Introduction

IFPI commissioned Ipsos Connect to carry out global research into the behaviour of today’s music consumers.

This report is based on research that was conducted with internet users predominantly aged 16 – 64 in 13 of the world’s leading music markets (United States, Canada, Great Britain, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil and Mexico). These territories account for 84% of the global recorded music market [source: IFPI].

The research builds on similar work conducted by Ipsos Connect in previous years, allowing patterns of growth to be established and key trends identified.
71% of internet users aged 16-64 access licensed music. Paid audio streaming services are growing in popularity, especially among under 25s. One-third of 16-24 year olds now pay for an audio streaming service.

Smartphones are moving towards replacing computers as the most used device for music consumption, especially in developing countries. Users of paid audio streaming services are particularly likely to listen to music on a smartphone.

Young people are highly engaged with music, with 82% of 13-15 year-olds listening to licensed music and the majority willing to pay for music.

YouTube is the most used music service: 82% of all YouTube visitors use it for music. More people use YouTube to consume music they already know than to discover new content.

Copyright infringement remains a significant problem: more than one-third (35%) of internet users access unlicensed music content. Infringement is changing, with half (49%) of 16-24 year olds stream ripping from sites like YouTube.
Music Consumption in 2016

**Music Access**
- 71% are accessing licensed music

**Audio Streaming**
- 37% stream

**Paid Streaming**
- 18% increase on 2015

**Smartphone Usage**
- 55% smartphone overtakes desktop in music listening among paid streamers

**Stream Ripping**
- 30% stream rip, overtaking download
- 49% among 16-24s

**YouTube**
- 82% of YouTube users use it for music
- 81% listen to music already known
- 58% listen to music new to them
- 93% of YouTube users use it for music (16-24s)
- 81% listen to music already known (16-24s)
- 69% listen to music new to them (16-24s)

**Young Consumers**
- The young generation of consumers are actively engaged with licensed music

- 82% (13-15s) engaging with licensed music
- 52% (13-15s) purchasing
- 54% (13-15s) streaming
Licensed digital services have widened consumer choice, with increasing numbers of consumers paying for audio streaming services. 7 in 10 (71%) internet users consume licensed music, with many engaging with multiple access methods. Half (48%) of all internet users pay for music in some form.

71% of internet users are active consumers of licensed music*

82% of paid streamers also purchase music in another form in addition to streaming

48% of internet users pay for music in some form

*Consumption of licensed music excludes radio

Based on all respondents (n=12,610) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Audio streaming services are becoming more popular. Globally, nearly four in ten internet users (37%) use audio streaming services.

Half or more of internet users use audio streaming in Mexico, Sweden, Spain, Brazil and South Korea.

Paid audio streaming is growing, particularly among young people, with a third (32%) of 16-24 year olds paying for the advantages of a premium audio streaming service.

In 2016 18% of internet users pay for streaming services, up from 15% in 2015.

Paid streaming is most popular in South Korea, Sweden and Mexico: around 4 in 10 internet users in these countries use paid audio streaming services.

Globally, one-third (32%) of 16-24 year-olds use paid audio streaming services. The number of 16-24 year-olds paying for audio streaming has increased 39% from a year ago.
Audio streaming services have attracted a growing number of users for many reasons.

The most common reason cited is ease of use, followed by the value found in having a wide variety of music available and the ability to discover new music.

Playlists are another attraction – both creating new playlists and using tailored and recommended playlists.

Security reasons are also important to many choosing streaming. Users mention trust in the service, a safe environment, and security around the payment process.

The ability to listen offline (for instance, on mobiles) and without advertising are key attractions for paid streaming services.

Free streaming is popular precisely because it’s free, offering access to a wealth of music at no cost.

More than 8 in 10 paid audio streamers are also purchasers, either of physical or paid downloads (82%).

- easy/secure payment (23%)
- good value for money (22%)
- get it with a bundle (14%)
- no ads (22%)
- updates library across devices (18%)
- listen offline on smartphone (18%)
- listen without purchasing (27%)
- music discovery (26%)
- sampling music (24%)
- it’s free (38%)
- don’t want to give card details (17%)

Based on all free streamers - ever (n=6,016) and all paid streamers - ever (n=3,849) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Smartphones are moving towards becoming the most common devices for music consumption, especially in developing markets. Smartphones are already the most commonly used device amongst paid streamers.

55%...of internet users listen to music via a smartphone

Fastest growing countries in terms of music listening on smartphone:

- USA: 29% more users
- Japan: 26% more users
- France: 12% more users

More than 2 in 3 internet users use their smartphone for music in some countries:

- Mexico
- South Korea
- Brazil
- Italy

Based on all respondents (n=12,610) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Smartphones are increasingly becoming the device of choice for accessing licensed music services, particularly paid for services.

**Smartphone usage for music by country (past 6 months)**

Global: 55% 77% 75% 69% 68% 65% 64% 55% 54% 52% 52% 48% 40% 39%

- **GLOBAL**: 77%
- **MX**: 75%
- **KR**: 69%
- **BR**: 68%
- **IT**: 65%
- **ES**: 64%
- **SW**: 55%
- **GB**: 54%
- **US**: 52%
- **AU**: 52%
- **DE**: 48%
- **FR**: 40%
- **CA**: 39%
- **JP**: 35%

*Global based on all 13 countries surveyed.*

Compared to 2015, significantly fewer internet users turn to computers for music listening (66% in 2016 vs. 69% in 2015) while significantly more listen to music on a smartphone. **55%** have listened to music on smartphones in the past 6 months (vs. 50% in 2015).

Furthermore, when looking at usage of devices for different music services, those who listen to music via paid streaming services are more likely to be doing so via a smartphone. The offline usage functionality of paid audio streaming services is potentially an important factor here.

**Smartphone usage for music by service**

- **Spotify PAID**: 63% 51% 61% 60% 78%
- **Spotify FREE**: 40% 54% 76%
- **Deezer PAID**: 46% 62%
- **Deezer FREE**: 44%
- **Apple MUSIC**: 65%
- **PANDORA**:

*Global based on all 13 countries surveyed.*

Based on all respondents (n=12,610) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico). Base sizes vary with service.
With over 1 billion users*, YouTube is the most used service for online music consumption in the world. 82% of YouTube users use it for music, rising to 93% amongst 16-24 year olds.

82% of YouTube users use it for music

...of which

81% listen to music already known

Based on all past 6 months YouTube users (n=10,552), all who listened/watched music on YouTube in the past 6 months (n=8,409) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
YouTube's importance as a music service is clear: over nine in ten (93%) YouTube users aged 16-24 use YouTube for music globally.

Overall, 82% of those using YouTube do so for music related activities.

This is highest amongst 16-24 year-old YouTube users, where 93% have used it for music in the past six months. Amongst 25-34 year-old YouTube users, 87% have done so.

YouTube’s music use is particularly high in Mexico, Brazil, Italy and Spain, where over 90% of all YouTube users have used it for this.
YouTube is used more for on-demand music consumption than as a source of discovery: 81% of YouTube music users listen to music they already know, compared to 58% using YouTube to discover new music.

81% of YouTube music users listen to music they already know

Music listened on YouTube – known vs. new (past 6 months)

YouTube is most commonly being used to listen to music that users already know.

In 11 of the 13 countries (all except Japan and Korea), at least eight in ten YouTube music users listen to tracks already familiar to them.

Given the high volume of users listening to music known to them, it is reasonable to assume that a large proportion of the 58% discovering new music on the platform will continue to listen to it on YouTube.
Free video streaming is mainly used as an alternative to paying for music. Half (49%) of video music streamers do so mainly “because it’s free” whilst only a quarter (27%) do so “to sample before buying”.

Those using free video streaming services, such as YouTube, are most likely to do so as an alternative to paying for music. 49% of those listening to music on free video streaming services do so because “it’s free”. Just 27% of users say they are sampling music before buying it.

If YouTube charged for music access, new ‘payers’ for music would be brought into the market. Currently, 13% of YouTube’s music users only access music via free means but say that they would pay for music if YouTube started charging. These users would either pay YouTube or use another means of paying.

Given YouTube has over 1 billion users, this would represent a significant number of additional people willing to pay for music.

Main reasons for using free video streaming

<table>
<thead>
<tr>
<th>Reason</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>It’s free/don’t have to pay</td>
<td>49%</td>
</tr>
<tr>
<td>Listen to music you wouldn’t buy/listen without having to purchase</td>
<td>32%</td>
</tr>
<tr>
<td>It’s easy to use/well designed</td>
<td>30%</td>
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<tr>
<td>To hear/discover music or artists that are new to you personally</td>
<td>29%</td>
</tr>
<tr>
<td>To sample music before you buy/try before you buy</td>
<td>27%</td>
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</tbody>
</table>

Based on all who ever used a free video site (n=8,212) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Copyright infringement is still a major problem. Over one-third (35%) of all internet users access infringing music. The nature of infringing behaviour is changing, with stream ripping overtaking other forms of downloading.

35% of internet users access unlicensed services

30% of internet users use stream ripping services

...rising to...

49% among 16-24s

Based on all respondents (n=12,610) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Over one third (35%) of internet users access music through infringement. The changing methods of music consumption have impacted infringing behaviour, with stream ripping now a more popular method than other forms of downloading.

### Reach of copyright infringement by demographics (past 6 months)

<table>
<thead>
<tr>
<th>% Using any piracy</th>
<th>Total</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>35%</td>
<td>40%</td>
<td>30%</td>
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<table>
<thead>
<tr>
<th>% Ripping</th>
<th>30%</th>
<th>35%</th>
<th>26%</th>
</tr>
</thead>
<tbody>
<tr>
<td>49%</td>
<td>40%</td>
<td>25%</td>
<td>21%</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>% Downloading</th>
<th>19%</th>
<th>23%</th>
<th>16%</th>
</tr>
</thead>
<tbody>
<tr>
<td>35%</td>
<td>27%</td>
<td>16%</td>
<td>11%</td>
</tr>
</tbody>
</table>

35% of internet users have accessed copyright infringing music in the past 6 months. Infringement is more common among younger internet users.

With the rise of streaming services, infringing behaviour has shifted away from the “traditional” method of downloading towards stream ripping, which is now the most common form of copyright infringement.

### The role of search engines in piracy

Search engines are still directing large numbers of users to unlicensed music sites. A quarter (23%) of internet users use Google to get “free” music, of which two-thirds (66%) explicitly search for pirated content.

This rate is particularly high in Mexico, Brazil and the US, where almost three-quarters of those who search for free music on Google are searching for infringing websites.

66% of internet users searching for free music on Google are looking for unlicensed music content.

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Based on all respondents (n=12,610), all who search for free music on Google (n=3,262) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Stream ripping is the fastest-growing form of infringement, overtaking other forms of downloading. 3 in 10 (30%) internet users engage in stream ripping, rising to almost half (49%) among 16-24 year-olds.

30% engage in stream ripping...rising to 49% among 16-24s

Reach of stream ripping by demographics (past 6 months)

30% of internet users have stream ripped music in the past six months (27% on computer, 19% on mobile).

This is a significant increase compared to 27% in 2015. Stream ripping is particularly popular among 16-24s (49%, up from 41% in 2015).
13-15 year-olds have grown up in a world where licensed music is widely available on-demand and are showing high levels of engagement with music. 82% are accessing licensed music and the majority are willing to pay for music.

13-15s show similar levels of engagement to that of 16-24s - the group that is currently consuming the most licensed music. This suggests the ‘next generation’ of music consumer is showing positive signs of music engagement.

<table>
<thead>
<tr>
<th></th>
<th>YOUNG MUSIC CONSUMERS</th>
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<tbody>
<tr>
<td></td>
<td>13-15s</td>
<td>16-24s</td>
</tr>
<tr>
<td>Free video streaming</td>
<td>69%</td>
<td>75%</td>
</tr>
<tr>
<td>Purchasing (physical or download)</td>
<td>52%</td>
<td>55%</td>
</tr>
<tr>
<td>Licensed audio streaming</td>
<td>54%</td>
<td>62%</td>
</tr>
</tbody>
</table>

Based on all 13-15 year-olds (n=1,287), all 16-24 year-olds (n=2,431) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
The 13-15 age group does not only feel the strongest about music - particularly new music - but also strongly believes that artists should be rewarded for their creativity – and that stealing is wrong.

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Music is important to me (% agree)</th>
<th>I’m interested in hearing the latest/new releases (% agree)</th>
<th>It is important that artists are paid when their music is played (% agree)</th>
<th>Downloading/streaming music without permission is stealing (% agree)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-15s</td>
<td>82%</td>
<td>66%</td>
<td>67%</td>
<td>64%</td>
</tr>
<tr>
<td>16-24s</td>
<td>72%</td>
<td>54%</td>
<td>57%</td>
<td>54%</td>
</tr>
<tr>
<td>25-34s</td>
<td>70%</td>
<td>55%</td>
<td>59%</td>
<td>53%</td>
</tr>
<tr>
<td>35-44s</td>
<td>69%</td>
<td>45%</td>
<td>63%</td>
<td>58%</td>
</tr>
<tr>
<td>45-54s</td>
<td>69%</td>
<td>33%</td>
<td>62%</td>
<td>59%</td>
</tr>
<tr>
<td>55-64s</td>
<td>64%</td>
<td>18%</td>
<td>63%</td>
<td>60%</td>
</tr>
</tbody>
</table>

Based on all respondents (n=12,610) from all 13 countries surveyed (US, Canada, GB, France, Germany, Spain, Italy, Sweden, Australia, Japan, South Korea, Brazil, Mexico).
Methodology

These findings are based on an a survey of around 900 internet users aged 16-64 (16-50 in Mexico) per country in 13 of the world’s leading music markets (US n=906, Canada n=900, GB n=900, France n=900, Germany n=900, Spain n=900, Italy n=902, Sweden n=900, Australia n=902, Japan n=902, South Korea n=901, Brazil n=900, Mexico n=897).

The study was conducted in March-April 2016, aiming to explore in detail consumers’ usage of, and attitudes towards, licensed and pirate music services. Internet users aged 13-15 were also surveyed, although the main results are based on internet users aged 16+.

Global figures refer to results from all 13 countries and are weighted to the population of internet users aged 16-64 (16-50 in Mexico).

Notes on the survey

The internet penetration across the countries surveyed averages around 80% of the national population with the exceptions of Italy (where it is around 60%) and Brazil and Mexico (where it is around 50%). In countries with a lower internet penetration, it is generally considered that online surveys are less typical of the wider internet user population – survey participants are thought more likely to be early adopters of digital services. This is reflected in this study where these countries show high levels of usage for various digital music services compared to other markets. In addition, the younger age profile of survey participants in Mexico (aged 16-50) compared to other countries (aged 16-64) will increase service usage levels in Mexico as younger people are more likely to be users. In addition, the surveys in Mexico and Brazil only represent urban internet users, which is also likely to increase usage levels.
This work was carried out in accordance with the requirements of the international quality standard for market research, ISO 20252:2006 and with the Ipsos MORI Terms and Conditions which can be found here: https://www.ipsos-mori.com/Assets/Docs/Legal/ipsos-mori-terms-and-conditions.pdf