



# International Communications Market Report 2011

## 4 Radio and audio

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## 4.1 Radio and audio market summary

### 4.1.1 Industry metrics and summary

The chapter includes a global overview and country-level analysis of the 17 comparator countries. It focuses on three areas:

- The key market developments section sets out revenue trends and patterns of audio consumption during 2011.
- The audio industries section concentrates on revenue trends among comparator countries.
- The consumer section examines how people across the 17 comparator countries consume audio content.

**Figure 4.1 Key radio market indicators: 2010**

	UK	FRA	GER	ITA	USA	CAN	JPN	AUS	ESP	NED	SWE	IRL	POL	BRA	RUS	IND	CHN
Total industry revenue (£bn)	1.1	1.3	2.9	0.4	11.9	1.1	2.7	0.6	0.5	0.4	0.3	0.2	0.1	0.4	0.2	0.1	0.9
Change in revenue (% ,YOY)	+2.8	-3	+0.1	+8	+8.3	+6	-1.1	+6.3	-2.2	+2.5	+2.3	-6.8	-4.1	+10.8	+11.8	+11.2	+10.8
Revenues per capita (£)	18	20	36	7	39	33	21	27	10	23	36	33	3	2	2	0.1	1
Income from public funding (%)	61	61	79	n/a	n/a	n/a	64	n/a	n/a	43	81	36	9	n/a	n/a	n/a	n/a
Weekly radio listening (% of pop)	67	75	72	74	71	n/a	n/a	69	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Public radio share (%)	62	61	79	n/a	n/a	n/a	n/a	n/a	n/a	43	81	36	9	n/a	n/a	n/a	n/a

Sources: Ofcom, PricewaterhouseCoopers. All figures expressed in nominal terms

The key market developments during the year include:

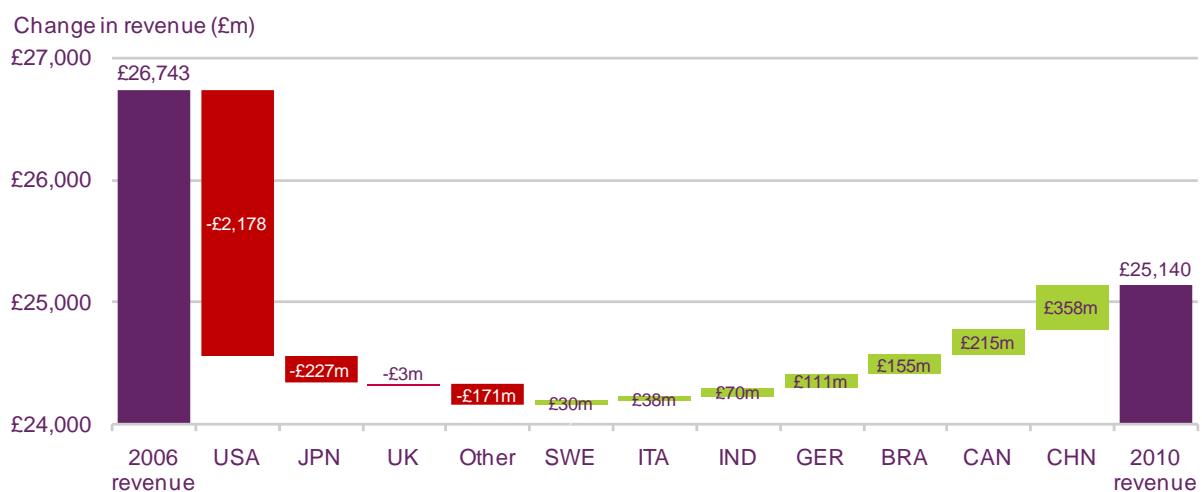
- Broadcast radio revenue, among the 17 comparator countries analysed in this report, reached £25bn in 2010, down by 6% from £27bn in 2006. The largest absolute increases were experienced by operators in the Chinese market, where revenue rose by £358m, followed by the Canadian market which grew by £215m over the same period. At the opposite end of the spectrum, the US radio market contracted by nearly £2.2bn. Over the same period, UK radio revenue was largely flat.
- Using the internet to download or listen to audio content (such as music tracks or podcasts) was most popular in Italy. Nearly half of all respondents (46%) claimed to use their home internet connection for this purpose. The figure was lowest in Germany, at less than a third (30%) of respondents. In the UK 38% said they had downloaded audio content online; this is in line with the average response rate among the six countries where the survey was conducted.
- Listening to MP3 tracks was the most popular audio purpose to which mobile phones were put in 2010. In Germany, just short of a third (30%) of consumers used their phones for this, followed by 29% of Italian mobile phone users. Just over a quarter (26%) of Australians and French people also listen to MP3s on their phone; the comparable figure for the UK was 24%.

### 4.1.2 Radio revenues among comparator countries down 6% since 2006

Broadcast radio revenue among the 17 comparator countries analysed in this report reached £25bn in 2010, down by 6% from £27bn in 2006. But there were substantial changes in revenue by country, due to their different funding patterns (and dynamics).

In Figure 4.2 nine of the 17 countries reported growing radio revenues between 2006 and 2010. The largest absolute increases were experienced by operators in the Chinese market, where revenue rose by £358m, followed by the Canadian market which grew by £215m over the same period. Radio industry income in Brazil rose by £155m since 2006, while the comparable figure in Germany was £111m. At the opposite end of the spectrum, the US radio market contracted by nearly £2.2bn since 2006 – by far the largest reduction among the 17 comparator countries; the next biggest reduction was in Japan, where revenue fell by £227m; by comparison, the UK radio market contracted by £3m between 2006 and 2010.

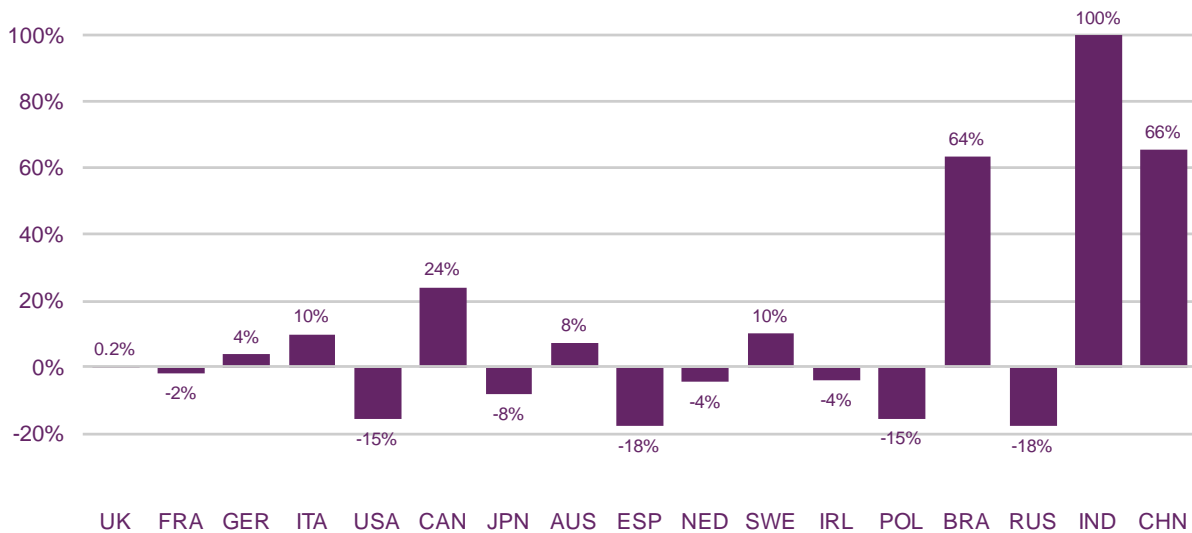
**Figure 4.2 Changes in radio revenues by country between 2006 and 2010**



Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

Figure 4.3 sets out the proportional changes in industry revenue among the 17 comparator countries over the period 2006 - 2010. The fast-growing markets of India, China and Brazil all saw revenue growth well into double digits for the four years to the end of 2010 – in some cases into triple digits. India's radio sector doubled in size (up by 100%), China's grew by 66%; Brazil's rose by nearly two-thirds (64%) over the period. The Canadian market expanded by nearly a quarter (24%), while at 10% the Italian and Swedish radio markets also experienced double-digit growth. The Russian and Spanish markets experienced the largest reductions in revenue over the four-year period, with revenue in each contracting by nearly a fifth (18%). The UK market was down by £3m over the period, equivalent to a -0.2% reduction since 2006.

**Figure 4.3 Growth in radio revenue, by country: 2006 – 2010**

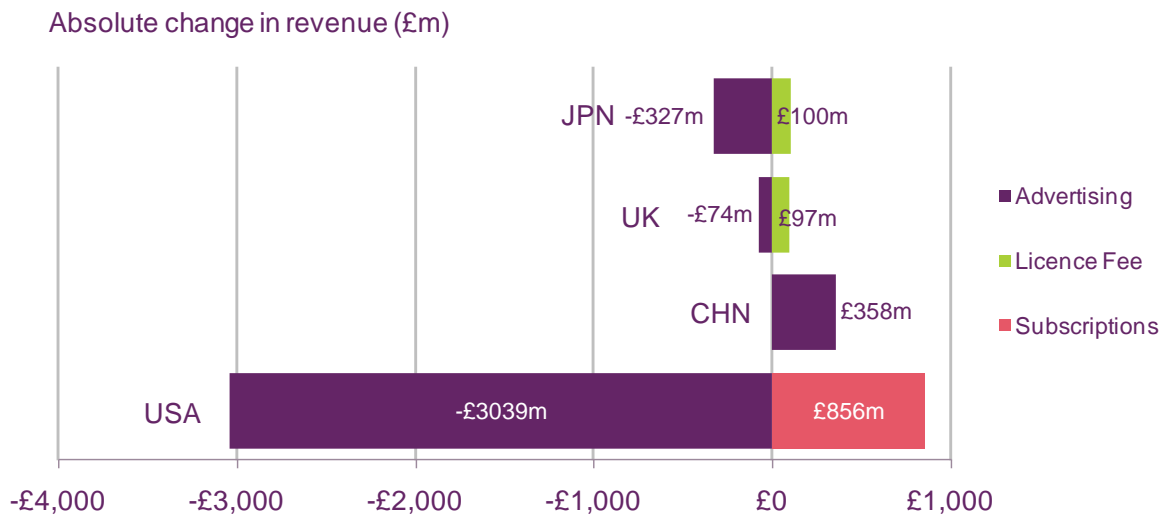


Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

Radio revenue trends among comparator countries are influenced by the dynamics of three income sources – advertising, subscriptions and public funding. Changes in the size of each have varied substantially by country. Such is the variation that this information is depicted in two separate charts (Figure 4.4 and Figure 4.5) below.

The first chart sets out the countries where the more substantial changes have been experienced; these are compared to the UK trend. It shows that the US market has experienced a large reduction in advertising revenue since 2006 (down by £3bn); this reduction was partially offset by growing subscriber revenue from the satellite radio service Sirius/XM (up by £856m). In Japan and the UK, falling advertising revenue (down by £327m and £74m respectively) has to a degree been offset by the growing contribution that licence fee income has made towards funding radio services (up by £100m and £71m respectively). In China, the growing popularity of radio advertising led to the industry expanding by £358

**Figure 4.4 The most substantial changes in radio revenue, by component: 2006 – 2010**

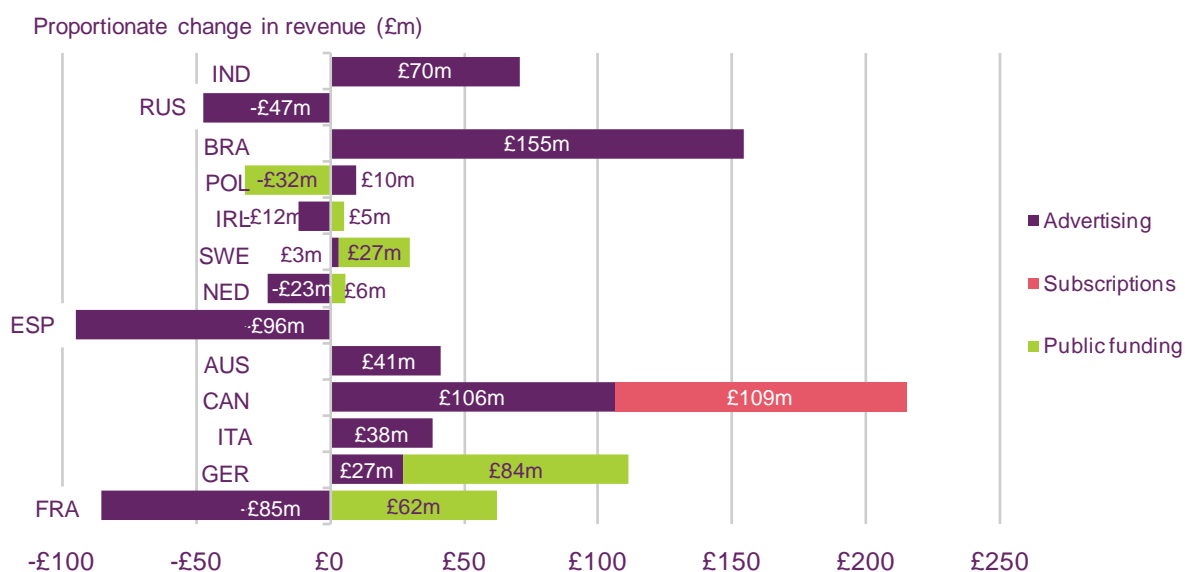


Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

Among the 13 remaining comparator countries, where changes in revenue were more modest, the Canadian, Indian and Brazilian radio advertising markets managed to attract the largest additional amounts of advertising revenue in the four years to 2010 (£160m, £70m and £155m respectively). Canada, like the US, has benefited from the growing popularity of subscription radio, which generated an additional £109m between 2006 and 2010.

There has been a substantial increase in the amount of public investment in German and French radio (of £84m and £62m respectively). In the French radio market, this has meant that falling advertising revenue has been substantially offset, so that total industry revenue contracted by only 2% over the period. By contrast, the Spanish and Russian markets, relying solely on advertising revenue, experienced the largest absolute losses across the period (of £96m and £47m respectively). Poland is the only comparator country whose radio market experienced a reduction in public funding; although advertising revenues have increased by £10m over the past four years, this was not enough to offset the £32m reduction in public investment.

**Figure 4.5 The smaller revenue swings, by component: 2006 – 2010**



Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

### 4.1.3 Consumers prefer to use the internet to download audio content rather than listen to the radio online

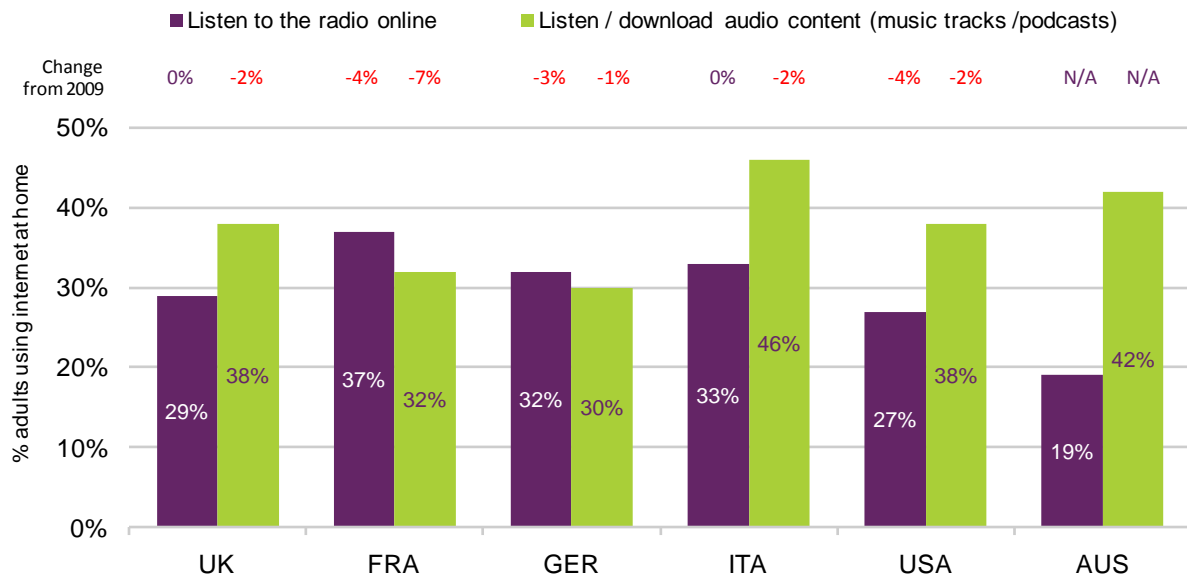
The internet's role in providing consumers with new ways of accessing audio content has grown in popularity over the last few years, as broadband take-up has increased.

On the whole, consumers across the six countries we surveyed preferred downloading audio content to listening to the radio online using the internet at home.

Using the internet to download or listen to audio content (such as music tracks or podcasts) was most popular in Italy. Nearly half of respondents (46%) claimed they used their home internet connection for this purpose. The figure was lowest in Germany, where less than a third (30%) downloaded or listened to audio content using their home internet connection. In the UK 38% said they had downloaded audio content online; this is in line with the average response rate among the six countries where the survey was conducted.

Listening to the radio over the internet was most popular in France (37%) followed by Italy (33%) and Germany (32%). Only in France and Germany did listeners prefer listening to the radio through the internet to downloading audio content. Listening to the radio over the internet in the UK was slightly more popular than the average across those countries surveyed, at 29%. People in Australia were least likely to claim to listen to the radio online (with less than a fifth (19%) of respondents claiming that they used the internet for this purpose).

**Figure 4.6 Use of the internet to listen to the radio/ download audio content (music tracks/ podcasts)**



Source: Ofcom consumer research, October 2011.

Base: All those who use the internet. Total sample size UK=1015, France=1014, Germany=1014, Italy=1045, US=1002, Australia=1012.

Q: Which, if any, of the following activities do you use your home internet connection for? Listening to the radio / listening to or downloading audio content (e.g. music tracks or, podcasts).

### People in Italy are most likely to use their mobile handsets to listen to audio content

Mobile phone handsets often incorporate audio technologies such as analogue radio tuners, offering access to live radio, and MP3 players which support the storage and playback of podcasts.

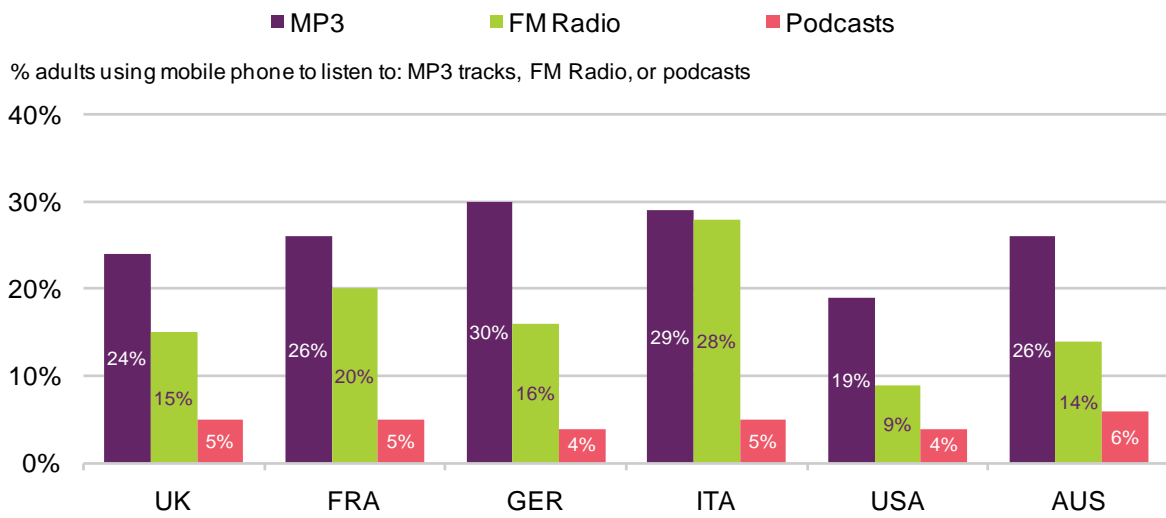
Listening to MP3 tracks was the most popular audio purpose to which mobile phones were put in 2010. In Germany, just short of a third (30%) of consumers used their phones for this, followed by 29% of Italian mobile phone users. Just over a quarter (26%) of Australians and French people also listen to MP3s on their phone; the comparable figure for the UK was 24%.

Almost as many Italian people use their mobile handsets for listening to FM radio as they do for MP3 tracks – 28% of respondents. A fifth of French mobile phone users used their handsets for this, followed by 16% of those in Germany and 15% of UK mobile phone users.

Listening to podcasts on the mobile handset was the least popular of the three audio functions that our consumer research explored. There was little variation in its popularity among countries, ranging from 6% in Australia, to 4% in Germany. The comparable figure for UK mobile phone users was 5%.



**Figure 4.7 Using a mobile phone to listen to MP3 tracks, FM radio or Podcasts**



Source: Ofcom consumer research, October 2011

Base: all those who use the internet. Total sample: UK=1015, France=1014, Germany=1014, Italy=1045, US=1002, Australia=1012

Q: 'Which of the following activities do you use your mobile for, listening to: FM radio, MP3 player, podcasts?'

## 4.2 The radio industry

### 4.2.1 Introduction

This section examines the revenues generated by the commercial radio sectors in each comparator country, along with the levels of licence fee funding that are invested in radio services. The main findings include:

- Global radio revenue was up by 5% year on year, reaching £29bn in 2010, following a 9% fall between 2008 and 2009. Of the total, advertising accounted for 68% (£19.7bn), public funding for just over a quarter (26% or £7.5bn) and subscriber revenue for the remaining 6% (£1.8bn).
- Among the 17 comparator countries analysed in this report, revenue reached £25bn in 2010 (86% of the global total), up by 5% from 2009. With the exception of Ireland, Spain, Poland and Japan, radio revenues across the comparator countries experienced year-on-year increases. Russia's market, funded by advertisements, showed the greatest relative increase (12%), followed by China and Brazil, both at 11%. The UK radio revenues rose by £31m in 2010, up 2.8%, to reach £1.1bn year on year
- Over a four year period, global radio revenues fell by 4.3%, with advertising revenue declining by 12%. This was the principal driver of the reduction, and was offset by rising public funding (up by 7.1% over the period) and by subscriber revenues (from radio satellite services) doubling over the same period.
- By country, the most substantial increases were experienced by the radio markets of Brazil, India and China, whose markets rose by an annualised average of 13.1%, 18.9% and 13.4% respectively. The Russian and Spanish markets each contracted by 4.7% per year over the same period, while those of the USA and Poland fell by an annual average of 4.1% each.
- Radio revenue per head was highest in the US, where it reached £38 in 2010. The Swedish market ranked second with £36 per head, while the radio industry of the Republic of Ireland generated £34 per capita. The UK industry generated £18 per head of population in 2010.

### 4.2.2 Global radio revenue

Radio revenue worldwide increased by 5%, or £1.4bn, in 2010 to £29.0bn, after a 9% fall in 2009. Radio advertising revenue accounted for 68% of industry income. After three years of consistent decline, global radio advertising revenues were up 6% last year, from £18.6bn to £19.7bn. Public funding accounted for just over a quarter (26%) of all radio funding in 2010, rising by £0.1bn to £7.5bn year on year.

Satellite subscription radio accounted for the final 6% of the total radio revenue figure (£29bn) in 2010. It experienced the most substantial year-on-year increase, at 13%, bringing the 2010 total to £1.8bn among the three revenue components.

**Figure 4.8 Global radio industry revenues: 2006 – 2010**



Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

### 4.2.3 Revenues among comparator countries

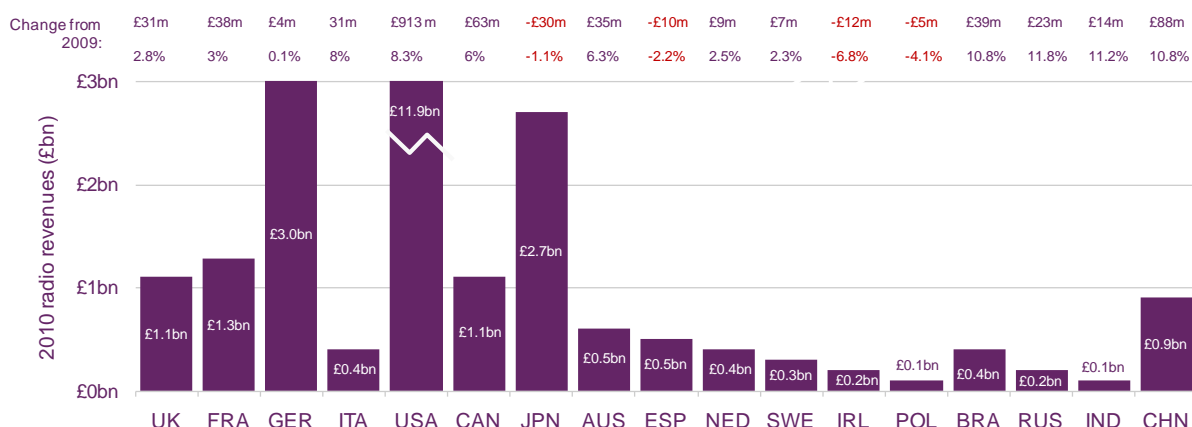
#### Year on year, radio revenues up 5% overall among 17 comparator countries

Broadcast radio revenue among the 17 comparator countries analysed in this report reached £25bn in 2010, up by 5% from 2009. With the exception of Ireland, Spain, Poland and Japan, radio revenues across the comparator countries experienced year-on-year increases. Russia, funded by advertising, showed the greatest relative increase (12%), followed by China and Brazil, both at 11%.

The largest commercial radio market, the US, experienced a substantial year-on-year increase in commercial revenue during 2010, up 8.3% to £11.9bn. With the US accounting for 48% of the radio revenues among the comparator countries, the increase played an important role in driving up their total revenues during the year.

Year on year, the developing markets of India, China and Brazil all expanded at a broadly similar rate (10.8% – 11.2%). Among the European countries within our comparator set, the Republic of Ireland's radio market experienced the greatest relative reduction (-6.8%). The UK, the fourth largest radio market in the world, saw its market grow by £31m, up 2.8% from 2009.

**Figure 4.9 Radio industry revenue: 2010**

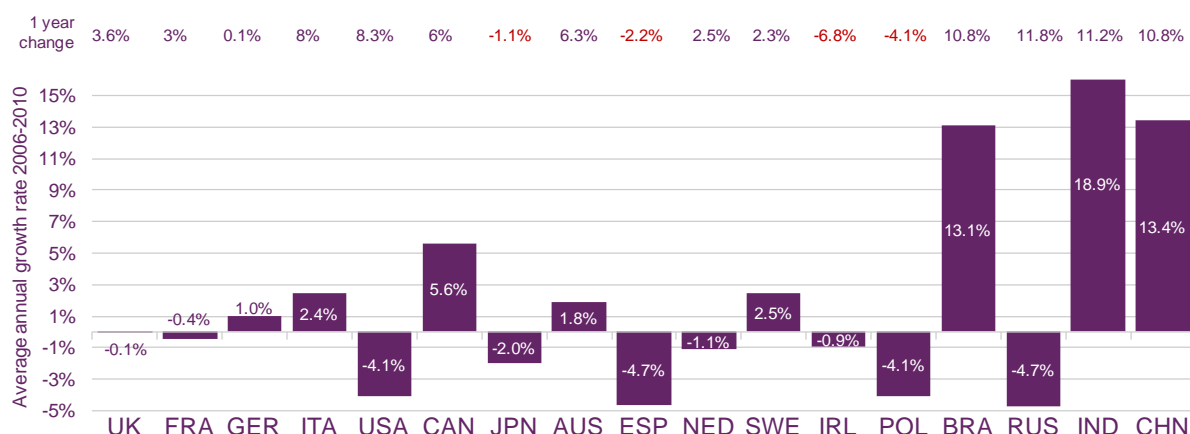


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**Brazil, India and China radio markets have been the fastest growing since 2006**

Over the past four years, three of the four BRIC (Brazil, Russia, India, China) radio markets have been the fastest growing of our comparator countries, with India expanding at a rate of 19%. The second and third fastest-growing markets were those of China and Brazil, expanding at an average of 13% each over the four years. While, year on year, the Russian radio market grew by 12% (a result of growth in the advertising market), since 2006 its market has contracted on average by 4.7% per year – proportionally the largest contraction among the comparator countries. Alongside Russia, the Spanish radio market also contracted by an annualised average of 4.7% per annum since 2006. Poland's radio revenues fell on average by 4.1% over the same period, as did those of the US.

**Figure 4.10 Radio industry revenue annual average growth: 2006 – 2010**



Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

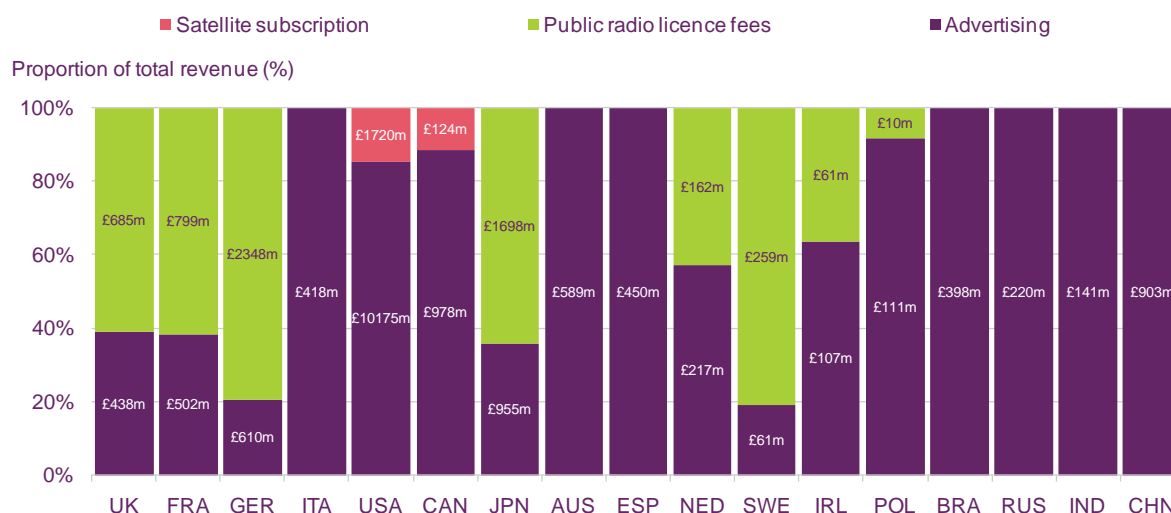
For five of the comparator countries' radio markets, the majority of revenue comes from public funding. With the exception of Japan, the remaining countries all fall within Europe: UK, France, Germany and Sweden.

The public funding ratio was highest in Sweden, where 81% of radio income was drawn from licence fee funding, and closely followed by Germany, where 79% of income came from licence fees. Public funding contributions in the UK and French radio markets each amounted to 61% of the total revenue.

In the remaining comparator countries radio programming is not always funded directly by licence fees but may receive some public/state support; for example, in the form of government grants to support public broadcasting. In 2010, three-quarters of all funds distributed by the US Corporation for Public Broadcasting (CPB) were grants awarded to public broadcasting stations and producers for programmes. Of this, 23% (approx \$118m), was allocated for radio services.

The US and Canada are currently the only markets where subscriber-based satellite radio is available to consumers (contributing 14% of revenues in the US and 11% in Canada).

**Figure 4.11 Proportion of radio revenue by source: 2010**

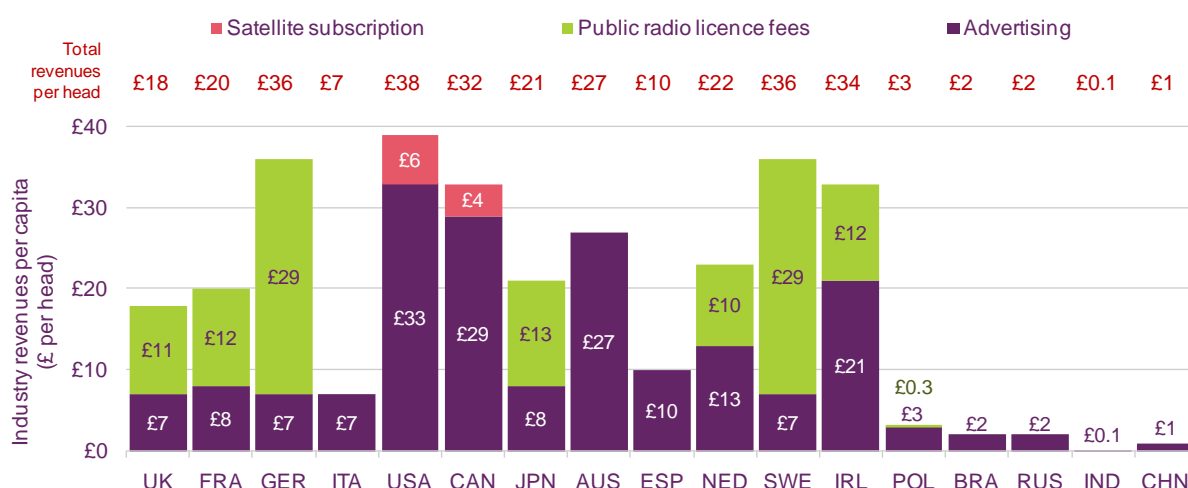


Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

### Radio markets in the US, Germany and Sweden generate the highest revenues per head

The radio markets in the US, Germany and Sweden generated high revenues per capita in 2010. The US figure of £38 per head was the highest of the 17 countries profiled. Eighty-five per cent of radio revenue in the US was generated by advertising, with the remaining 15% coming from satellite subscription fees. The German and Swedish radio markets generated the joint-second highest revenues per head, at £36; the majority of their revenues (81%) came from licence fees. The comparable figure for the UK was £18 per head.

**Figure 4.12 Radio industry revenue per head: 2010**



Source: Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015 @ [www.pwc.com/outlook](http://www.pwc.com/outlook). Interpretation and manipulation of data are solely Ofcom's responsibility. Ofcom has used an exchange rate of \$1.546 to the GBP, representing the IMF average for 2010. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

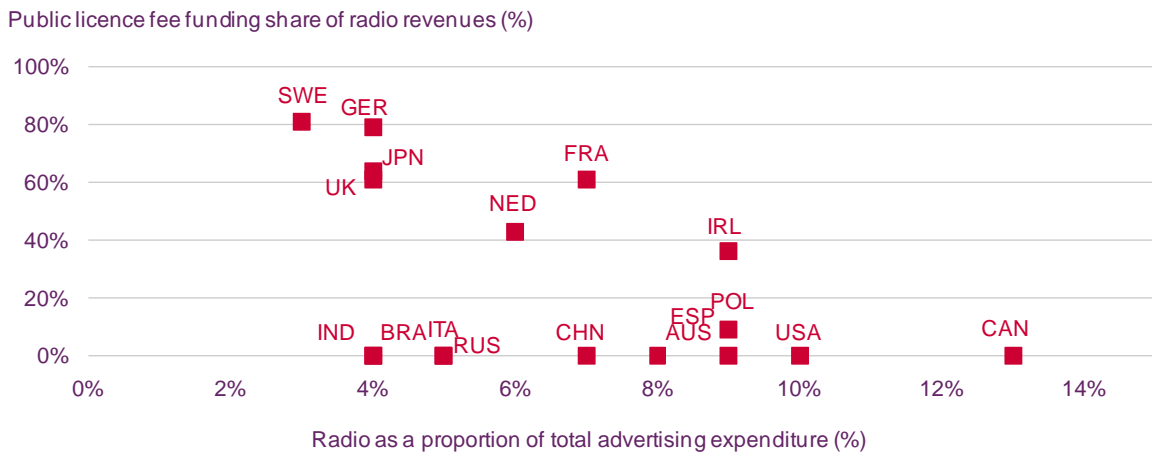
The share of total advertising spend commanded by radio markets varied significantly by country. The radio markets with higher levels of public funding (including a number of Western European markets and Japan) tend to have lower shares of total advertising spend, while the radio markets that featured higher advertising shares usually have correspondingly lower levels of public funding. The exceptions to this trend were the BRIC countries (Brazil, Russia, India and China), where there is no public funding, yet radio advertising spend comprises a comparatively low proportion of all advertising expenditure.

The radio markets in Sweden and Germany attracted the highest level of licence fee investment in 2010, at 81% and 79% of total revenue respectively. The Swedish radio advertising market commanded a 3% share of total advertising, whereas Germany was slightly higher at 4%. The UK radio market had a similar pattern to Japan in terms of public funding, which accounted for 62% of all revenue in the UK and 64% in Japan. Both countries had an advertising market share of 4%.

Some of the other countries illustrated in Figure 4.13 may also receive public funding from sources other than a licence fee; for example, government grants or support from other public bodies. The US, Canada, Australia and Spain all have a degree of publicly-funded radio programming.

The North American radio markets have the highest overall share of display advertising. In Canada, advertisers allocated the highest proportion of advertising spend to radio; spend on radio accounted for 13% of total advertising spend. This was closely followed by the US radio market, which had a 10% share of all advertising. The reason for the higher advertising share in the US and Canada may be partly due to the lower levels of public funding, but also reflects the established commercial radio market in North America, and the higher average number of commercial stations operating.

**Figure 4.13 Radio advertising as a proportion of total advertising spend: 2010, and licence fee as a share of all radio funding**



Source: Radio as a proportion of total advertising spend sourced from Warc ([www.warc.com](http://www.warc.com)). Public licence fee funding share of radio revenues is Ofcom analysis based on data from PricewaterhouseCoopers Global Entertainment and Media Outlook 2011-2015. Ofcom has used an exchange rate of \$1.546 to the pound. Interpretation and manipulation of data is solely Ofcom's responsibility. Figures in this chart are rounded. Note that the UK radio industry figure is sourced from broadcaster returns made to Ofcom.

## 4.3 The audio consumer

### 4.3.1 Introduction

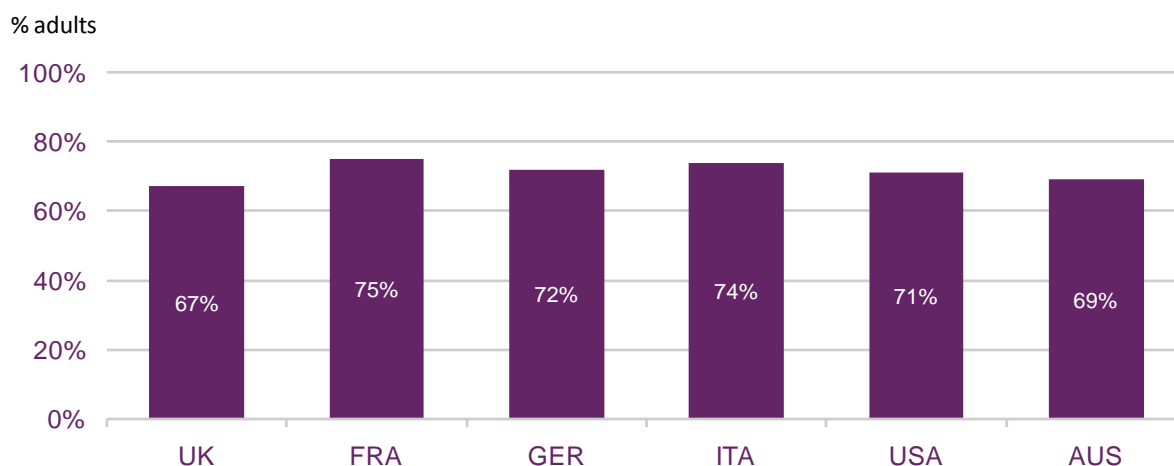
This section examines how people consume audio services in the 17 comparator countries in this report. The main findings include:

- Weekly radio listening remains popular across the five countries surveyed – 75% of consumers in France claim to listen to the radio on a weekly basis, as do 74% in Italy. In the UK, 67% of consumers claim to listen on at least a weekly basis.
- As a news source, radio is used most for news about a region or locality. It is most popular among Germans, where 11% claimed it is their main source for local/regional news, and ranks second in Australia, where 7% made the same claim. In the UK, the comparable figure was 5%.

### 4.3.2 Regular listeners to radio, and the role of radio as a source of news

Weekly radio listening is relatively popular across the comparator countries, with an average of 71% of respondents in the surveyed countries claiming to do this. Three-quarters of consumers in France (75%) and Italy (74%) are weekly radio listeners - more than in any of the other countries in this survey.

**Figure 4.14** Proportion of adults listening to the radio on at least a weekly basis, by country: 2011



Source: Ofcom consumer research, October 2011.

Base: all those who use the internet. Total sample: UK=1015, France=1014, Germany=1014, Italy=1045, US=1002, Australia=1012

Q: Which of the following do you regularly do (at least once a week): Listen to the radio.

Note: For detailed information on the UK radio market, please refer to *The Communications Market Report 2011* where figures reported are from RAJAR

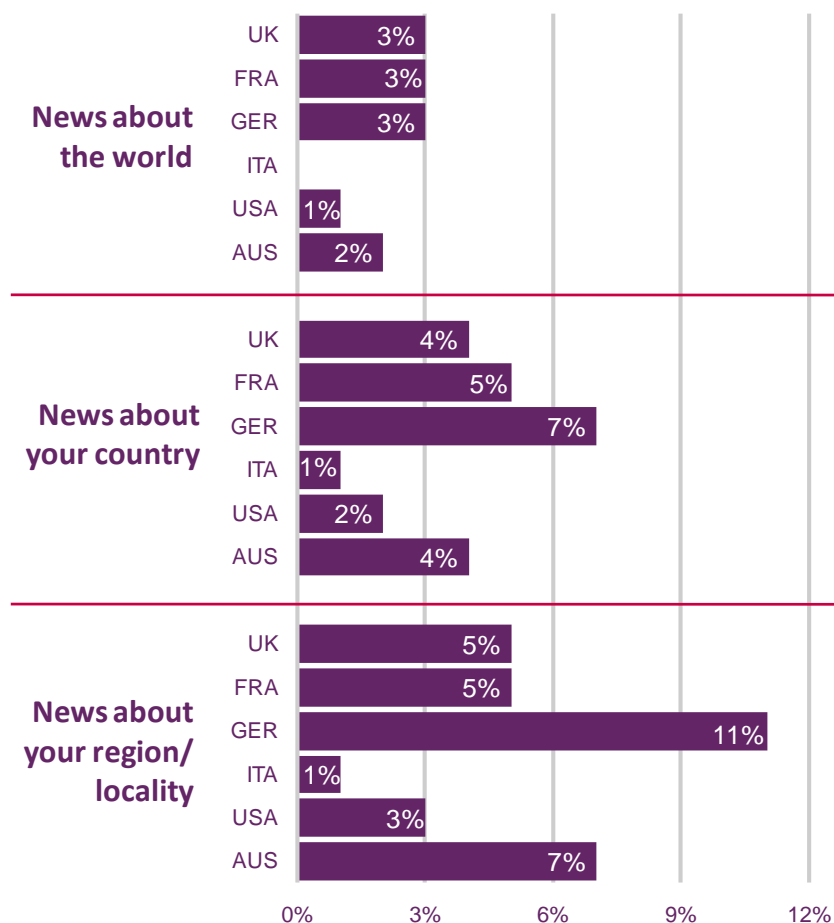
The importance that consumers attach to radio services for sources of news – world, national or local – varies substantially across countries. The extent to which radio is used as a main source of news subsides as the geographical scope expands. It is most popular for local news, with 11% of German listeners and 7% of Australians citing it as their source. The figure drops to 5% for those in France and the UK, 3% in the US and 1% in Italy.



Fewer people regard radio as their source for national news – it is most popular, again, in Germany (7% of respondents). Five per cent of listeners in France use the radio for this purpose, falling to 4% in both the UK and Australia.

Few people rely on the radio for international news – this ranges from 3% in the UK, France and Germany to 2% in Australia and 1% in the US.

**Figure 4.15 Proportion of adults regularly listening to the radio, by country: 2011**



Source: Ofcom Consumer Research, October 2011.

Base: All those who use the internet. UK=1015, France=1014, Germany=1014, Italy=1045, USA=1002, Australia=1012

Q: Which, if any, is your main source for the following information?

### 4.3.3 Digital music

Audio content was one of the first content types to feel the effects of the new opportunities for content distribution and consumption that arrived with the internet. This was helped by the early agreement of the MP3 format, which standardised audio compression and coding technologies. Consumers can listen to radio services online, download single tracks or complete albums, stream music over their internet connection, and even create their own audio content. All these ways of consuming music and audio online are also available on mobile devices, as well as PCs and laptops.

The entire music industry (including the recorded music industry, collecting and licensing societies, artists, publishers, music venues and promoters) has been affected in varying

ways by the emergence of the internet as a major digital distribution channel. This section focuses in particular on recent international trends in recorded music sales and revenues, as this market is adjacent to broadcast radio and is illustrative of the changing patterns of consumer behaviour that have come about as a result of digital distribution techniques.

### Consumers spend more on physical formats when purchasing music

Despite the rise of digital music sales, at a global level consumers still prefer to purchase recorded music in a physical format (CDs, vinyl etc). Only in South Korea does the amount spent on digital sales exceed physical sales, at 55% vs. 45%, due to stronger copyright regulations. But digital sales have continued to rise as recorded music retail sales have fallen over the past few years (2006 – 2010), with losses in physical retail offsetting the gains in the digital sector. Although 67% of people in the UK still prefer to purchase recorded music in a physical format, during 2006 – 2010 the UK saw increased take-up of digital sales (to 25%) with single track purchases and digital albums amounting to 82% of all digital music sales.

According to IFPI, around a quarter of the music business in Asia now comes from digital revenues, set against a backdrop of sharply falling physical sales.

**Figure 4.16 Recorded music sales – top 20 markets summary**

Rank	Country	Market Split (trade value)			Retail Value (£m)	% change
		Physical	Digital	Perf Rights		
1	USA	49%	49%	2%	£4,366.0	-10.0%
2	Japan	73%	25%	2%	£3,455.9	-8.3%
3	Germany	81%	12%	6%	£1,278.3	-4.1%
4	UK	67%	25%	8%	£1,228.0	-11.0%
5	France	74%	17%	9%	£810.0	-5.1%
6	Canada	66%	29%	5%	£335.0	-13.5%
7	Australia	68%	27%	5%	£370.2	-12.4%
8	Netherlands	70%	8%	22%	£194.7	-2.6%
9	Italy	75%	15%	10%	£212.9	-2.3%
10	Brazil	75%	17%	8%	£214.5	-1.2%
11	Spain	65%	20%	15%	£156.6	-21.0%
12	South Korea	45%	55%	-	£233.9	11.7%
13	Switzerland	79%	16%	5%	£132.5	-13.3%
14	India	41%	34%	25%	£153.8	16.5%
15	Belgium	79%	9%	12%	£134.0	-6.7%
16	Sweden	61%	28%	11%	£124.8	-7.1%
17	Mexico	76%	23%	1%	£136.8	0.9%
18	South Africa	93%	5%	2%	£118.8	-7.3%
19	Austria	76%	14%	10%	£136.9	-12.0%
20	Norway	65%	25%	10%	£113.1	-7.5%
	<b>Global</b>	<b>66%</b>	<b>29%</b>	<b>5%</b>	<b>£15,116.3</b>	<b>-8.4%</b>

*Source: Ofcom calculations based on IFPI data, 'Recording Industry in Numbers' report. Physical sales include CDs, vinyl, cassettes and other physical formats. CD sales ordered via the internet (e.g. Amazon) are reported as physical sales. Digital sales refer to sales via online, mobile channels and via subscriptions. Income from ad-supported services, mono/polyphonic ringtone income and bundled subscriptions are also included.*