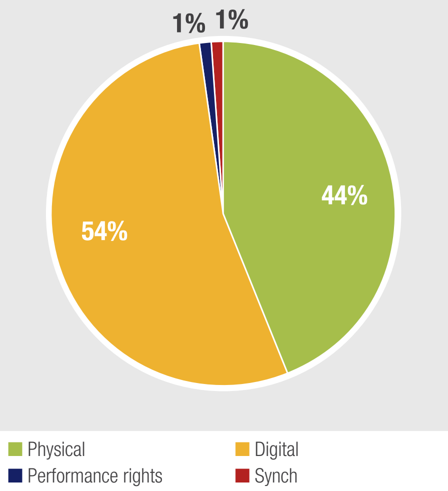
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (KRW)	Total % change
2011	88.2	108.3	2.2	0.8	199.5	221,316.5	+6.4%
2010	84.4	102.2	–	1.0	187.6	208,094.1	+12.3%
2009	74.3	92.7	–	–	167.0	185,232.2	+10.4%
2008	78.5	72.8	–	–	151.3	167,852.8	+25.6%
2007	47.2	73.3	–	–	120.5	133,667.6	-8.4%

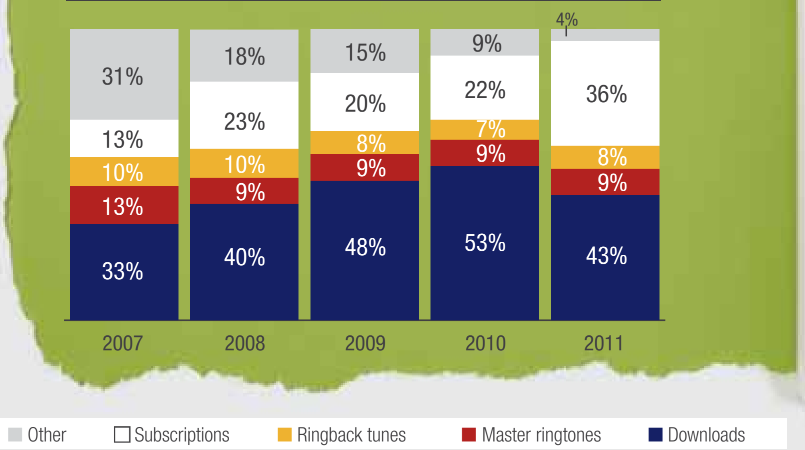
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	10.1	0.2
2010	9.5	0.2
2009	8.8	0.3
2008	9.6	0.3
2007	6.3	0.2

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Top Independent Labels
CJ Entertainment & Media
Cube Entertainment
DSP Media
JYP Entertainment
KT Music
Loen Entertainment
NeowizBugs Corp.
SM Entertainment
Star Empire
YG Entertainment

Source: IFPI Asian Regional Office

Taiwan

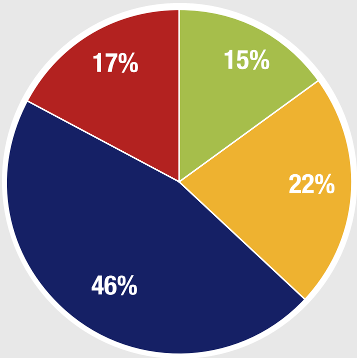
Social and Economic Indicators
Population (millions) : **23.1**
Language : **Mandarin Chinese**
Currency : **Taiwan Dollar (TWD)**
US$ exchange rate : **29.51**
GDP per capita (US$) : **37,900**
GDP % change : **+5.2%**
Total music revenues per capita (US$) : **2.8**

World Ranking	2011
Physical sales	24
Digital sales	29
Performance rights	37
TOTAL MARKET	28

Digital Indicators	Millions
Internet households	5.8
Broadband households	5.2

Industry Information
Performance rights music licensing company : **ARCO** www.arco.org.tw
Local music industry association : **RIT** www.rit.org.tw

Population by Age Group



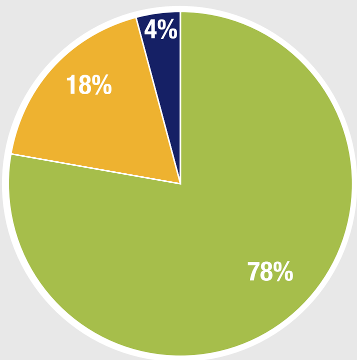
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (TWD)	Total % change
2011	50.5	11.7	2.4	–	64.5	1,904.6	-1.8%
2010	54.7	8.9	2.1	–	65.7	1,939.1	+0.3%
2009	54.9	8.8	1.9	–	65.5	1,932.9	+2.6%
2008	53.1	9.4	1.4	–	63.9	1,884.4	-14.9%
2007	66.4	8.6	–	–	75.1	2,214.9	-2.2%

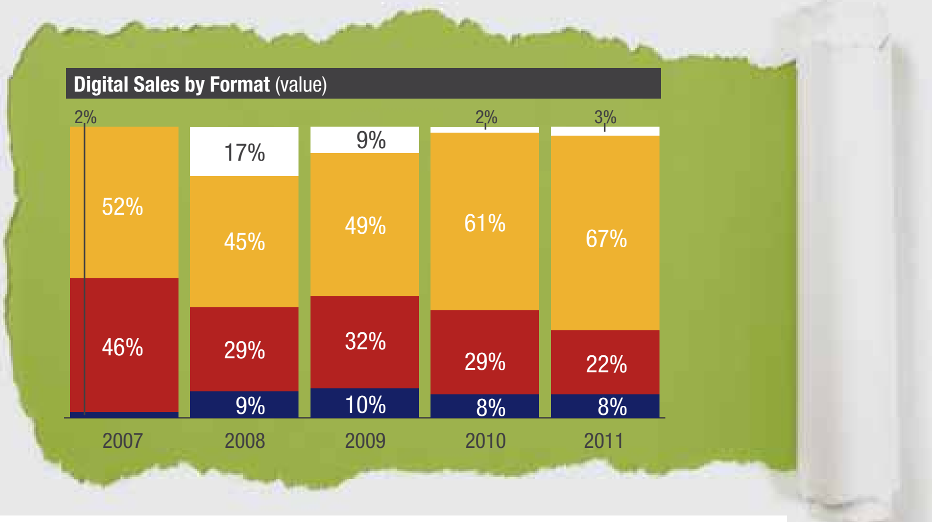
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	3.6	0.5
2010	4.0	0.8
2009	3.9	0.9
2008	4.1	0.7
2007	5.4	0.7

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Avex Taiwan Inc.
Forward Music Co. Ltd.
HIM International Music Incorporated
JVR Music Int. Ltd.
Linfair Records Ltd.
Rock Records Co. Ltd.
Seed Music Co. Ltd.
Source: RIT

Thailand

Social and Economic Indicators
Population (millions) : **66.7**
Language : **Thai**
Currency : **Thai Baht (THB)**
US$ exchange rate : **30.67**
GDP per capita (US$) : **9,700**
GDP % change : **+1.5%**
Total music revenues per capita (US$) : **1.0**

World Ranking	2011
Physical sales	33
Digital sales	16
Performance rights	44
Synchronisation	25
TOTAL MARKET	26

Digital Indicators	Millions
Internet households	18.0
Broadband households	3.3
Mobile subscriptions	75.0
Mobile 3G subscriptions	4.0

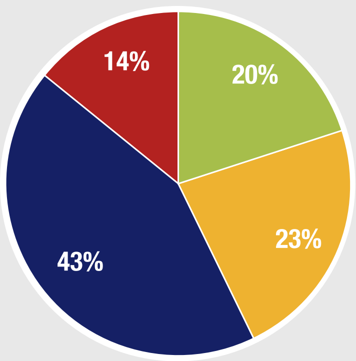
Sources: All digital indicators supplied by TECA.

Industry Information

Performance rights music licensing company :
MPC Music Company www.mpcmusic.co.th

Local music industry association :
TECA www.teca.co.th

Population by Age Group



- 0-14
- 15-29
- 30-59
- 60+

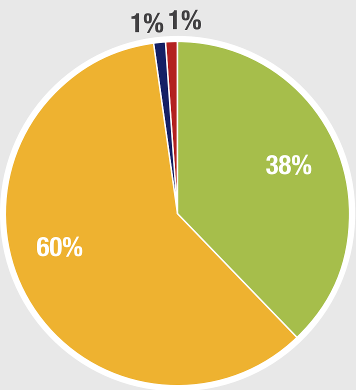
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (THB)	Total % change
2011	26.1	41.0	0.8	0.6	68.6	2,102.7	-5.2%
2010	29.1	42.3	0.4	0.5	72.3	2,217.4	-7.0%
2009	38.2	39.2	0.4	–	77.7	2,383.1	+5.0%
2008	46.6	27.1	0.3	–	74.0	2,270.1	+7.2%
2007	52.2	16.2	0.6	–	69.0	2,117.5	-16.5%

Recorded Music Sales Volume (million units)

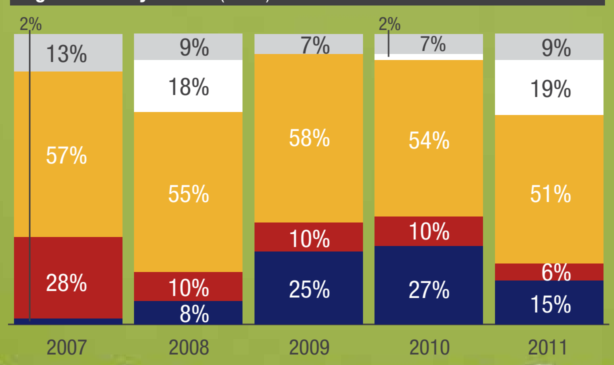
	Physical	
	CD	Other physical
2011	3.3	4.5
2010	3.6	4.9
2009	4.6	6.7
2008	6.1	7.1
2007	6.2	9.2

Recorded Music Sales by Sector 2011 (value)



- Physical
- Digital
- Performance rights
- Synch

Digital Sales by Format (value)



- Other
- Subscriptions
- Ringback tunes
- Master ringtones
- Downloads

Top Independent Labels (alphabetical order)

GMM Grammy Public Co. Ltd.
Bakery Music. Co. Ltd.
R-Siam Co. Ltd.
RS. Promotion Public Co. Ltd.
Small Room Co. Ltd.

Source: TECA

Australia

Social and Economic Indicators
Population (millions) : **21.8**
Language : **English**
Currency : **Australian Dollar (AUD)**
US$ exchange rate : **0.97**
GDP per capita (US$) : **40,800**
GDP % change : **+1.8%**
Total music revenues per capita (US$) : **21.8**

World Ranking	2011
Physical sales	6
Digital sales	6
Performance rights	8
Synchronisation	6
TOTAL MARKET	6

Digital Indicators	Millions
Internet households	6.3
Broadband households	4.9
Mobile subscriptions	30.0
Mobile 3G subscriptions	22.3

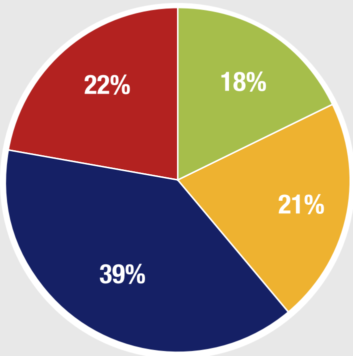
Industry Information

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

Population by Age Group



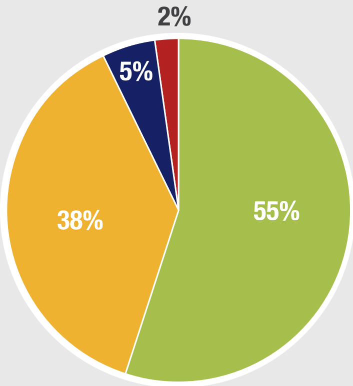
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (AUD)	Total % change
2011	260.1	181.1	25.8	8.2	475.2	461.0	+5.7%
2010	300.1	119.8	21.4	8.2	449.4	435.9	-10.7%
2009	394.0	90.8	18.8	–	503.5	488.4	+4.3%
2008	402.4	63.3	17.2	–	482.9	468.4	-5.7%
2007	457.3	40.8	14.0	–	512.1	496.7	-9.6%

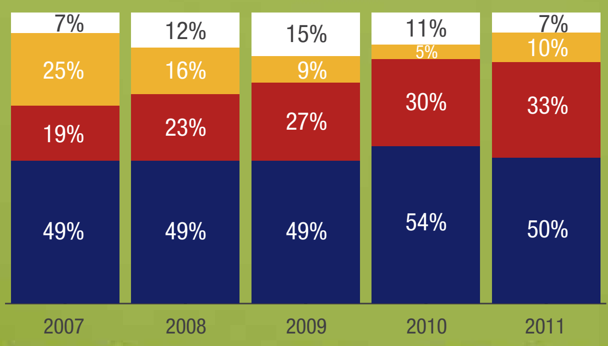
Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	21.4	2.1	78.4	6.0
2010	24.5	2.7	48.9	3.7
2009	29.4	4.6	34.3	2.5
2008	30.2	5.4	22.0	3.2
2007	33.8	7.1	16.3	0.9

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

ABC Music
Inertia
Liberation
Ministry of Sound
Shock

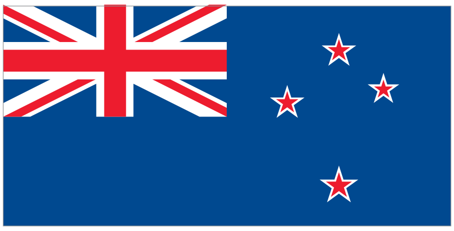
Source: ARIA

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings
2	Michael Bublé	Christmas	Warner Music
3	Bruno Mars	Doo-Wops & Hooligans	Warner Music
4	Gotye	Making Mirrors	Universal Music
5	LMFAO	Sorry For Party Rocking	Universal Music
6	Lady Gaga	Born This Way	Universal Music
7	Susan Boyle	Someone To Watch Over Me	Sony Music
8	Foo Fighters	Wasting Light	Sony Music
9	Tony Bennett	Duets II	Sony Music
10	Coldplay	Mylo Xyloto	EMI Music

Source: ARIA

New Zealand



Social and Economic Indicators
Population (millions) : **4.3**
Language : **English**
Currency : **New Zealand Dollar (NZD)**
US$ exchange rate : **1.27**
GDP per capita (US$) : **27,900**
GDP % change : **+2.0%**
Total music revenues per capita (US$) : **13.1**

Digital Indicators	Millions
Internet households	1.8
Broadband households	1.5
Mobile subscriptions	5.4
Mobile 3G subscriptions	2.8

Source: Internet indicators supplied by RIANZ.

World Ranking	2011
Physical sales	30
Digital sales	26
Performance rights	24
Synchronisation	21
TOTAL MARKET	32

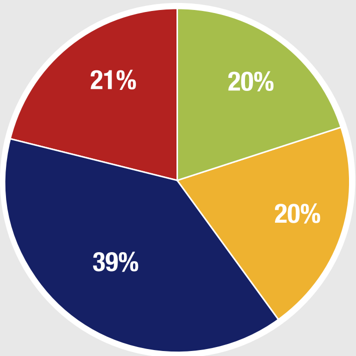
Industry Information

Chart compiler :
Media Sauce/RIANZ www.nztop40.com

Performance rights music licensing company :
PPNZ Music Licensing www.ppnz.co.nz

Local music industry association :
RIANZ www.rianz.org.nz

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

Recorded Music Revenue (US$ million, trade value)

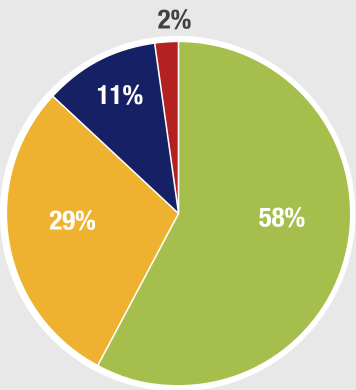
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (NZD)	Total % change
2011	32.6	16.5	6.4	0.9	56.4	71.6	-1.8%
2010	39.9	11.4	5.0	1.1	57.4	72.9	-11.9%
2009	55.3	7.0	2.8	–	65.1	82.7	-2.1%
2008	58.1	5.8	2.6	–	66.5	84.5	-7.0%
2007	64.6	4.8	2.2	–	71.6	90.9	-9.1%

Recorded Music Sales Volume (million units)

	Physical		Digital	
	CD	Other physical	Single tracks	Digital albums
2011	3.1	0.3	8.3	0.7
2010	3.6	0.3	5.5	–
2009	4.6	0.5	–	–
2008	4.8	0.9	–	–
2007	4.8	0.9	–	–

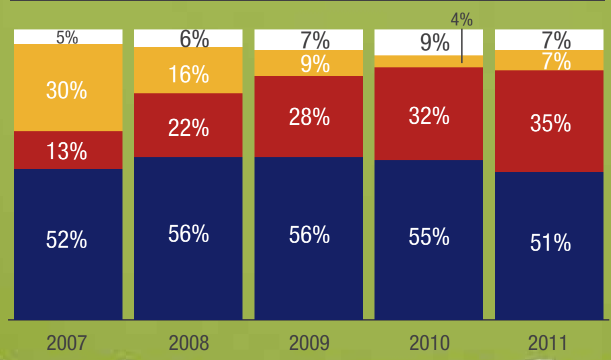
Note: 2010 digital single tracks provided by Nielsen.

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Mobile | Full album | Single track

Top Independent Labels (alphabetical order)

Border Music Ltd.
Digital Rights Management
Frequency Media Group
Ode Record Co Ltd.
Rajon Music Group NZ Ltd.
Rhythmethod Ltd.
Regency Shock Ltd.

Source: RIANZ

Top Selling Albums 2011

	Artist	Title	Company
1	Adele	21	XL Recordings / Rhythmethod
2	Bruno Mars	Doo-Wops & Hooligans	Warner Music
3	Michael Bublé	Christmas	Warner Music
4	Six60	Six60	Massive / Universal Music
5	Gin Wigmore	Gravel & Wine	Universal Music
6	Foo Fighters	Wasting Light	Sony Music
7	Lady Gaga	Born This Way	Universal Music
8	Susan Boyle	Someone To Watch Over Me	Sony Music
9	Mumford and Sons	Sigh No More	Dew Process / Universal Music
10	Amy Winehouse	Lioness: Hidden Treasures	Universal Music

Source: RIANZ

Argentina

Social and Economic Indicators
Population (millions) : **41.8**
Language : **Spanish**
Currency : **Argentine Peso (ARS)**
US$ exchange rate : **4.13**
GDP per capita (US$) : **17,400**
GDP % change : **+8.0%**
Total music revenues per capita (US$) : **1.7**

Digital Indicators	**Millions**
Internet households	6.0
Broadband households	4.2
Mobile subscriptions	54.6
Mobile 3G subscriptions	7.9

World Ranking	**2011**
Physical sales	23
Digital sales	32
Performance rights	19
Synchronisation	17
TOTAL MARKET	25

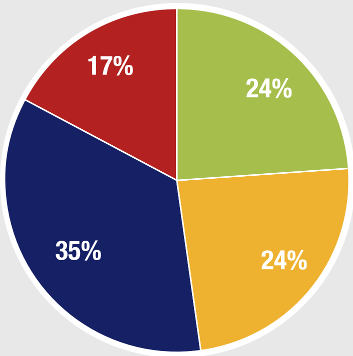
Industry Information

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

Population by Age Group



0-14 · 15-29 · 30-59 · 60+

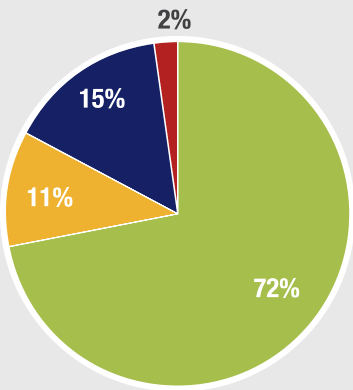
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (ARS)	Total % change
2011	50.7	7.7	10.3	1.2	69.9	288.8	+30.7%
2010	39.0	6.4	7.4	0.7	53.5	220.9	+12.0%
2009	38.4	3.4	5.9	–	47.7	197.2	-1.9%
2008	42.0	2.2	4.5	–	48.7	200.9	+0.5%
2007	43.3	1.5	3.6	–	48.4	199.9	+8.9%

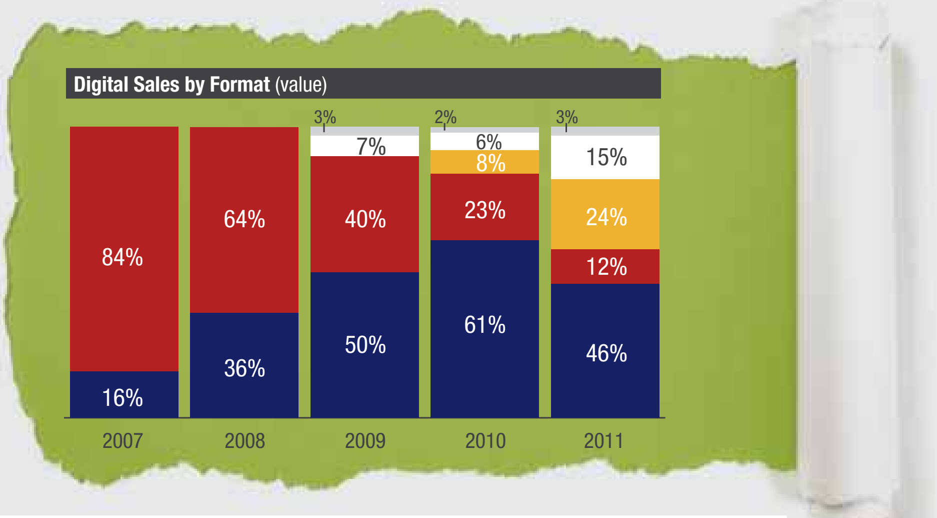
Recorded Music Sales Volume (million units)

	Physical		
	CD	Other physical	Digital albums
2011	11.3	1.6	0.1
2010	10.8	1.2	0.2
2009	10.7	1.4	–
2008	12.6	1.5	0.3
2007	15.0	1.4	–

Recorded Music Sales by Sector 2011 (value)



Physical · Digital · Performance rights · Synch



Other · Ad-supported · Subscriptions · Mobile · Downloads

Top Independent Labels (alphabetical order)

Acqua Records
DBN
Epsa Music
Leader Music
Music Brokers
Pop Art
Pro.Com
Random Records
RGS
Walt Disney Records

Source: CAPIF

Top Selling Albums 2011

	Artist	Title	Company
1	Ricky Martin	Música + Alma + Sexo	Sony Music
2	Vicentico	Sólo Un Momento	Sony Music
3	Ricardo Arjona	Independiente	Metamorfosis Enterprises / Warner Music
4	Axel	Un Nuevo Sol	Universal Music
5	Shakira	Sale El Sol	Sony Music
6	Maná	Drama Y luz	Warner Music
7	Franco De Vita	Franco De Vita En Primera Fila	Sony Music
8	Marco Antonio Solís	En Total Plenitud	Universal Music
9	Coldplay	Mylo Xyloto	EMI Music
10	Adele	21	XL Recordings / Sony Music

Source: CAPIF

Brazil

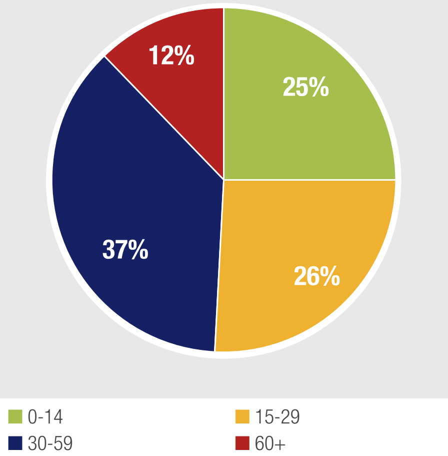
Social and Economic Indicators
Population (millions) : **203.4**
Language : **Portuguese**
Currency : **Brazilian Real (BRL)**
US$ exchange rate : **1.68**
GDP per capita (US$) : **11,600**
GDP % change : **+2.8%**
Total music revenues per capita (US$) : **1.3**

World Ranking	2011
Physical sales	8
Digital sales	15
Performance rights	9
Synchronisation	12
TOTAL MARKET	8

Digital Indicators	Millions
Internet households	17.3
Broadband households	14.2
Mobile subscriptions	238.3
Mobile 3G subscriptions	24.1

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

Population by Age Group



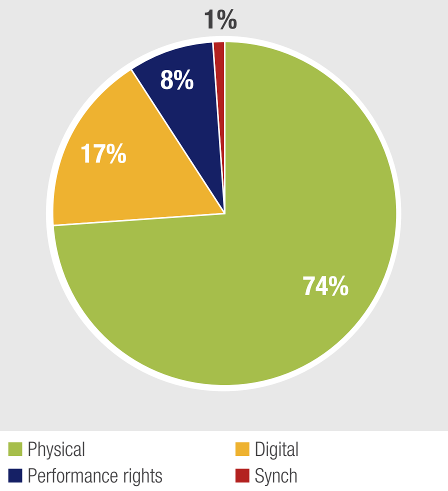
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (BRL)	Total % change
2011	194.0	45.2	21.6	1.8	262.6	441.2	+8.6%
2010	181.7	40.1	18.9	1.1	241.9	406.4	-0.7%
2009	196.9	31.8	15.0	–	243.7	409.4	+0.5%
2008	196.1	32.1	14.4	–	242.5	407.5	+8.2%
2007	193.8	17.7	12.7	–	224.2	376.6	-25.3%

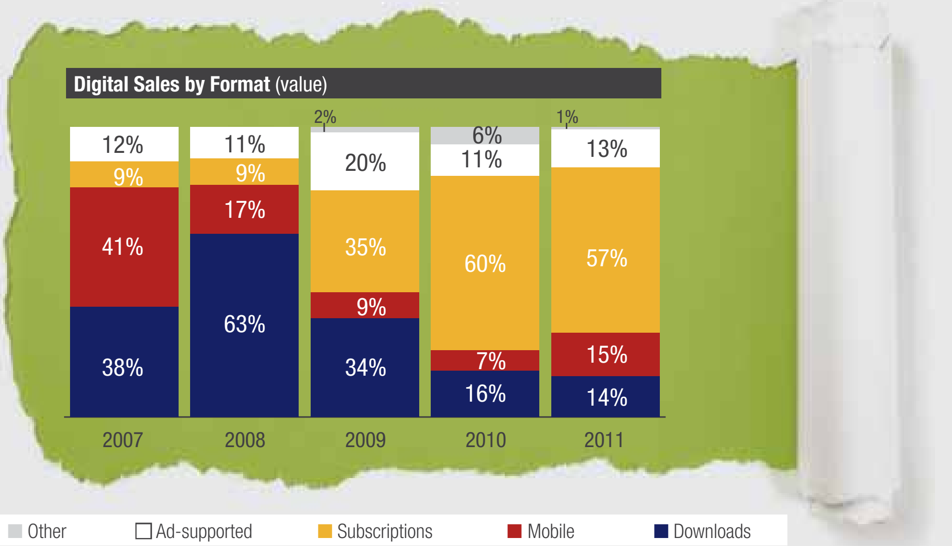
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	20.1	7.7
2010	20.7	7.3
2009	22.8	6.0
2008	25.4	5.8
2007	26.6	5.7

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Atração Fonográfica
Biscoito Fino
Deck Disk
MK Music
Radar Records
Som Livre
Source: ABPD

Top Selling Albums 2011

	Artist	Title	Company
1	Padre Marcelo Rossi	Ágape Musical	Sony Music
2	Paula Fernandes	Ao Vivo	Universal Music
3	Paula Fernandes	Pássaro De Fogo	Universal Music
4	Luan Santana	Luan Santana - Ao Vivo No Rio	Som Livre
5	Padre Robson	Padre Robson - Nos Braços Do Pai	Som Livre
6	Padre Fábio de Melo	No Meu Interior Tem Deus (Ao Vivo)	Sony Music
7	Padre Reginaldo Manzotti	Milhões De Vozes Ao Vivo	Som Livre
8	Adele	21	XL Recordings / Sony Music
9	Damares	Diamante (Gospel)	Sony Music
10	Caetano Veloso e Maria Gadú	Multishow Ao Vivo	Universal Music

Source: ABPD

Central America /Caribbean

Includes: Barbados, Costa Rica, Dominican Republic, El Salvador, Guatemala, Jamaica, Panama

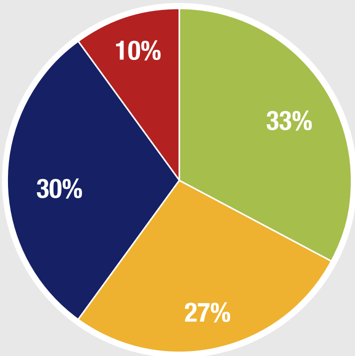
Social and Economic Indicators
Population (millions) : **41.6**
Language : **Spanish, English**
Currency : **US Dollar (USD)**
US$ exchange rate : **1.00**
GDP per capita (US$) : **12,700**
GDP % change : **+3.9%**
Total music revenues per capita (US$) : **0.2**

World Ranking	2011
Physical sales	47
Digital sales	41
Performance rights	48
TOTAL MARKET	47

Industry Information

Performance rights music licensing company :
Barbados **COSCAP**
Costa Rica **FONOTICA**
Dominican Republic **SODINPRO**
El Salvador **ASAP**
Guatemala **AGINPRO**
Jamaica **JAMMS**
Panama **PRODUCE**

Population by Age Group



■ 0-14 ■ 15-29
■ 30-59 ■ 60+

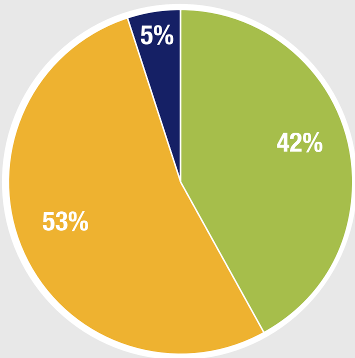
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (USD)	Total % change
2011	3.1	3.9	0.3	–	7.3	7.3	-16.6%
2010	4.2	4.2	0.4	–	8.8	8.8	+1.3%
2009	4.9	3.4	0.4	–	8.7	8.7	-12.7%
2008	8.9	0.9	0.2	–	10.0	10.0	-9.9%
2007	10.1	0.9	0.1	–	11.0	11.0	+5.2%

Recorded Music Sales Volume (million units)

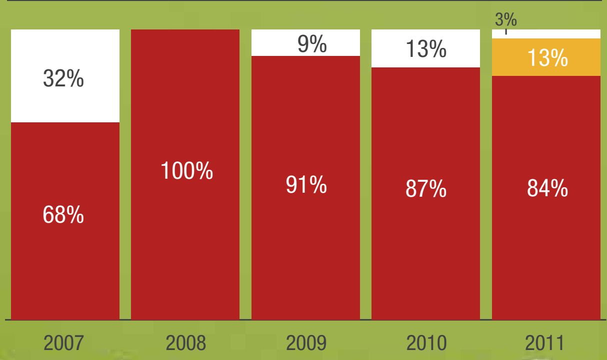
	Physical	
	CD	Other physical
2011	0.4	0.1
2010	0.8	–
2009	0.5	–
2008	0.9	0.1
2007	1.1	0.2

Recorded Music Sales by Sector 2011 (value)



■ Physical ■ Digital
■ Performance rights

Digital Sales by Format (value)



□ Other ■ Subscription ■ Mobile

Chile

Social and Economic Indicators
Population (millions) : **16.9**
Language : **Spanish**
Currency : **Chilean Peso (CLP)**
US$ exchange rate : **485.25**
GDP per capita (US$) : **16,100**
GDP % change : **+6.5%**
Total music revenues per capita (US$) : **1.0**

World Ranking	2011
Physical sales	42
Digital sales	38
Performance rights	36
Synchronisation	27
TOTAL MARKET	40

Digital Indicators	Millions
Internet households	2.0
Broadband households	1.6
Mobile subscriptions	19.9

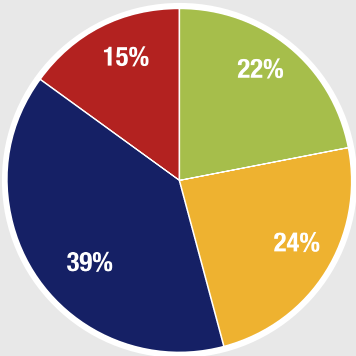
Source: Mobile indicators supplied by IFPI Latin American Office.

Industry Information

Performance rights music licensing company :
PROFOVI www.profovi.cl

Local music industry association :
IFPI Chile www.ifpichile.cl

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

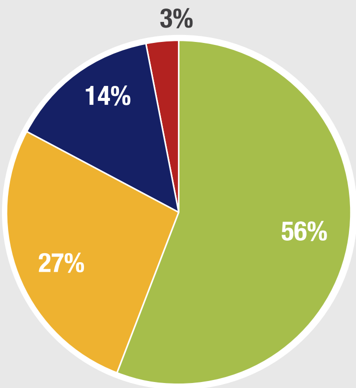
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (CLP)	Total % change
2011	9.9	4.7	2.5	0.5	17.7	8,583.5	-3.2%
2010	9.9	5.7	2.2	0.4	18.3	8,866.5	+7.8%
2009	10.0	4.8	2.1	–	16.9	8,221.6	-14.5%
2008	13.7	4.3	1.9	–	19.8	9,611.7	-25.3%
2007	22.1	2.8	1.6	–	26.5	12,867.0	-1.4%

Recorded Music Sales Volume (million units)

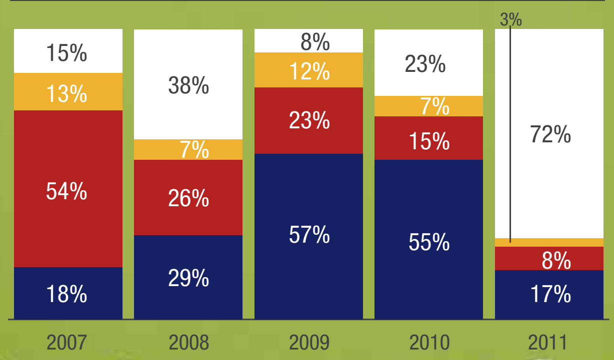
	Physical		
	CD	Other physical	Digital albums
2011	2.7	0.3	0.6
2010	2.3	0.2	1.3
2009	0.9	0.1	1.7
2008	1.3	0.1	0.3
2007	3.5	0.8	–

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Ringback tunes | Master ringtones | Downloads

Top Independent Labels (alphabetical order)

- Alerce Producciones
- Discos CNR
- Feria Music
- JCM Discográfica
- Leader Music

Source: IFPI Chile

Colombia

Social and Economic Indicators
Population (millions) : **44.7**
Language : **Spanish**
Currency : **Colombian Peso (COP)**
US$ exchange rate : **1,867.61**
GDP per capita (US$) : **10,100**
GDP % change : **+4.9%**
Total music revenues per capita (US$) : **0.4**

World Ranking	2011
Physical sales	41
Digital sales	39
Performance rights	34
TOTAL MARKET	39

Digital Indicators	Millions
Internet households	2.7
Broadband households	2.6
Mobile subscriptions	43.7

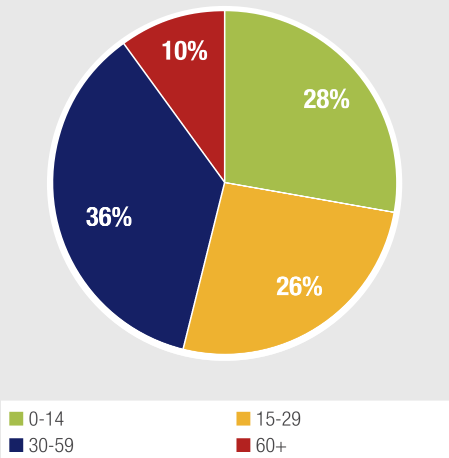
Source: Mobile indicators supplied by IFPI Latin American Office.

Industry Information

Performance rights music licensing company :
ACINPRO www.acinpro.org.co

National group :
APDIF www.apdifcolombia.com

Population by Age Group



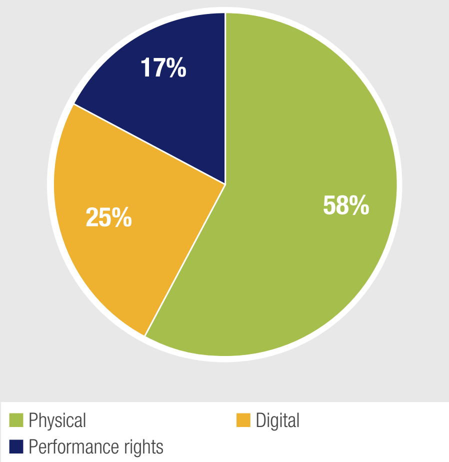
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (COP)	Total % change
2011	10.9	4.6	3.2	–	18.6	34,825.5	+0.2%
2010	11.5	4.3	2.8	–	18.6	34,748.0	-24.1%
2009	16.3	5.4	2.8	–	24.5	45,785.8	-22.0%
2008	22.4	6.7	2.3	–	31.4	58,699.4	+6.3%
2007	23.5	4.0	2.1	–	29.6	55,216.8	-17.1%

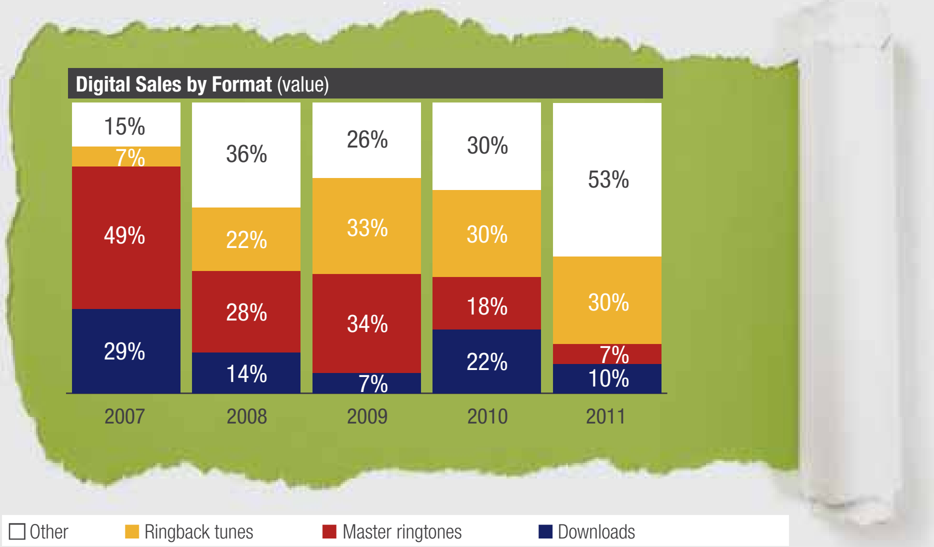
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	1.8	0.4
2010	1.9	0.2
2009	2.3	0.3
2008	4.0	0.4
2007	3.7	0.4

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Codiscos
Colmusica
Discos Dago
Discos Fuentes
FM Discos y Cintas
Origin

Source: APDIF

Ecuador

Social and Economic Indicators
Population (millions) : **15.0**
Language : **Spanish**
Currency : **Ecuador Sucre (ECS)**
US$ exchange rate : **25,587.00**
GDP per capita (US$) : **8,300**
GDP % change : **+5.8%**
Total music revenues per capita (US$) : **0.2**

Digital Indicators	Millions
Internet households	3.3
Broadband households	2.7
Mobile subscriptions	15.0
Mobile 3G subscriptions	1.2

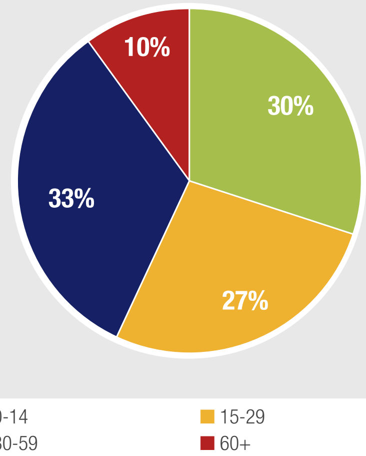
Source: All digital indicators supplied by IFPI Latin American Office.

World Ranking	2011
Physical sales	50
Digital sales	44
Performance rights	51
TOTAL MARKET	52

Industry Information

Performance rights music licensing company :
SOPROFON www.soprofon.ec

Population by Age Group



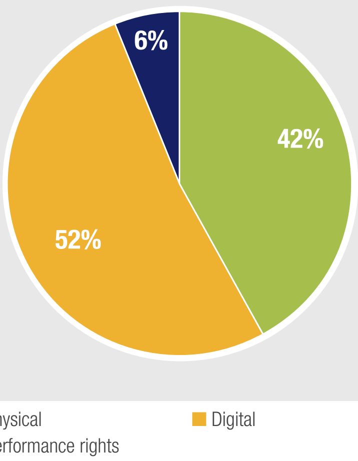
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (ECS)	Total % change
2011	1.0	1.3	0.2	–	2.4	62,665.1	-14.7%
2010	1.0	1.8	0.1	–	2.9	73,501.2	+73.8%
2009	1.2	0.4	0.1	–	1.7	42,290.2	+5.5%
2008	1.6	–	–	–	1.6	40,087.2	-23.0%
2007	2.0	–	–	–	2.0	52,049.1	-14.3%

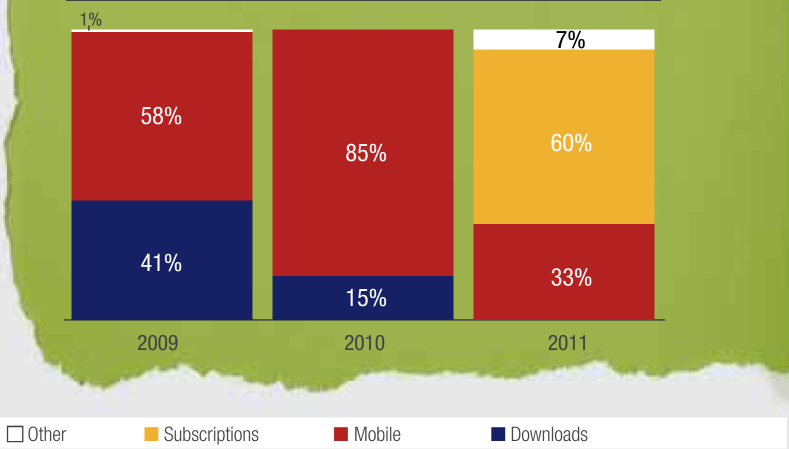
Recorded Music Sales Volume (million units)

	Physical
	CD
2011	0.1
2010	0.1
2009	0.2
2008	0.2
2007	0.3

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Mexico

Social and Economic Indicators
Population (millions) : **113.7**
Language : **Spanish**
Currency : **Mexican Peso (MXN)**
US$ exchange rate : **12.45**
GDP per capita (US$) : **15,100**
GDP % change : **+3.8%**
Total music revenues per capita (US$) : **1.2**

World Ranking	2011
Physical sales	14
Digital sales	17
Performance rights	39
Synchronisation	18
TOTAL MARKET	15

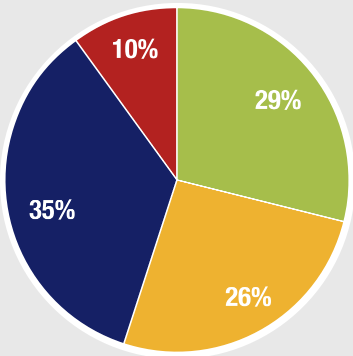
Digital Indicators	Millions
Internet households	9.7
Broadband households	9.6
Mobile subscriptions	98.0
Mobile 3G subscriptions	17.8

Industry Information

Performance rights music licensing company :
SOMEXFON www.somexfon.com

Local music industry association :
AMPROFON www.amprofon.com.mx

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

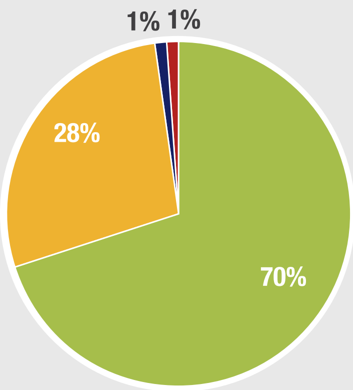
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (MXN)	Total % change
2011	98.5	39.6	2.0	1.1	141.2	1,758.5	+5.5%
2010	101.1	29.9	1.6	1.4	133.9	1,667.2	+2.0%
2009	110.8	19.4	1.1	–	131.3	1,634.4	+0.2%
2008	116.3	14.3	0.4	–	131.1	1,631.7	-21.7%
2007	153.5	13.5	0.5	–	167.4	2,084.6	-19.0%

Recorded Music Sales Volume (million units)

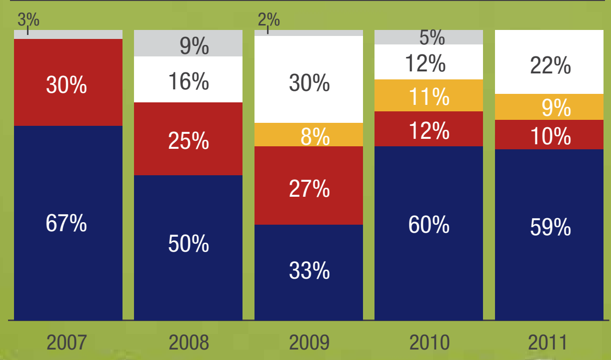
	Physical	
	CD	Other physical
2011	22.9	1.0
2010	19.8	1.2
2009	22.1	1.6
2008	22.4	1.4
2007	30.5	1.9

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Performance rights | Synch

Digital Sales by Format (value)



Other | Ad-supported | Subscriptions | Mobile | Downloads

Top Independent Labels (alphabetical order)
AVA Records Mexico
Balboa Records / Discos Musar
Compañía Fonográfica Internacional
Discos Ciudad
Discos Continental
Discos Denver
Mexican Records
Multimusic
Producciones Mexicanas Discográficas
Sei-Track Music
Source: AMPROFON

Top Selling Albums 2011

	Artist	Title	Company
1	Los Tigres Del Norte	Tr3s Presents MTV Unplugged Los Tigres Del Norte And Friends	Universal Music
2	Zoe	MTV Unplugged Musica De Fondo	EMI Music
3	Christian Castro	Viva El Príncipe	Universal Music
4	Camila	Dejarte De Amar	Sony Music
5	Adele	21	XL Recordings / Sony Music
6	Thalia	Thalia En Primera Fila	Sony Music
7	Reyli	Bien Acompañado	Sony Music
8	Yuridia	Para Mi	Sony Music
9	Franco De Vita	Franco De Vita En Primera Fila	Sony Music
10	Alejandra Guzmán	20 Años de Exitos en Vivo con Moderatto	EMI Music

Source: AMPROFON / Ipsos

Peru

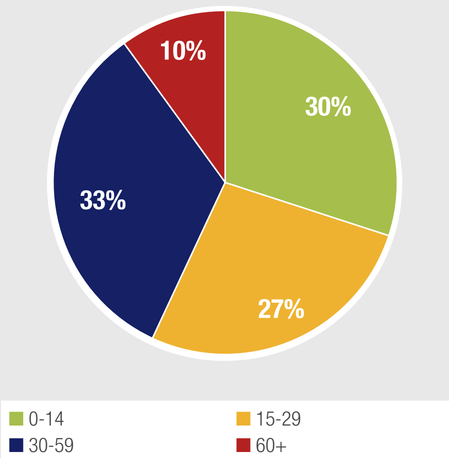
Social and Economic Indicators
Population (millions) : **29.2**
Language : **Spanish**
Currency : **Peruvian Nuevo Sol (PEN)**
US$ exchange rate : **2.79**
GDP per capita (US$) : **10,000**
GDP % change : **+6.2%**
Total music revenues per capita (US$) : **0.2**

Digital Indicators	Millions
Internet households	9.1
Broadband households	1.0
Mobile subscriptions	29.0

Source: All digital indicators supplied by IFPI Latin American Office.

World Ranking	2011
Physical sales	49
Digital sales	46
Performance rights	35
TOTAL MARKET	49

Population by Age Group



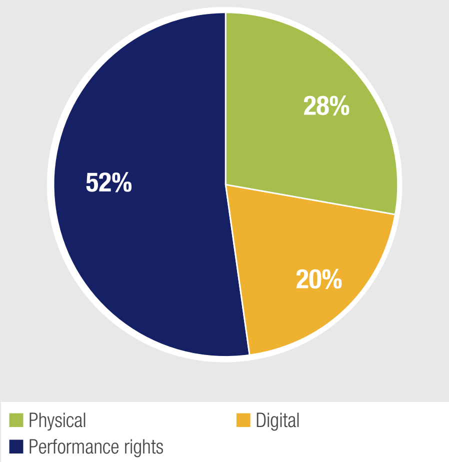
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (PEN)	Total % change
2011	1.3	0.9	2.5	–	4.8	13.4	-1.4%
2010	1.5	0.6	2.8	–	4.9	13.6	+25.2%
2009	1.5	0.5	1.9	–	3.9	10.9	+41.3%
2008	1.6	–	1.1	–	2.8	7.7	+15.0%
2007	1.8	–	0.6	–	2.4	6.7	-2.7%

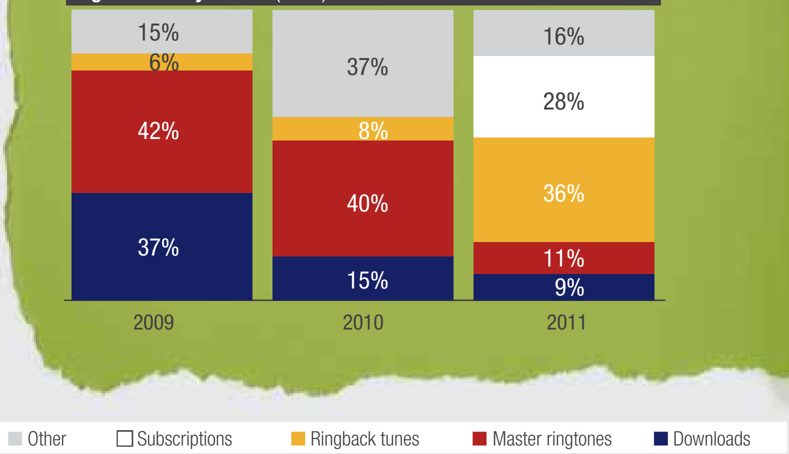
Recorded Music Sales Volume (million units)

	Physical
	CD
2011	0.2
2010	0.2
2009	0.1
2008	0.2
2007	0.1

Recorded Music Sales by Sector 2011 (value)



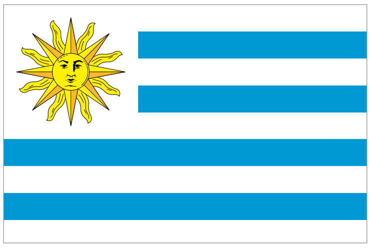
Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Marisol Y Orquesta Magia Del Norte E.I.R.L.
O G Representaciones Discograficas S.A.C.
Orquesta Internacional Hnos. Yaipen S.R.L.
Producciones Iempsa S.A.C.
Xendra Music S.R.L.
Yaipen Quesquen Elmer Agustin

Uruguay



Social and Economic Indicators
Population (millions) : **3.3**
Language : **Spanish**
Currency : **Uruguayan Peso (UYU)**
US$ exchange rate : **19.66**
GDP per capita (US$) : **15,400**
GDP % change : **+6.0%**
Total music revenues per capita (US$) : **1.5**

Digital Indicators	Millions
Internet households	1.8
Mobile subscriptions	4.4

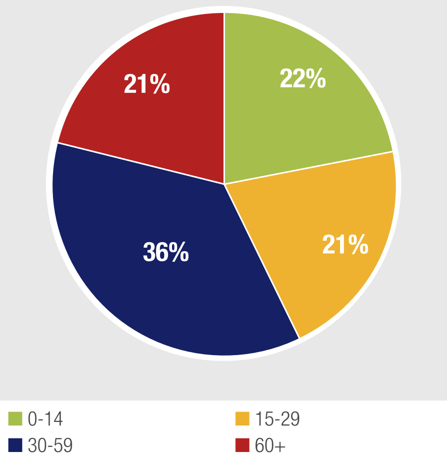
Source: All digital indicators supplied by IFPI Latin American Office.

World Ranking	2011
Physical sales	46
Digital sales	49
Performance rights	43
TOTAL MARKET	48

Industry Information

Performance rights music licensing company :
CUD www.cudisco.org

Population by Age Group



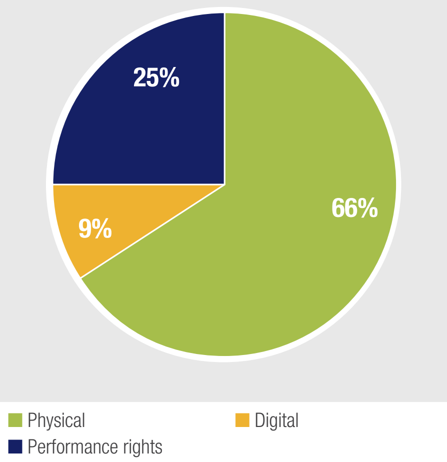
Recorded Music Revenue (US$ million, trade value)

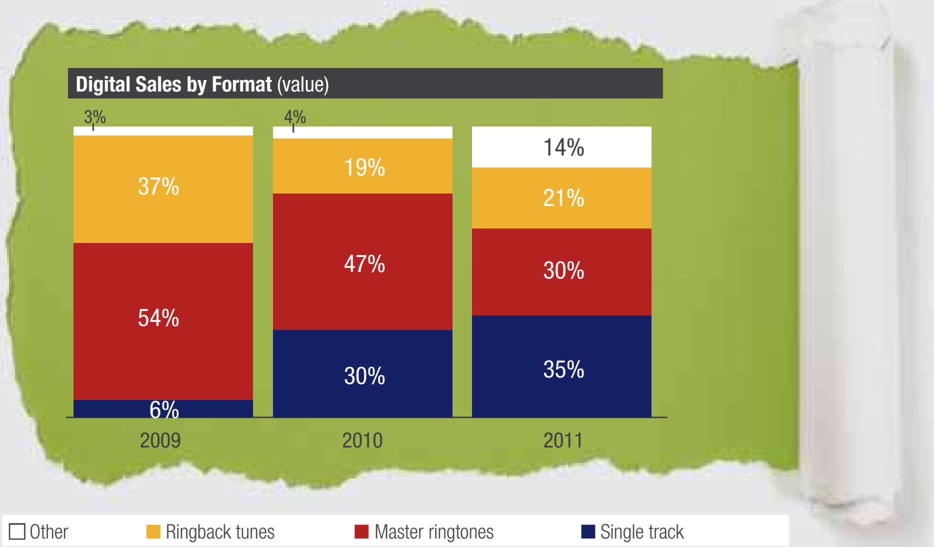
	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (UYU)	Total % change
2011	3.2	0.4	1.2	–	4.8	94.6	+18.6%
2010	2.7	0.3	1.0	–	4.1	79.7	-14.4%
2009	3.4	0.4	0.9	–	4.7	93.2	+21.0%
2008	3.2	–	0.7	–	3.9	77.0	+0.1%
2007	3.3	–	0.6	–	3.9	76.9	+10.1%

Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	0.5	–
2010	0.4	0.1
2009	0.5	0.1
2008	0.5	0.1
2007	0.5	0.1

Recorded Music Sales by Sector 2011 (value)





Top Independent Labels (alphabetical order)

Ayuí Tacuabé
Bizarro
Koala
Montevideo Music Group
Sondor
Zapatito

Source: CUD

Venezuela

Social and Economic Indicators
Population (millions) : **27.6**
Language : **Spanish**
Currency : **Venezuelan Bolivar Fuerte (VEF)**
US$ exchange rate : **4.30**
GDP per capita (US$) : **12,400**
GDP % change : **+2.8%**
Total music revenues per capita (US$) : **0.5**

Digital Indicators	Millions
Internet households	10.4
Broadband households	2.4
Mobile subscriptions	27.9

Source: All digital indicators supplied by IFPI Latin American Office.

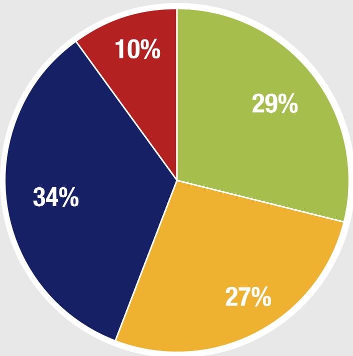
World Ranking	2011
Physical sales	39
Digital sales	48
Performance rights	42
TOTAL MARKET	43

Industry Information

Performance rights music licensing company :
AVINPRO www.avinpro.com

Local music industry association :
APROFON VENEZUELA

Population by Age Group



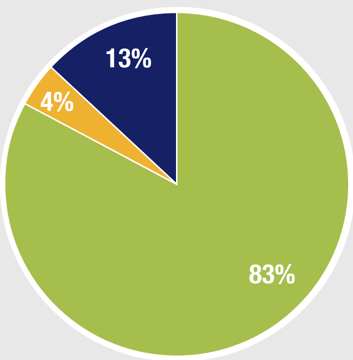
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (VEF)	Total % change
2011	12.2	0.6	1.9	–	14.7	63.1	+36.2%
2010	8.9	0.5	1.4	–	10.8	46.4	-9.1%
2009	10.6	0.6	0.6	–	11.9	51.0	+23.5%
2008	9.1	0.5	–	–	9.6	41.3	+13.0%
2007	7.8	0.4	0.3	–	8.5	36.5	+28.2%

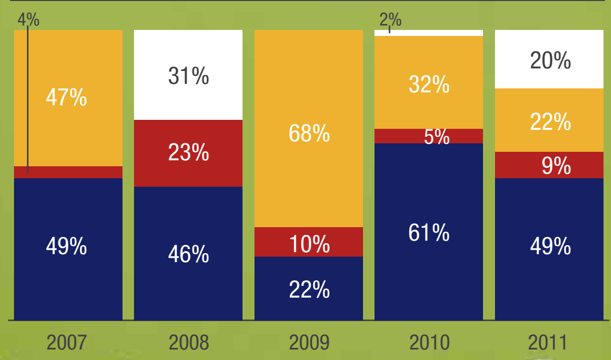
Recorded Music Sales Volume (million units)

	Physical	
	CD	Other physical
2011	1.1	0.2
2010	1.0	0.1
2009	1.2	0.4
2008	1.4	0.2
2007	1.4	0.1

Recorded Music Sales by Sector 2011 (value)



Digital Sales by Format (value)



Top Independent Labels (alphabetical order)

Asociación Civil HTPG
Discográfica Taguapica
Luna Creciente Records
Magia Caribeña Records
Producciones Lara Records

Source: APROFON

South Africa

Social and Economic Indicators
Population (millions) : **49.0**
Language : **English**
Currency : **South African Rand (ZAR)**
US$ exchange rate : **7.27**
GDP per capita (US$) : **11,000**
GDP % change : **+3.4%**
Total music revenues per capita (US$) : **2.1**

World Ranking	2011
Physical sales	15
Digital sales	33
Synchronisation	19
TOTAL MARKET	20

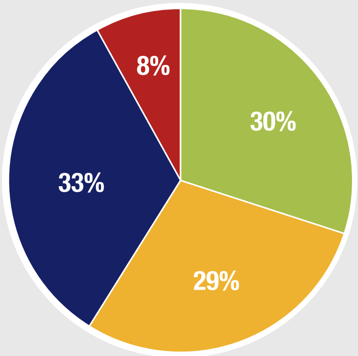
Digital Indicators	Millions
Internet households	2.7
Broadband households	2.5
Mobile subscriptions	60.0
Mobile 3G subscriptions	11.7

Industry Information

Performance rights music licensing company :
RISA www.risa.org.za

Local music industry association :
RISA www.risa.org.za

Population by Age Group



0-14 | 15-29 | 30-59 | 60+

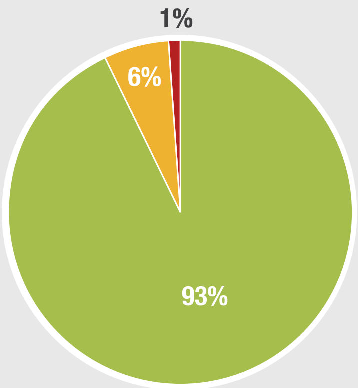
Recorded Music Revenue (US$ million, trade value)

	Physical	Digital	Performance rights	Synchronisation revenue	Total (US$)	Total (ZAR)	Total % change
2011	94.9	6.1	–	1.0	102.0	741.6	-18.7%
2010	115.6	6.5	2.6	0.8	125.5	912.3	-6.7%
2009	126.8	4.8	2.8	–	134.4	977.3	-1.4%
2008	130.5	3.9	1.9	–	136.3	990.9	-7.2%
2007	143.7	3.1	–	–	146.8	1,067.5	2.3%

Recorded Music Sales Volume (million units)

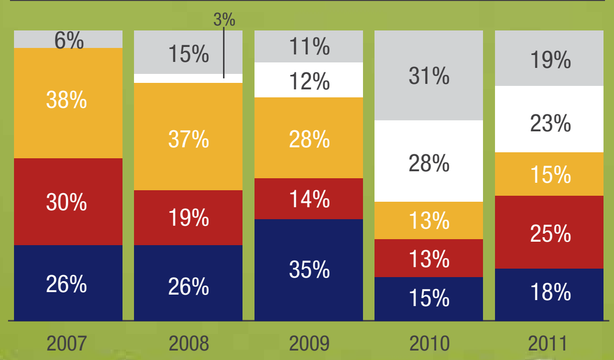
	Physical	
	CD	Other physical
2011	15.2	2.1
2010	16.0	3.1
2009	17.1	3.2
2008	18.7	4.4
2007	19.5	5.0

Recorded Music Sales by Sector 2011 (value)



Physical | Digital | Synch

Digital Sales by Format (value)



Other | Subscriptions | Ringback tunes | Master ringtones | Downloads

Top Independent Labels (alphabetical order)

Bula Music
Cool Spot
Sarepta
Select
Sheer Sound
Source: RISA

Appendix Index

Photo Credits

Adele (both pictures): Mari Sarii
AKB48: Yoshika Horita (caminari)
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Bruno Mars: Andreas Laszlo Konrath
Caro Emerald: Adrie Mouthaan
Christophe Mae: Xavier Bonnetain
Coldplay: Sarah Lee
Enrique Iglesias: Chapman
Frances Moore: Philippe Molitor
Justin Bieber: Kenneth Cappello
Lady Gaga: Meeno
M.C the Max: Kim Hyeong-sun
Michael Bublé: WMG
Mumford and Sons: Miller
Pablo Alborán: Sergi Margalef
Padre Marcelo Rossi: Marcos Hermes
Paula Fernandes: Guto Costa
Rihanna: Ellen von Unwerth
Tim Bendzko: Alexander Gnädinger
Vasco Rossi: Gianluca Simoni

US$ Exchange Rates 2011

Country	Currency	Exchange Rate
North America		
Canada	Canadian Dollar	0.99
USA	US Dollar	1.00
Europe		
Austria	Euro	0.72
Belgium	Euro	0.72
Bulgaria	Bulgarian Lev	1.41
Croatia	Croatian Kuna	5.36
Czech Republic	Czech Koruna	17.70
Denmark	Danish Krone	5.36
Finland	Euro	0.72
France	Euro	0.72
Germany	Euro	0.72
Greece	Euro	0.72
Hungary	Hungarian Forint	201.29
Ireland	Euro	0.72
Italy	Euro	0.72
Netherlands	Euro	0.72
Norway	Norwegian Kroner	5.61
Poland	Polish Zloty	2.97
Portugal	Euro	0.72
Russia	Russian Rouble	29.45
Slovakia	Euro	0.72
Spain	Euro	0.72
Sweden	Swedish Krona	6.50
Switzerland	Swiss Franc	0.89
Turkey	Turkish Lira	1.68
UK	British Pound	0.62
Asia		
China	Chinese Yuan	6.47
Hong Kong	Hong Kong Dollar	7.79
India	Indian Rupee	47.24
Indonesia	Indonesian Rupiah	8,811.51
Japan	Japanese Yen	79.74
Malaysia	Malaysian Ringgit	3.06
Philippines	Philippine Peso	43.39
Singapore	Singapore Dollar	1.26
South Korea	South Korean Won	1,109.35
Taiwan	Taiwan Dollar	29.51
Thailand	Thai Baht	30.67
Latin America & Caribbean		
Argentina	Argentine Peso	4.13
Brazil	Brazilian Real	1.68
Central America / Caribbean	US Dollar	1.00
Chile	Chilean Peso	485.25
Colombia	Colombian Peso	1,867.61
Ecuador	Ecuador Sucre	25,587.00
Mexico	Mexican Peso	12.45
Peru	Peruvian Nuevo Sol	2.79
Uruguay	Uruguayan Peso	19.66
Venezuela	Venezuelan Bolivar Fuerte	4.30
Australasia		
Australia	Australian Dollar	0.97
New Zealand	New Zealand Dollar	1.27
Africa		
South Africa	South African Rand	7.27

Source: Oanda

World Ranking 2011

Physical Rank		
Country	2011	%
Japan	1	30%
USA	2	18%
Germany	3	11%
UK	4	8%
France	5	7%
Australia	6	3%
Canada	7	2%
Brazil	8	2%
Netherlands	9	2%
Italy	10	2%
Switzerland	11	1%
Spain	12	1%
Belgium	13	1%
Mexico	14	1%
South Africa	15	1%
South Korea	16	1%
Austria	17	1%
Poland	18	1%
Sweden	19	1%
India	20	1%
Denmark	21	1%
Turkey	22	1%
Argentina	23	<1%
Taiwan	24	<1%
Russia	25	<1%
Norway	26	<1%
Finland	27	<1%
Ireland	28	<1%
Indonesia	29	<1%
New Zealand	30	<1%
Hong Kong	31	<1%
Portugal	32	<1%
Thailand	33	<1%
China	34	<1%
Czech Republic	35	<1%
Malaysia	36	<1%
Hungary	37	<1%
Singapore	38	<1%
Venezuela	39	<1%
Philippines	40	<1%
Colombia	41	<1%
Chile	42	<1%
Croatia	43	<1%
Greece	44	<1%
Slovakia	45	<1%
Uruguay	46	<1%
Central America / Caribbean	47	<1%
Bulgaria	48	<1%
Peru	49	<1%
Ecuador	50	<1%

Source: IFPI

Digital Rank		
Country	2011	%
USA	1	42%
Japan	2	17%
UK	3	9%
Germany	4	4%
France	5	4%
Australia	6	3%
Canada	7	3%
South Korea	8	2%
Sweden	9	1%
India	10	1%
Norway	11	1%
China	12	1%
Italy	13	1%
Spain	14	1%
Brazil	15	1%
Thailand	16	1%
Mexico	17	1%
Switzerland	18	1%
Denmark	19	1%
Netherlands	20	1%
Indonesia	21	<1%
Austria	22	<1%
Russia	23	<1%
Belgium	24	<1%
Ireland	25	<1%
New Zealand	26	<1%
Malaysia	27	<1%
Finland	28	<1%
Taiwan	29	<1%
Hong Kong	30	<1%
Turkey	31	<1%
Argentina	32	<1%
South Africa	33	<1%
Singapore	34	<1%
Portugal	35	<1%
Greece	36	<1%
Philippines	37	<1%
Chile	38	<1%
Colombia	39	<1%
Poland	40	<1%
Central America / Caribbean	41	<1%
Czech Republic	42	<1%
Hungary	43	<1%
Ecuador	44	<1%
Bolivia	45	<1%
Peru	46	<1%
Paraguay	47	<1%
Venezuela	48	<1%
Uruguay	49	<1%
Slovakia	50	<1%
Bulgaria	51	<1%
Croatia	52	<1%

Source: IFPI

Performance Rights Rank		
Country	2011	%
USA	1	14%
UK	2	13%
Japan	3	11%
Germany	4	11%
France	5	9%
Spain	6	4%
Netherlands	7	4%
Australia	8	3%
Brazil	9	2%
Italy	10	2%
Canada	11	2%
Belgium	12	2%
Sweden	13	2%
Denmark	14	2%
Austria	15	1%
Norway	16	1%
Finland	17	1%
India	18	1%
Argentina	19	1%
Switzerland	20	1%
Malaysia	21	1%
Israel	22	1%
Czech Republic	23	1%
New Zealand	24	1%
Poland	25	1%
Hungary	26	1%
Greece	27	1%
Portugal	28	1%
Croatia	29	1%
Russia	30	<1%
Turkey	31	<1%
Romania	32	<1%
Slovakia	33	<1%
Colombia	34	<1%
Peru	35	<1%
Chile	36	<1%
Taiwan	37	<1%
South Korea	38	<1%
Mexico	39	<1%
Singapore	40	<1%
Bulgaria	41	<1%
Venezuela	42	<1%
Uruguay	43	<1%
Thailand	44	<1%
Slovenia	45	<1%
Ukraine	46	<1%
Lithuania	47	<1%
Central America / Caribbean	48	<1%
Estonia	49	<1%
Paraguay	50	<1%
Ecuador	51	<1%
Philippines	52	<1%

Source: IFPI

Synchronisation Rank		
Country	2011	%
USA	1	55%
UK	2	10%
Japan	3	9%
France	4	5%
Canada	5	5%
Australia	6	2%
Germany	7	2%
India	8	2%
Italy	9	2%
Russia	10	1%
Sweden	11	1%
Brazil	12	1%
Spain	13	<1%
Poland	14	<1%
Norway	15	<1%
Austria	16	<1%
Argentina	17	<1%
Mexico	18	<1%
South Africa	19	<1%
Greece	20	<1%
New Zealand	21	<1%
Netherlands	22	<1%
South Korea	23	<1%
Denmark	24	<1%
Thailand	25	<1%
Finland	26	<1%
Chile	27	<1%
Belgium	28	<1%
Hong Kong	29	<1%
Czech Republic	30	<1%
Singapore	31	<1%
Croatia	32	<1%
Portugal	33	<1%
Switzerland	34	<1%
Ireland	35	<1%
Bulgaria	36	<1%
Slovakia	37	<1%
Philippines	38	<1%

Source: IFPI

Total Market		
Country	2011	%
USA	1	26%
Japan	2	25%
Germany	3	9%
UK	4	9%
France	5	6%
Australia	6	3%
Canada	7	3%
Brazil	8	2%
Netherlands	9	1%
Italy	10	1%
South Korea	11	1%
Spain	12	1%
Switzerland	13	1%
Sweden	14	1%
Mexico	15	1%
India	16	1%
Belgium	17	1%
Austria	18	1%
Norway	19	1%
South Africa	20	1%
Denmark	21	1%
Poland	22	<1%
Russia	23	<1%
Finland	24	<1%
Argentina	25	<1%
Thailand	26	<1%
China	27	<1%
Taiwan	28	<1%
Turkey	29	<1%
Ireland	30	<1%
Indonesia	31	<1%
New Zealand	32	<1%
Hong Kong	33	<1%
Portugal	34	<1%
Malaysia	35	<1%
Czech Republic	36	<1%
Hungary	37	<1%
Singapore	38	<1%
Colombia	39	<1%
Chile	40	<1%
Greece	41	<1%
Philippines	42	<1%
Venezuela	43	<1%
Croatia	44	<1%
Israel	45	<1%
Slovakia	46	<1%
Central America / Caribbean	47	<1%
Uruguay	48	<1%
Peru	49	<1%
Bulgaria	50	<1%
Romania	51	<1%
Ecuador	52	<1%
Bolivia	53	<1%
Paraguay	54	<1%
Slovenia	55	<1%
Ukraine	56	<1%
Lithuania	57	<1%
Estonia	58	<1%

Source: IFPI

Recorded Music Retail Sales 2010-2011

Figures in US$ millions

	Physical		Digital		Total Market	
	2010	2011	2010	2011	2010	2011
North America						
Canada	357.1	308.3	177.1	226.9	534.2	535.2
USA	3,663.9	3,381.1	2,877.3	3,103.9	6,541.2	6,485.0
Europe						
Austria	191.8	165.3	25.8	30.5	217.6	195.8
Belgium	195.4	183.4	18.7	25.1	214.1	208.5
Bulgaria	2.6	2.1	0.3	0.5	2.9	2.6
Croatia	11.3	10.6	0.2	0.3	11.5	10.9
Czech Republic	34.5	27.5	1.2	1.5	35.7	29.0
Denmark	100.6	79.1	58.2	48.3	158.8	127.4
Finland	82.8	78.0	20.5	21.3	103.3	99.3
France	1,231.7	1,116.3	215.6	275.2	1,447.3	1,391.5
Germany	1,785.0	1,716.9	243.6	300.7	2,028.6	2,017.6
Greece	77.2	19.5	7.5	9.2	84.7	28.7
Hungary	25.8	22.1	0.6	1.5	26.4	23.6
Ireland	81.2	64.6	19.5	25.2	100.7	89.8
Italy	286.9	255.2	42.4	49.3	329.3	304.5
Netherlands	281.4	251.9	25.4	34.3	306.8	286.2
Norway	141.7	92.7	37.9	63.9	179.6	156.6
Poland	126.5	111.0	3.9	5.2	130.4	116.2
Portugal	45.6	35.2	5.7	8.3	51.3	43.5
Russia	130.4	93.3	73.1	43.3	203.5	136.6
Slovakia	10.0	6.6	0.4	0.4	10.4	7.0
Spain	190.8	159.0	44.0	44.1	234.8	203.1
Sweden	151.8	112.2	74.1	128.6	225.9	240.8
Switzerland	194.1	148.5	43.8	50.9	237.9	199.4
Turkey	65.6	72.4	7.1	14.1	72.7	86.5
UK	1,455.3	1,273.6	495.2	630.6	1,950.5	1,904.2
Asia						
China	24.4	26.7	87.5	70.6	111.9	97.3
Hong Kong	37.7	37.1	16.9	18.9	54.6	56.0
India	88.5	81.4	124.6	146.3	213.1	227.7
Indonesia	30.3	43.4	85.3	65.0	115.6	108.4
Japan	4,512.6	4,320.0	1,462.7	1,225.5	5,975.3	5,545.5
Malaysia	25.2	19.5	35.6	37.6	60.8	57.1
Philippines	16.3	13.6	10.9	12.2	27.2	25.8
Singapore	19.4	15.9	9.0	8.5	28.4	24.4
South Korea	122.2	127.7	234.7	260.3	356.9	388.0
Taiwan	60.2	55.5	21.2	26.7	81.4	82.2
Thailand	40.9	36.4	111.4	99.4	152.3	135.8
Latin America & Caribbean						
Argentina	81.3	87.7	9.5	10.7	90.8	98.4
Brazil	272.6	291.0	62.8	74.9	335.4	365.9
Central America	6.8	4.5	8.4	8.4	15.2	12.9
Chile	14.8	12.9	7.3	8.2	22.1	21.1
Colombia	23.5	19.2	7.9	7.4	31.4	26.6
Ecuador	1.5	1.4	3.5	2.4	5.0	3.8
Mexico	160.4	155.5	38.8	48.3	199.2	203.8
Peru	2.2	1.7	1.2	1.7	3.4	3.4
Uruguay	5.5	6.4	0.6	0.8	6.1	7.2
Venezuela	13.3	16.2	0.8	0.7	14.1	16.9
Australasia						
Australia	458.5	397.3	161.8	261.6	620.3	658.9
New Zealand	62.8	51.3	15.4	23.0	78.2	74.3
Africa						
South Africa	173.4	142.3	9.0	10.6	182.4	152.9
Global	**17,183.4**	**15,759.7**	**7,047.1**	**7,575.8**	**24,230.5**	**23,335.5**

Source: IFPI

Notes

- Retail values are estimates based on US digital mark-ups applied to world, except Asia and Japan where specific mark-up estimates are applied.
- Digital retail excludes digital licensing revenues that have no retail equivalent.
- US physical retail revenues are suggested list prices.
- All figures include sales taxes and mark-up.
- Performance rights and synchronisation revenues are not included.

Population By Age Group

Country	Age 0-14	Age 15-29	Age 30-59	Age 60+
North America				
Canada	16%	19%	42%	23%
USA	19%	20%	39%	22%
Europe				
Austria	14%	18%	41%	27%
Belgium	16%	17%	40%	27%
Bulgaria	13%	19%	41%	27%
Croatia	14%	19%	41%	26%
Czech Republic	14%	19%	43%	24%
Denmark	18%	17%	39%	26%
Finland	16%	18%	38%	28%
France	17%	18%	38%	27%
Germany	13%	16%	41%	30%
Greece	14%	17%	41%	28%
Hungary	14%	19%	42%	25%
Ireland	21%	20%	40%	19%
Italy	13%	15%	41%	31%
Netherlands	17%	17%	41%	25%
Norway	18%	18%	39%	25%
Poland	14%	22%	42%	22%
Portugal	14%	17%	42%	27%
Russia	15%	22%	43%	20%
Slovakia	15%	22%	43%	20%
Spain	14%	17%	43%	26%
Sweden	16%	18%	37%	29%
Switzerland	15%	17%	42%	26%
Turkey	26%	27%	37%	10%
UK	17%	19%	38%	26%
Asia				
China	19%	24%	43%	14%
Hong Kong	11%	19%	49%	21%
India	30%	28%	34%	8%
Indonesia	27%	27%	37%	9%
Japan	12%	15%	38%	35%
Malaysia	30%	26%	36%	8%
Philippines	35%	28%	31%	6%
Singapore	17%	21%	47%	15%
South Korea	23%	23%	39%	15%
Taiwan	15%	22%	46%	17%
Thailand	20%	23%	43%	14%
Latin America & Caribbean				
Argentina	24%	24%	35%	17%
Brazil	25%	26%	37%	12%
Central America / Caribbean	33%	27%	30%	10%
Chile	22%	24%	39%	15%
Colombia	28%	26%	36%	10%
Ecuador	30%	27%	33%	10%
Mexico	29%	26%	35%	10%
Peru	30%	27%	33%	10%
Uruguay	22%	21%	36%	21%
Venezuela	29%	27%	34%	10%
Australasia				
Australia	18%	21%	39%	22%
New Zealand	20%	20%	39%	21%
Africa				
South Africa	30%	29%	33%	8%

Source: United Nations, Department of Economic and Social Affairs, Population Division (2011).

GDP Per Capita 2011

Figures in US$

Country	GDP (in billions)	GDP Growth	GDP Per Capita
North America			
Canada	1,389	+2.2%	40,300
USA	15,040	+1.5%	48,100
Europe			
Austria	531	+3.3%	41,700
Belgium	412	+2.0%	37,600
Bulgaria	101	+2.2%	13,500
Croatia	81	+0.8%	18,300
Czech Republic	272	+1.8%	25,900
Denmark	209	+1.5%	40,200
Finland	196	+2.7%	38,300
France	2,214	+1.7%	35,000
Germany	3,085	+2.7%	37,900
Greece	306	-6.0%	27,600
Hungary	196	+1.8%	19,600
Ireland	182	+1.1%	39,500
Italy	1,826	+0.6%	30,100
Netherlands	706	+1.6%	42,300
Norway	265	+1.7%	53,300
Poland	766	+3.8%	20,100
Portugal	247	-2.2%	23,200
Russia	2,373	+4.3%	16,700
Slovakia	127	+3.3%	23,400
Spain	1,411	+0.8%	30,600
Sweden	379	+4.4%	40,600
Switzerland	341	+3.7%	43,500
Turkey	1,053	+6.6%	14,600
UK	2,250	+1.1%	35,900
Asia			
China	11,300	+9.5%	8,400
Hong Kong	354	+6.0%	49,300
India	4,463	+7.8%	3,700
Indonesia	1,121	+6.4%	4,700
Japan	4,389	-0.5%	34,300
Malaysia	447	+5.2%	15,600
Philippines	393	+4.7%	4,100
Singapore	315	+5.3%	59,900
South Korea	1,554	+3.9%	31,700
Taiwan	885	+5.2%	37,900
Thailand	610	+1.5%	9,700
Latin America & Caribbean			
Argentina	710	+8.0%	17,400
Brazil	2,284	+2.8%	11,600
Central America / Caribbean	349	+3.9%	12,700
Chile	281	+6.5%	16,100
Colombia	467	+4.9%	10,100
Ecuador	125	+5.8%	8,300
Mexico	1,657	+3.8%	15,100
Peru	300	+6.2%	10,000
Uruguay	52	+6.0%	15,400
Venezuela	369	+2.8%	12,400
Australasia			
Australia	918	+1.8%	40,800
New Zealand	123	+2.0%	27,900
Africa			
South Africa	555	+3.4%	11,000
Source: The World Factbook			

Notes
- GDP measured at purchasing power parity (PPP).

Recorded Music Revenue Per Capita 2011

Country	Total Music Market (US$m)	Population (m)	Music Revenues Per Capita (US$)
North America			
Canada	434.0	34.0	12.8
USA	4,372.9	313.2	14.0
Europe			
Austria	118.9	8.2	14.5
Belgium	140.5	10.9	12.9
Bulgaria	3.8	7.1	0.5
Croatia	11.5	4.5	2.6
Czech Republic	25.5	10.2	2.5
Denmark	100.6	5.5	18.3
Finland	72.2	5.3	13.6
France	1,002.2	65.3	15.3
Germany	1,473.7	81.5	18.1
Greece	16.8	10.8	1.6
Hungary	20.4	10.0	2.0
Ireland	52.6	4.7	11.2
Italy	239.9	61.0	3.9
Netherlands	240.2	16.8	14.3
Norway	115.1	4.7	24.5
Poland	81.5	38.4	2.1
Portugal	37.2	10.8	3.4
Russia	76.6	138.7	0.6
Slovakia	8.0	5.5	1.4
Spain	190.0	47.0	4.0
Sweden	155.3	9.5	16.3
Switzerland	158.3	7.8	20.3
Turkey	63.7	74.7	0.9
UK	1,433.7	62.7	22.9
Asia			
China	68.2	1,336.7	0.1
Hong Kong	39.7	7.1	5.6
India	141.2	1,205.1	0.1
Indonesia	57.0	245.6	0.2
Japan	4,087.7	126.5	32.3
Malaysia	37.0	28.7	1.3
Philippines	16.1	101.8	0.2
Singapore	20.4	5.1	4.0
South Korea	199.5	48.8	4.1
Taiwan	64.5	23.1	2.8
Thailand	68.6	66.7	1.0
Latin America & Caribbean			
Argentina	69.9	41.8	1.7
Brazil	262.6	203.4	1.3
Central America / Caribbean	7.3	41.6	0.2
Chile	17.7	16.9	1.0
Colombia	18.6	44.7	0.4
Ecuador	2.4	15.0	0.2
Mexico	141.2	113.7	1.2
Peru	4.8	29.2	0.2
Uruguay	4.8	3.3	1.5
Venezuela	14.7	27.6	0.5
Australasia			
Australia	475.2	21.8	21.8
New Zealand	56.4	4.3	13.1
Africa			
South Africa	102.0	49.0	2.1

Source: The World Factbook and IFPI

Recorded Music Volume Trend 1973-2011

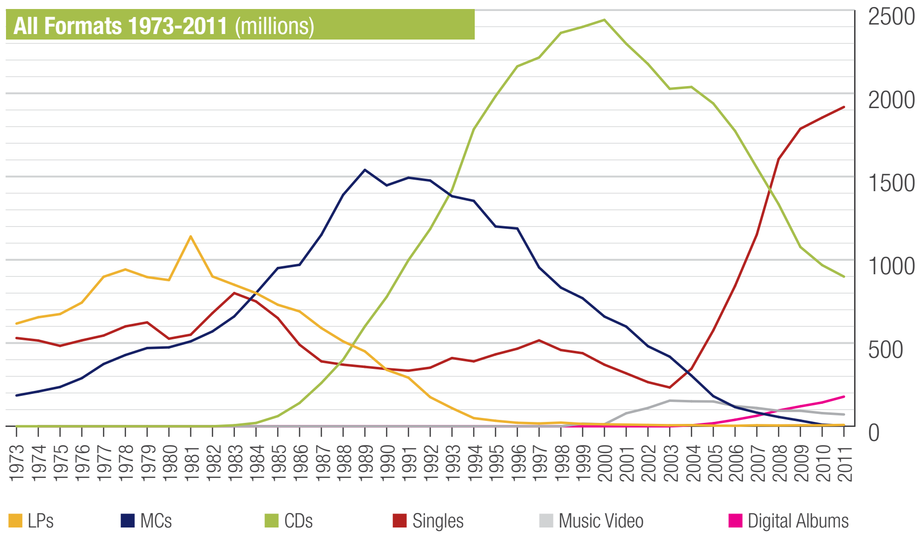
Figures in millions

	Full-Length Formats								
	LPs	MCs	CDs	Music Video	Other	Digital Albums	Total Units	Singles	Total Units
2011	8	4	899	71	2	183	1,168	1,959	3,127
2010	6	10	968	79	2	145	1,210	1,729	2,939
2009	6	34	1077	93	1	122	1,333	1,650	2,983
2008	5	56	1334	93	0	96	1,584	1,467	3,051
2007	6	82	1553	110	2	65	1,819	1,184	3,003
2006	3	115	1,774	121	2	39	2,053	843	2,896
2005	4	181	1,939	149	10	18	2,300	576	2,876
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, DVD-A and other.
- Singles include physical singles and online single tracks.
- Mobile singles not included.



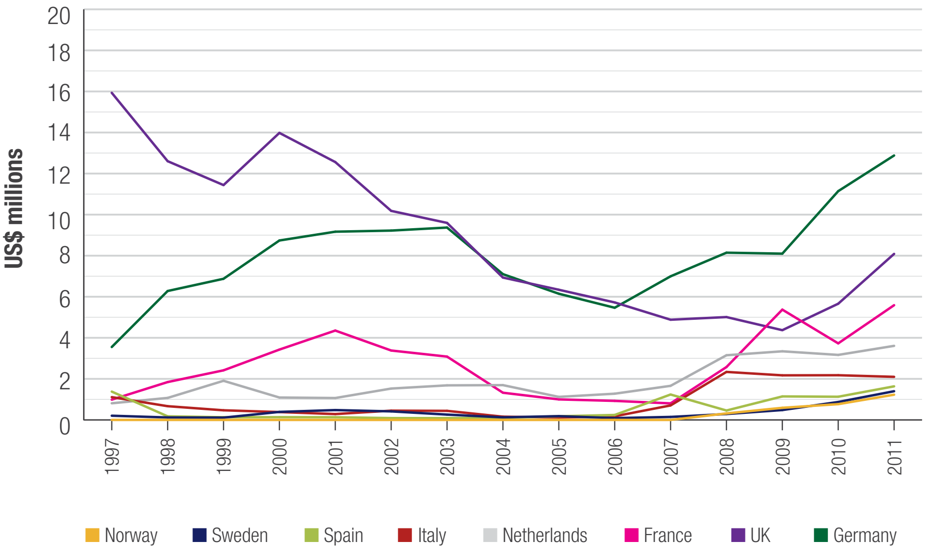
Top 10 Vinyl Markets Trend

Figures in US$ millions

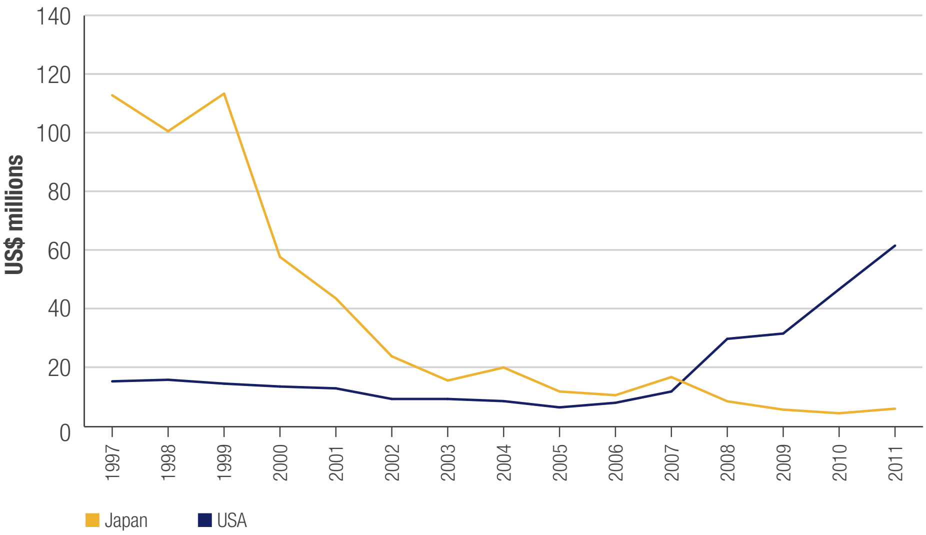
LPs	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
USA	16.6	17.1	15.7	14.7	14.0	10.1	10.1	9.3	7.1	8.7	12.8	32.1	34.0	50.2	66.2
Germany	3.6	6.3	6.9	8.7	9.2	9.2	9.4	7.1	6.1	5.5	7.0	8.1	8.1	11.1	12.9
UK	15.9	12.6	11.4	14.0	12.6	10.2	9.6	6.9	6.3	5.7	4.9	5.0	4.4	5.7	8.1
Japan	121.1	108.0	121.7	62.0	46.9	25.7	16.9	21.6	12.9	11.5	18.1	9.3	6.2	4.9	6.6
France	1.0	1.8	2.4	3.4	4.4	3.4	3.1	1.3	1.0	0.9	0.8	2.6	5.4	3.7	5.6
Netherlands	0.8	1.1	1.9	1.1	1.1	1.5	1.7	1.7	1.1	1.3	1.7	3.1	3.3	3.2	3.6
Italy	1.1	0.7	0.5	0.4	0.3	0.5	0.4	0.2	0.1	0.2	0.7	2.3	2.2	2.2	2.1
Spain	1.4	0.2	0.1	0.1	0.1	0.1	0.1	0.1	0.2	0.2	1.2	0.5	1.1	1.1	1.6
Sweden	0.2	0.1	0.1	0.4	0.5	0.4	0.3	0.1	0.2	0.1	0.1	0.3	0.5	0.9	1.4
Norway	-	-	-	-	-	-	-	-	-	-	-	0.3	0.6	0.8	1.2
Others	6.5	4.5	3.3	4.0	4.8	4.9	4.4	4.1	3.7	3.4	7.9	4.8	6.4	5.9	6.2
Global	168.1	152.4	164.0	108.8	93.7	66.0	55.9	52.4	38.7	37.5	55.3	68.5	72.3	89.6	115.4

Source: IFPI

Vinyl Sales (value)



Vinyl Sales in the US and Japan (value)



Repertoire Origin 2011 – Physical Sales

Digital sales not included. Based on trade value

Country	Domestic	International	Classical	Compilations
North America				
Canada	30%	64%	–	6%
USA	93%	5%	2%	–
Europe				
Austria	14%	78%	8%	–
Belgium	11%	60%	5%	24%
Bulgaria	3%	74%	9%	14%
Croatia	47%	40%	6%	7%
Czech Republic	44%	40%	7%	9%
Denmark	64%	33%	3%	–
Finland	67%	33%	–	–
France	65%	35%	–	–
Germany	46%	36%	8%	10%
Greece	43%	50%	7%	–
Hungary	47%	37%	16%	–
Italy	54%	40%	6%	–
Netherlands	24%	70%	6%	–
Norway	55%	41%	4%	–
Poland	27%	48%	6%	19%
Portugal	36%	36%	–	28%
Slovakia	49%	35%	12%	4%
Spain	41%	41%	7%	11%
Sweden	32%	35%	2%	31%
Switzerland	18%	60%	8%	14%
Turkey	83%	17%	–	–
UK	42%	38%	3%	17%
Asia				
China	9%	43%	48%	–
Hong Kong	26%	50%	15%	9%
India	2%	5%	1%	92%
Indonesia	75%	24%	1%	–
Japan	82%	18%	–	–
Malaysia	24%	47%	1%	28%
Philippines	30%	40%	1%	29%
Singapore	–	77%	5%	18%
South Korea	76%	10%	8%	6%
Taiwan	40%	44%	12%	4%
Thailand	95%	5%	–	–
Latin America & Caribbean				
Argentina	14%	83%	3%	–
Brazil	63%	36%	1%	–
Central America / Caribbean	1%	86%	5%	8%
Chile	19%	79%	1%	1%
Colombia	26%	57%	1%	16%
Ecuador	1%	92%	3%	4%
Mexico	44%	46%	3%	7%
Peru	9%	61%	25%	5%
Uruguay	52%	47%	1%	–
Venezuela	1%	98%	1%	–
Australasia				
Australia	31%	54%	3%	12%
New Zealand	13%	87%	–	–
Africa				
South Africa	48%	52%	–	–

Source: IFPI

Notes

• Regional repertoire included in international repertoire.

Sales Tax On Sound Recordings

Updated March 2012

North America	Sales Tax
Canada	5%
Jamaica	16.5%
USA	0% – 10.25%

Europe	Sales Tax
Austria	20%
Belgium	21%
Bulgaria	20%
Croatia	25%
Cyprus	15%
Czech Republic	20%
Denmark	25%
Estonia	20%
Finland	23%
France	19.6%
Germany	19%
Greece	23%
Hungary	27%
Iceland	7%
Ireland	23%
Italy	21%
Latvia	21%
Lithuania	21%
Netherlands	19%
Norway	25%
Poland	23%
Portugal	23%
Romania	19%
Russia	18%
Slovakia	19%
Slovenia	20%
Spain	18%
Sweden	25%
Switzerland	8%
Turkey	18%
UK	20%
Ukraine	20%

Notes
- Canada: Federal sales tax is 5%. Provincial sales tax varies by province.
- USA: sales tax varies by state.

Asia	Sales Tax
China	17%
Hong Kong	0%
India	4% – 10.3%
Indonesia	10%
Japan	5%
Malaysia	10%
Pakistan	15%
Philippines	12%
Singapore	7%
South Korea	10%
Taiwan	5%
Thailand	7%

Latin America	Sales Tax
Argentina	21%
Brazil	15% – 18%
Chile	19%
Colombia	16%
Ecuador	12%
Mexico	16%
Paraguay	10%
Peru	18%
Uruguay	0%
Venezuela	12%

Australasia	Sales Tax
Australia	10%
New Zealand	15%

Africa	Sales Tax
South Africa	14%

International Certification Award Levels

Updated in March 2012. For the latest information please visit www.ifpi.org

Albums (Unit sales required)

	Domestic Repertoire			International Repertoire		
	Gold	Platinum	Diamond	Gold	Platinum	Diamond
North America						
Canada	40,000	80,000	800,000	40,000	80,000	800,000
USA	500,000	1,000,000	10,000,000	500,000	1,000,000	10,000,000
Europe						
Austria	10,000	20,000	–	10,000	20,000	–
Belgium	10,000	20,000	–	15,000	30,000	–
Croatia	7,000	15,000	30,000	7,000	15,000	30,000
Czech Republic	5,000	10,000	–	2,500	5,000	–
Denmark	10,000	20,000	–	10,000	20,000	–
Finland	10,000	20,000	–	10,000	20,000	–
France	50,000	100,000	600,000	50,000	100,000	600,000
Germany	100,000	200,000	–	100,000	200,000	–
Greece	6,000	12,000	–	3,000	6,000	–
Hungary	5,000	10,000	–	3,000	6,000	–
Iceland	5,000	10,000	–	5,000	10,000	–
Ireland	7,500	15,000	–	7,500	15,000	–
Italy	30,000	60,000	600,000	30,000	60,000	600,000
Netherlands	25,000	50,000	–	25,000	50,000	–
Norway	15,000	30,000	–	15,000	30,000	–
Poland	15,000	30,000	150,000	10,000	20,000	100,000
Portugal	7,500	15,000	–	7,500	15,000	–
Russia	25,000	50,000	–	5,000	10,000	–
Slovakia	2,000	4,000	–	1,000	2,000	–
Spain	20,000	40,000	–	20,000	40,000	–
Sweden	20,000	40,000	–	20,000	40,000	–
Switzerland	15,000	30,000	–	15,000	30,000	–
Turkey	100,000	200,000	–	–	–	–
UK	100,000	300,000	–			–
Asia*						
China	20,000	40,000	–	10,000	20,000	–
India	100,000	200,000	–	4,000	6,000	–
Indonesia	35,000	75,000	–	5,000	10,000	–
Japan	100,000	250,000	1,000,000	100,000	250,000	–
Malaysia	7,500	15,000	–	7,500	15,000	–
Philippines	7,500	15,000	150,000	7,500	15,000	150,000
Singapore	5,000	10,000	–	5,000	10,000	–
South Korea	5,000	10,000	–	5,000	10,000	–
Taiwan	15,000	30,000	–	5,000	10,000	–
Thailand	10,000	20,000	–	5,000	10,000	–
Australasia						
Australia	35,000	70,000	–	35,000	70,000	–
New Zealand	7,500	15,000	–	7,500	15,000	–
Latin America						
Argentina	20,000	40,000	250,000	20,000	40,000	–
Brazil	40,000	80,000	300,000	20,000	40,000	160,000
Chile	7,500	15,000	–	7,500	15,000	–
Colombia	10,000	20,000	–	5,000	10,000	–
Ecuador	3,000	6,000	–	3,000	6,000	–
Mexico	30,000	60,000	300,000	30,000	60,000	300,000
Paraguay	5,000	10,000	–	5,000	10,000	–
Peru	3,000	6,000	–	3,000	6,000	–
Uruguay	2,000	4,000	–	2,000	4,000	–
Venezuela	5,000	10,000	–	5,000	10,000	–
Africa						
South Africa	20,000	40,000	–	20,000	40,000	–
Middle East						
Gulf States (GCC)	10,000	20,000	–	3,000	6,000	–
Lebanon	20,000	40,000	–	1,000	2,000	–

Notes

- Digital album sales can be included for certification in Australia, Denmark, Finland, Germany, Mexico, Norway, Poland, Sweden, UK & USA
- Silver award level applies in Croatia (3,500) and the UK (60,000)
- For some Asian territories combinations of digital sales can count towards the award level. For further information contact the Asian regional office or the local industry association
- Hong Kong: for details of award levels please contact asia@ifpi.org
- Argentina: separate levels for digital albums – 10,000 for Gold and 20,000 for Platinum (both domestic & international)
- Belgium: domestic repertoire is divided into non-Dutch/French repertoire and French/Dutch repertoire and award levels vary; different levels for classical and jazz repertoire. Please contact local industry association for further information
- China: regional repertoire levels are 75,000 for Gold & 150,000 for Platinum
- Germany: jazz repertoire levels are 10,000 for Gold and 20,000 for Platinum
- Hungary: classical/Jazz/World Music/Proze levels are 1,500 for Gold & 3,000 for Platinum (regardless of origin)
- Italy: 'multi-Platinum' level is 120,000 units. Levels above also apply to compilation albums
- Middle East: domestic repertoire = Arab repertoire. GCC includes Bahrain, Kuwait, Oman, Qatar, Saudi Arabia & UAE

Music Videos (Unit sales required)	Gold	Platinum	Diamond
North America			
Canada	5,000	10,000	100,000
USA	50,000	100,000	–
Europe			
Austria	5,000	10,000	–
Belgium	25,000	50,000	–
Czech Republic	3,000	6,000	–
Denmark	7,500	15,000	–
Finland	5,000	10,000	
France	7,500	15,000	60,000
Germany	25,000	50,000	–
Greece	3,000	6,000	–
Hungary	2,000	4,000	–
Iceland	5,000	10,000	–
Ireland	2,000	4,000	–
Netherlands	25,000	50,000	–
Norway	5,000	10,000	–
Poland	5,000	10,000	–
Portugal	4,000	8,000	–
Slovakia	500	1,000	–
Spain	10,000	25,000	–
Sweden	10,000	20,000	–
UK	25,000	50,000	–
Asia			
Japan	100,000	250,000	1,000,000
Australasia			
Australia	7,500	15,000	–
New Zealand	2,500	5,000	–
Latin America			
Argentina	7,500	15,000	75,000
Brazil	25,000	50,000	250,000
Chile	2,500	5,000	–
Colombia	5,000	10,000	–
Mexico	10,000	20,000	–
Uruguay	1,000	2,000	–

Notes

- Brazil: figures shown are for domestic repertoire. For international repertoire Gold, Platinum and Diamond are 15,000, 30,000 & 125,000 respectively

Singles (Unit sales required)	Gold	Platinum	Diamond
North America			
Canada	40,000	80,000	800,000
USA	500,000	1,000,000	–
Europe			
Austria	15,000	30,000	–
Belgium	10,000	20,000	–
Czech Republic	–	1,000	2,000
Denmark	15,000	30,000	–
Finland	5,000	10,000	–
France	150,000	250,000	400,000
Germany	150,000	300,000	–
Greece	3,000	6,000	–
Hungary	1,500	3,000	–
Ireland	7,500	15,000	–
Italy	15,000	30,000	–
Netherlands	10,000	20,000	–
Norway	5,000	10,000	–
Portugal	10,000	20,000	–
Spain	20,000	40,000	–
Sweden	10,000	20,000	–
Switzerland	15,000	30,000	–
UK	400,000	600,000	–
Asia			
Japan	100,000	250,000	1,000,000
Singapore	5,000	10,000	–
Taiwan	5,000	10,000	–
Thailand	10,000	20,000	–
Australasia			
Australia	35,000	70,000	–
New Zealand	5,000	10,000	–
Latin America			
Argentina	10,000	20,000	–
Brazil	50,000	100,000	500,000
Mexico	30,000	60,000	300,000
Africa			
Egypt	20,000	40,000	–
South Africa	10,000	25,000	–

Notes

- Table above includes awards for physical plus digital and also digital only where applicable
- Belgium: figures in table indicate domestic repertoire. Levels for international repertoire are Gold 15,000 and Platinum 30,000
- Brazil: figures refer to domestic repertoire. For international repertoire the levels are 30,000 / 60,000 / 250,000 respectively for Gold/Platinum/Diamond
- Canada: levels above refer to digital singles. For physical sales the levels are Gold 5,000/ Platinum 10,000 and Diamond 100,000
- Denmark: operates award level for streaming: Gold 450,000, Platinum 900,000
- Denmark, Finland, Germany, Ireland, Italy, Norway, Sweden, UK & Australia : digital single sales can be included for certification
- Mexico: includes sales of versions in different languages, genres, acoustic versions, live versions and collaborations with other artists
- Thailand: figures in table indicate domestic repertoire. Levels for international repertoire are Gold 5,000 and Platinum 10,000

- Netherlands: classical, jazz and world repertoire levels are 10,000 for Gold & 20,000 for Platinum
- Poland: levels above refer to pop/rock/MOR. Varying levels for other genres (see www.zpav.pl for further information)
- Ukraine: award levels currently under review
- USA: Latin repertoire is 50,000 for Gold & 100,000 for Platinum

Local Music Industry Associations

Correct as at March 2012. For the latest information please see www.ifpi.org

North America

Canada

Music Canada
85 Mowat Avenue
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www.musiccanada.com

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Washington, D.C. 20004
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Fax: +1 202 775 7253
www.riaa.com

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www.bamp-bg.org

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Fax: +33 1 5376 0733
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www.disqueenfrance.com

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Hungary

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Fax: +36 1 200 2679
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Iceland

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Eidistorgi 17
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Tel: +354 5618066
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sfh@islandia.is

Ireland

Irish Recorded Music Association (IRMA)
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00-380 Warsaw
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1050-215 Lisbon
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Fax: +351 21 3 156 683
geral@afp.org.pt
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Spain

Productores de Musica de España (Promusicae)
Edificio Iberia Mart II
Calle Orense, 34- 8ª
28020 Madrid
Tel: +34 91 417 04 70
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promusicae@promusicae.es
www.promusicae.es

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The Indian Music Industry (IMI)
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Off New Link Road, Andheri (W),
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Tel : 91 22 26736301/02/03
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www.indianmi.org

Indonesia

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Fax: +54 11 4342 7249
capif@capif.org.ar
www.capif.org.ar

Brazil

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Discos (ABPD)
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Ipanema
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Cep. 22410-003
Tel: 55 21 3511 9908
Fax: 55 21 3511 9907
Email: abpd@abpd.org.br
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Digital Music Services Worldwide

The featured list of legitimate digital music services appears on the Pro-music information resource (www.pro-music.org). This is the most comprehensive up-to-date directory of the world's legitimate music website. The list numbers around 500 legitimate services in 84 countries.
Updated March 2012.

Albania
Deezer

Andorra
Deezer

Argentina
BajáMúsica
Faro Latino
iTunes
Personal Música
Sonora
Ubby Música
YouTube

Armenia
Deezer

Australia
Bandit.fm
BBM Music
BigPondMusic
Blackberry Music
Cartell Download
DaDa
DanceMusicHub
Getmusic.com.au
Guvera
Hutchison "Three"
Inertia
iTunes
Jamster
JB Hi Fi NOW
Liveband.com.au
Mobile Active
Music Unlimited
Nokia Music
Optus Music Store
Qtrax
rara.com
Rdio
Samsung Music Hub
Songl
The In Song
Third Mile
Ticketek Music
VEVO
Virgin Mobile
Vodafone
YouTube
Zune

Austria
3MusicStore
7digital
A1 Music
AmazonMP3
Artistxite.com
Deezer
DG Webshop
eMusic
Finetunes

Austria (cont.)
iTunes
Jamba
JUKE
Ladezone
Last.fm
Musicbox
Musicload
Mycokemusic
MySpace
Nokia Music
Orange
Preiser
rara.com
Simfy
SMS.at
Soulseduction
Spotify
Telering
T-Mobile
Weltbild
YouTube
Zed
Zero-Inch
Zune

Belarus
Deezer
Yandex Music

Belgium
7digital
Beatport
Dance-Tunes.com
Deezer
DjTUNES
Downloadmusic.nl
eMusic
Fnac
iTunes
Jamba
Jamster
Junodownload
La Mediatheque
Legal Download
MUZU
Nokia Music
Proximus
rara.com
Simfy
Spotify
VEVO
We7
Xite
YouTube

Bolivia
iTunes

Bosnia and Herzegovina
Deezer

Brazil
Claro Music Store
Ideas Music Store
Ideas Musik
iTunes
iMusica
Mercado da Musica – Transamerica
MSN Music Store
Mundo Oi
Nokia Music
OI Rdio
Power Music Club (GVT)
Sonora
TIM Music Store
Universal Music Loja
UOL Megastore
Vivo Play
Warner Music Store
Yahoo! Music
YouTube

Bulgaria
4fun
7digital
Deezer
eMusic
Hitbox.bg
iTunes
M.Dir.bg
mp3.bg
MTel Music Unlimited
Musicspace

Canada
7digital
Archambault
AstralRadio
BBM Music
Bell Mobility
Blackberry Music Store
CBC Music
Classical Archives
eMusic
Galaxie Mobile
HMV Digital Canada
iTunes
Mediazoic
Motime
Puretracks
rara.com
Rdio
Slacker
TELUS
urMusic
VEVO
YouTube
Zik
Zune

Chile
Bazuca
Claroideas
Entel-Napster Mobile
iTunes
Mimix
Nokia Music
Portaldisc

China
Baidu
China Mobile
China Telecom
China Unicom
Douban
Google Music
Netease
Nokia CWM
Renren
Sina
Tencent
Todou
Top100
Youku

Chinese Taipei
Emome
Ezpeer+
Far Eastone
Hami Music
iNDIEVOX
iNmusic
KKBOX
muziU
Omusic
Taiwan Mobile
VIBO
YouTube

Colombia
Codiscos
ETB Musica
Ideas Comcel Music Store
iTunes
Prodiscos – Entertainment Store
Supertienda Movistar Música
Sonora
Tigo

Costa Rica
iTunes

Croatia
Cedeterija
Dallas Music Shop
Deezer
Fonoteka

Cyprus
7digital
Deezer
eMusic
iTunes

Czech Republic
7digital
Deezer
eMusic
iTunes
MusicJet
Nokia Music
O2 Active
Stream
t-music
Vodafone
YouTube

Denmark
3musik
BibZoom.dk
Bilka Musik
Billigcd.dk
CDON Danmark
Deezer
DSB
DVDOO.dk
Ekstrabladet.dk
eMusic
GUCCA
Inpoc
iTunes
M1
Music Unlimited
PlayNow Arena (Sony Ericsson)
rara.com
Spotify
TDC Play
Telia
TouchDiva
TP Musik
VoxHall
WavesOut
WiMP

Dominican Republic
iTunes

Ecuador
iTunes

Egypt
Alamelphan
Mazzika Box

El Salvador
iTunes

Estonia
7digital
Deezer
eMusic
iTunes
Muusika24

Faroe Islands
Deezer

Finland
7digital
City Market CM Store
Deezer
DNA Musiikkikauppa
download.MTV3.fi
Download.NetAnttila
Downloads.cdon.com
eMusic
Equal Dreams
iTunes
Meteli.net
MTV Music Shop
Music Unlimited
Nokia Musiikki
NRJ Kauppa
Poimuri
rara.com
Spotify
Store.radiorock.fi

France
121 MusicStore
7digital
Allomusic
Amazon
Beatport
Beezik
Carrefour
cd1d
Cultura.com
Deezer
Disquaire on line
Dogmazic
E-Compil
eMusic
Ezic
Fnac.com
Gkoot electronic
iTunes
Jamba
Jamendo
Jazz en ligne
Last.fm
Lazy Live
MiooZic
Mondomix
musicMe
Musiclassics
Musicovery
Music Unlimited
MyClubbingStore

France (cont.)

MySurround
Neuf Music
Nokia Music
Nuloop
Off TV
Orange Music
Qobuz
rara.com
SFR Music
Spotify
Starzik
Virgin Mega
YouTube
Zaoza

Georgia

Deezer

Germany

7digital
Akazoo
Amazon MP3
AOL Musik
Artistxite.com
Beatport
boomkat
Clipfish
Dance All Day
dancetracksdigital.com
Deezer
Deluxe Music
digital-tunes
djdownload
djtunes
elixic.de
eMusic
e-Plus unlimited
Eventim music
Finetunes
Highresaudio
iMusic1
iTunes
Jamba
JPC
Juke
juno
Justaloud
Last.fm
Linn Records
Mediamarkt
Medionmusic
MP3.Saturn
MTV/VIVA
Musik-Gratis.net
Musicload
Musicbox
Music Unlimited
MyVideo
Napster
Nokia Musik
O2 Music
othermusic.com
PlayNow
primalrecords.com
Putpat
QTom
rara.com
Rdio

Germany (cont.)

shop2download
Simfy
soulseduction
Spotify
tape.tv
T-Mobile Music
trackitdown
traxsource
UMusic
Videoload
VidZone
Vodafone
Weltbild
whatpeopleplay.com
WOM
Yavido
Zaoza
zero-inch.com
Zune
zwo3.net

Gibraltar

Deezer

Greece

123play
7digital
Akazoo
Cosmote
Deezer
eMusic
EMI Downloads
iTunes
mpGreek
Viva
Vodafone
Wind

Guatemala

iTunes

Honduras

iTunes

Hong Kong

3Music
China Mobile HK
CSL Music
Eolasia.com
hifitrack
KKBOX
Moov
Musicholic
MusicOne
MusicStation
Musicxs
PCCW Mobile
Qlala
SmarTone iN
YouTube

Hungary

Dalok
Deezer
iTunes
Muzzia

Hungary (cont.)

UPC Music
Vodafone Live!

Iceland

7digital
Deezer
Gogoyoko
Tonlist.is

India

7digital
Artist Aloud
Gaana
In
IndiaONE
Meridhun
My Band
Nokia Music
Raaga
Radio One
Saregama
Saavn
Smash Hits

Ireland

7digital
ArtistXite
Bleep.com
CD World
Deezer
Eircom MusicHub
eMusic
Golden Discs
iTunes
Last.fm
Meteor Music Store
Music Unlimited
MUZU.TV
MySpace
Nokia Music
rara.com
Universal Music
Vodafone Music
We7
YouTube

Israel

YouTube

Italy

7digital
Azzurra Music
Beatport
Cubo Musica
Deejay Store
Deezer
eMusic
Esselunga MusicStore
Fastweb
GazzaMusic
IBS
InnDigital
iTunes
Jamba
Last.fm
m2o.it
Mondadori

Italy (cont.)

MSN Music
Music Planet 3
Music Unlimited
Net Music Media World
Nokia Music
Playme
rara.com
Sorrisi Music Shop
TIM
Vodafone Live
YouTube
ZED

Jamaica

REGGAEinc

Japan

Aniloco
Beatport
Best Hit J-Pop
clubDAM
Dwango
Hudson
ICJ
iTunes
Lismo
Listen Japan
mora
mora win
mu-mo
Music Airport
Music.jp
Musico
Musing
Naxos Music Library
Oricon ME
OnGen
Reco-Choku
Yamaha Music Media
Corporation
YouTube

Kazakhstan

Yandex Music

Korea

24hz
Bugs
Cyworld BGM
Dal
Daum Music
Joos
Melon
Monkey3
Musicsoda
Naver Music
Ollehmusic

Latvia

7digital
Deezer
eMusic
iTunes

Liechtenstein

7digital
Deezer

Lithuania

7digital
Deezer
eMusic
iTunes

Luxembourg

7digital
Deezer
eMusic
iTunes
rara.com

Macedonia

Deezer

Malaysia

7digital
Celcom Channel X
DigiMusic
Gua Muzik
Hypptunes
Maxis Music Unlimited
U Mobile Planet Music
Wowloud

Malta

7digital
Deezer
eMusic
iTunes

Mexico

BBM Music
Coca-Cola FM
Entretonos Movistar
EsMas Movil
Flycell
Ideas Music Store Mexico
Ideas Radio Mexico
Ideas Musik
Ideas Telcel
iTunes
Mientras Contesto de
Iusacell
Mixup Digital
Nextel Shotsonline
Nokia Music
Seven 7 Music Shop
Sigue Tu Música Corona
Music
Terra Sonora
Terra TV
Universal Music Magazine
YouTube

Moldova

Deezer

Monaco

Deezer

Netherlands

7digital
Countdownload
Dance-Tunes
Deezer

Netherlands (cont.)

Downloadmusic.nl
eMusic
GlandigoMusic
iTunes
Jaha
Jamba
Last.fm
legal download
Mediamarkt
Media Gigant
Mikkimusic
MP3 Downloaden
MSN Muziek Downloads
MTV
Muziek.nl
Muziekweb
Nokia Music
Radio 538
rara.com
Saturn
Sony Ericsson PlayNow
Plus
Spotify
Talpadownloads
TMF
TuneTribe
Vodafone
You Make Music
YouTube
zazell.nl
Zoekmuziek

New Zealand

7digital
Amplifier
Bandit.fm
Digirama
FlyBuys Music
iTunes
Marbecks Digital
Mixtape
Music Unlimited
MySpace Music
rara.com
Rdio
Spotify
Telecom Music Store
The In Song
Vodafone
YouTube

Nicaragua

iTunes

Norway

7digital
Beat.no
Bulls Press
CDON.com Norway
Deezer
iTunes
Jamba
MTV
Music Unlimited
Musikkonline
Musikkverket & Playcom
NetCom
Nokia Music

Norway (cont.)

Platekompaniet
rara.com
Spotify
Telenor Musikk
WiMP

Panama

iTunes

Paraguay

Claro
FeelMP3
iTunes
Personal
Tigo

Peru

iTunes

Philippines

Globe
myMusic.ph
Smart
Star Music
Star Records

Poland

7digital
Deezer
eMusic
iplay.pl
iTunes
Last.fm
mp3.pl
Muzodajnia
MySpace
Niagaro
Nokia Music
Orange World
Soho.pl
YouTube

Portugal

7digital
Beatport
Deezer
eMusic
iTunes
Jamba
Music Box (TMN)
Myway
Nokia Music
Optimus
Qmúsika
Rdio
SAPO/ Musicaonline
Vodafone

Romania

7digital
Best Music
Cosmote
Deezer
Dump.ro
eOk
Get Music
iTunes

Romania (cont.)

Music Mall
Music Nonstop
Orange
Trilulilu.ro
Vodafone

Russia

Beeline
Deezer
Fidel
iviMusic
Megafon
Mp3.ru
MTS
Muz.ru
Nokia Music
Tele2
Yandex Music
YouTube
Zvooq

San Marino

Deezer

Singapore

7digital
M 1 Music Store
Nokia Music
OBuddy
Samsung Mobile
Singtel AMPed
Singtel Ideas
Starhub Music Store
YouTube

Slovakia

7digital
Deezer
eMusic
iTunes
Music Jet
Nokia Music
Orange
YouTube

Slovenia

7digital
Deezer
eMusic
iTunes
mZone

South Africa

DJs Only
Jamster
Just Music
Lookandlisten.co.za
MTN Loaded
Music Station
Nokia Music
Omusic.com
Pick n Play
Rhythm Online
ThatGig
Vodafone Live

Spain

7digital
Beatport
Blinko (Buongiorno)
Dada
Deezer
eMusic
Fnac
IbizaDanceClub.com
iTunes
Jamba
Last.fm
Los40.com
Magnatune
Media Markt
Movistar
MTV
Music Unlimited
MUZU.TV
MySpace
Nokia Music
Olemovil (Jet Multimedia)
Orange
rara.com
Rdio
Rockola.fm
Spotify
Tuenti
Vodafone
Yes.fm
Yoigo
YouTube
Zune

Sweden

7digital
Beatport
Bengans
CDON
Check-in music
Deezer
eClassical
eMusic
Enjoy
Gazell Digital Store
iTunes
Klicktrack
Last.fm
Mr Music
Music Unlimited
Musikbiten
Musikshopen
MySpace
Nokia Music
Omnifone
rara.com
Sound Pollution
Spotify
WiMP

Switzerland

7digital
AmazonMP3
ArtistXite
Cede.ch
Deezer
Ex Libris
Finetunes
Hitparade.ch

Switzerland (cont.)

iTunes
Jamba
Musicload
Nokia Music
Orange
PlayNow Arena
rara.com
Simfy
Soundmedia
Spotify
Sunrise Joylife
Weltbild

Thailand

AIS
DTAC
i-humm
Music Combo
Music One
N-content
Shinee
ThinkSmart
Total Reservation
True Digital
W Club

Turkey

Avea
Fizy.com
Gncplay.com
Izlesene
Müzik İçin Efes
Muzikin.com
Mynet
Nokia Music
Orjinalindir.com
TTnetmuzik
Turkcell
Videonmusic
Vidivodo
Vodafone
YouTube

Ukraine

Deezer
Djuice
MUZon
Yandex Music
YouTube

United Kingdom

3V Music Store
7digital
Amazing Tunes
AmazonMP3
ArtistXite
Babelgum
BBM Music
Beatport
Bleep
Boomkat
BT Vision
Classical.com
Classical Archives
Classics Online
Coolroom
Deezer
DJ Download
Drum & Bass Arena
eMusic
Fairsharemusic
Historic Recordings
HMV Digital
Imodownload
iTunes
Jamster
Jango
Joost
Juno
Karoo
Last.fm
Linn
Mewbox (Android)
Mobile Chilli
MSN
MTV
Music Anywhere
Music For Life (Talk Talk)
MusicStation
Music Unlimited
MUZU.TV
Musicovery
MySpace
Napster
Naxos Music Library
Nectar Music Store
Nokia Music
O2
Ooizit
Orange Music Store
Orange Monkey
Partymob
Passionato
Play.com
Pure Music

United Kingdom (cont.)

rara.com
Spotify
Tesco Downloads
Textatrack UK
The Classical Shop
T-Mobile UK
Track It Down
Traxsource
TuneTribe
VEVO
Vidzone (PS3 only)
Virgin
Virgin Mobile
Vodafone
We7
Yahoo! Music
YouTube
Zune

Uruguay

Ancel Musica
Butia
Claro Music Store
La Rocola
Tmuy

USA

7digital
AmazonMP3
AOL Music
Artist Direct
BearShare
eMusic
iMesh
iTunes
MySpace Music
MOG
MTV
Music Unlimited
Muve Music
Pandora
rara.com
Rdio
Rhapsody
Slacker
Spotify
VEVO
Yahoo! Music
YouTube
Zune

Venezuela

iTunes
Música Movistar

This is a list of digital music services from around the world that appears on the Pro-music website (www.pro-music.org). Pro-music is endorsed by an alliance of organisations representing international record companies (majors and independents), publishers, performing artists, and musicians' unions.

The list is compiled by IFPI based on information from its national groups at time of publication. It does not purport to be exhaustive and IFPI cannot guarantee its 100 per cent accuracy. Readers should consult the www.pro-music.org website for the most up to date information.

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