THE ALL-PERVASIVE POWER OF MUSIC

Boosting Well-being, Redefining Formats & Shaping Engagement
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towards a subscription model. But 73% of respondents stating that they use unlicensed sources as a way to consume music, also known as music piracy, is a red flag for the entire ecosystems of performers, songwriters and lyricists, music publishers and copyright owners as “piracy has wrecked the industry before” and if not curbed, can be the wrecking ball kneecapping the whole sector. The Government of India and the state governments also have reason to be concerned about music piracy. Besides losses to the exchequer, an ICRIER study states that around 1.4 crore people earn a livelihood from music in the unorganised sector, which is the economic side of concern. There is a cybersecurity angle to the consumption of music through pirated sources, with global studies proving that malware is transferred through these pirated sites and that the free availability of copyright-protected content is the “honey pot” that attracts the unsuspecting consumer. Given that we are witnessing growth in smartphones, increased broadband penetration and mobile data prices still one of the cheapest in the world, if piracy is not curbed, we are sitting on a ticking time bomb. The need of the hour is the formation of an inter-ministerial committee comprising representatives from MHA, DPIIT, MEITY, MIB, and Law alongside representatives from the Media and Entertainment industry to address the piracy issue.
Music as a lifestyle enhancing mental health again comes out strongly in this year’s findings but given the fact that covid curbs have been lifted and gyms, parks and jogging tracks are now open, music is also a part of physical well-being, a fact that comes to the fore in this report. In the lifestyle segment peculiar to India is Music and Yoga. India reported the highest proportion of people who engaged with music while doing yoga (48%), more than thrice the global average of 13%. Music during YOGA sessions was a fascinating element in the findings. The patterns of music consumption in India are in line with global trends with people using various formats such as paid streaming, ad-tier streaming, video streaming, short-form video, social media, radio, purchased music, live, and others to engage with music. Music is still the high-octane fuel propelling the radio industry to heights. Hopefully, regulators and the judiciary will acknowledge this fact and have policies that unlock the value of music to stakeholders across the industry. We are hopeful that the long pending suggestion of the industry ‘Take Down Means Stay Down’ is addressed in the proposed Digital India Act. This will be the kicker to unlocking value from Short Form Video Apps for the whole ecosystem. Lastly, the industry and DSPs also need to consider the pricing of their offerings as “the price factor” is a deterrent for the consumer to shift to a paid ecosystem.

Though the role of record labels in the growth of the music industry has always been invisible to the consumer, the investments made by them in the music ecosystem are the fuel that drives the industry. The report encapsulates the all-pervasive power of music: boosting well-being, redefining formats and shaping engagement. The various technological advancements and increasing digital penetration augur well for the whole ecosystem to flourish at a faster pace and are certain to contribute to unlocking its undeniably immense potential.
IFPI’s Music Consumer Study 2022 – the largest music-focused consumer research project in the world – shows many positive trends within the Indian music landscape. Some of these are discussed in detail within this report. To pick a few: music listening time was up by over 17% compared to 2021, demonstrating the importance of recorded music in people’s lives; listening through audio streaming services also rose quickly as people increasingly found the value in dedicated music platforms; and engagement with music through livestreams or virtual concerts in gaming worlds increased rapidly, showcasing new methods for music to reach audiences.

I’d like to focus on two key areas explored in the study: first, **the influence of India itself** – not just in the choice of music but also in the methods used to engage with that music; and second, the enormous **diversity of choice** now available to music listeners in the country.

Let’s begin by looking at the high levels of engagement with the enormous range of music produced by Indian artists. Overall, 70% of all music listening time was spent on music from domestic artists: Arijit Singh, Neha Kakkar, Badshah, Shreya Ghoshal, and so many other new and established artists. This was one of the highest levels of domestic music listening worldwide, behind only China (72%) and the US (76%) and considerably over the global average of 49%.

Record company support and investment in Indian artists throughout the country has helped them to realise their vision and bring new music to their fans. Indian music genres were also the most popular in the country. As ever, Bollywood music was dominant: two-thirds (66%) said they listened to music from one or more Bollywood eras. Affection for Bollywood was spread across the decade’s worth of available music, across all age groups, and within those speaking all of the main Indian languages. But beyond Bollywood, Indian hip-hop, Punjabi music, Indian pop music, traditional Indian music, and music in Tamil, Telugu, and Malayalam – to name but a few languages – were also often cited as favourite genres. Indian hip-hop and rap were more popular than hip-hop and rap from outside the country, demonstrating the ways in which local hip-hop artists have developed their own unique sound and outlook that appeals to listeners across India.

It is not just the styles and languages of music where India has a clear influence. Many of the platforms used to engage with music in India are also created and developed in the country, unlike almost all other markets where international services and networks dominate. Music streaming platforms like Gaana, JioSaavn, Wynk, and Hungama which focus on Indian content compete in a crowded market with services like Spotify, Amazon Music, and YouTube’s own dedicated music service, YouTube Music. No other country has such
To give a better sense of what that means: the same person might watch a Badshah music video on YouTube; queue up a Punjabi pop playlist on Gaana; catch a classic song from Asha Bhosle on the radio; on Facebook, post a video of their favourite India's Got Talent performance; get themselves in the mood using a high bpm exercise playlist at the gym; watch a new Bollywood film at the cinema or on Hotstar; try and copy a dance for a popular Tamil music track on Moj; buy an old vinyl album from New Gramophone House; participate in a virtual concert on Fortnite; and listen to a podcast about a favourite music artist or album.

Ultimately, this report captures the love and passion Indian fans have for music in this country. They are engaging extensively with the rich and diverse music available to them across a wide range of formats, platforms and genres. At the heart of this is the work and investment from record companies who are partnering with Indian artists and supporting them in creating music and connecting with fans. This relationship is powering Indian music and ensures that it will continue to play a crucial part in people’s lives.

Similarly, in the short-form video space, the absence of TikTok in India has left a space where Indian-made networks like MX Taka Tak, Moj, Josh, Chingari, and others can provide a new and different way to experience and engage with music. Again, it is recorded music fuelling and driving engagement on such apps: 63% of videos watched had music as a central focus.

Record labels have worked extensively to license music to as many platforms and services as possible. Consequently, the diversity of choice now available to music listeners, and the ways in which those in India take advantage of this choice, is extensive. On average, each Indian respondent in the Music Consumer Study listened to, watched, consumed, created, or otherwise engaged with music in ten different ways in a typical month.

An a mix of available streaming platforms – all of which offer a free, ad-supported tier as well as premium tiers offering uninterrupted listening – from which listeners can choose. However, the MCS found that the reasons why people decide to pay for a streaming service tended to be the same whichever one is chosen: access to the millions of songs licensed to each platform and the ability to listen on-demand and without advertisements. Also, the MCS found that when people choose content on streaming services, they tend to select songs themselves or listen to their own playlists more often than they are guided to music by the platforms themselves.

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INDIA MARKET OVERVIEW

Ranks (2021)

Recorded Music Revenues by Sector

- **Streaming** – 86.90%
- **Synchronisation** - 5.40%
- **Performance Rights** – 3.80%
- **Download & Other Digital** – 2.60%
- **Physical** – 1.40%

*Figure 1:* Streaming dominated the majority of the recorded music revenues (86.90%) followed by Sync (5.4%) and Performance Rights (3.8%).
INDIA
MARKET OVERVIEW

Revenues (2021)

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<th>Source</th>
<th>INR</th>
<th>Percentage</th>
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<tr>
<td>TOTAL</td>
<td>1620 Cr.</td>
<td></td>
</tr>
<tr>
<td>Physical</td>
<td>22 Cr. (1.4%)</td>
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<tr>
<td>Streaming</td>
<td>1408 Cr. (86.9%)</td>
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<tr>
<td>Other Digital</td>
<td>43 Cr. (2.6%)</td>
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<tr>
<td>Performance Rights</td>
<td>61 Cr. (3.8%)</td>
<td></td>
</tr>
<tr>
<td>Synchronisation</td>
<td>86 Cr. (5.4%)</td>
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In 2021 streaming revenue showed a 22.5% growth accounting for 86.9% of overall revenues, downloads and digital sales accounted for 2.6% of total revenues.

Subscription audio streaming revenues grew by (+25.5%) to reach INR 438.7 Cr. ($53.3 mn USD) in 2021 from INR 350.1 Cr. ($42.5 mn) in 2020 and ad-supported audio streaming income – the free tier of services– rose by (+17.9%) to reach INR 684.6 ($83.2 mn USD) in 2021 from INR 581.6 Cr. ($70.6 mn) in 2020.

Video streaming revenues in 2021 were INR 443.2 Cr. ($53.8 mn), 27.2% of total streaming revenues.
INDIA
MUSIC OVERVIEW

67% of people say music is important to their mental health

75% of people say music is important when they exercise

93% said they used some kind of audio streaming services

73% use unlicensed ways to listen to or obtain music

71% discovered new music at least once a week

8+ different genres of music on an average

10+ different methods used by people to engage with music on an average

65% used short form video apps

70% time spent listening to artists from India

25.7% hours spent listening to music each week

54% watched a music live-stream in the preceding month

44.5% used paid audio streaming services
RESEARCH METHODOLOGY, EXECUTIVE RESEARCH & KEY INSIGHTS

RESEARCH METHODOLOGY

This report analyses findings and insights with respect to music consumption in India based on the IFPI Music Consumer Study conducted in 2022. The key findings of the study were published in IFPI’s Engaging with Music Report 2022, which explores the ways in which people discovered, listened to and engaged with music in 22 countries. Globally, 44,000 internet users were surveyed within the 16-64 age group with higher numbers of respondents in larger markets. In India, the study covered 4,000 internet users aged 16-44. The IFPI study was designed, scripted and analyzed by IFPI’s Insight and Analysis team. Strict gender, age, and regional quotas were set to ensure statistically and demographically representative samples of the online population in each country in accordance with the latest census data. Fieldwork was carried out in July and August 2022 by AudienceNet.

EXECUTIVE RESEARCH

Several factors are responsible for the strong digital environment in India which has been instrumental in increasing engagement with music. With a population of 1.4 billion, India has the tailwinds that can further boost consumption and engagement with music.

LOW-COST MOBILE DATA: The average cost of 1GB of mobile data in India is US$ 0.17 (approx. INR 14) (one of the cheapest rates in the world) as compared to the global average cost of US$ 3.12 (approx. INR 257).¹

INCREASING INTERNET PENETRATION: As per TRAI data, there are a total of 834² million internet subscribers in India.³

AVAILABILITY OF CHEAP SMARTPHONES: The average price of a smartphone in India was $196 (approx. INR 16,126) in 2021.⁴

INCREASING SMARTPHONE PENETRATION: India had 750 million smartphone users in 2021 and this number is projected to reach 1 billion by 2026.⁵

RISE OF THE ‘DIGITAL NATIVES’: In 2030, 77% of India’s population will comprise Millennials and Generation Z.⁶

Termed as the ‘digital natives’, they are key drivers of digital consumption.

THE INCEPTION OF 5G: 5G services were launched in October 2022⁷ in India in select cities and are expected to expand all over India in the next few years.⁸

¹ https://www.cable.co.uk/mobiles/worldwide-data-pricing/
³ https://indianexpress.com/article/technology/tech-news-technology/india-has-more-than-800-million-broadband-users-says-rajeev-chandrasekhar/
1. Music had an increasingly important role to play in the physical and mental wellness of listeners. 67% of the surveyed listeners in India said that music was crucial for maintaining their mental health while 75% said that music is important when they exercise using it to soundtrack their chosen form of physical activity, the top three being walking, yoga and running. India reported the highest proportion of people who engaged with music while doing yoga at 48%, more than thrice the global average of 13%.

2. The hours of music listening in 2022 saw an increase of 3.8 hours, an uptick of 17.2% compared to 2021 and streaming accounted for the biggest share (26%) of music listening. An average listener spent 6.7 hours a week listening to music on audio streaming services (both paid and ad-supported). Further, music consumed through paid audio streaming increased from 3.3 hours a week in 2021 to 4.3 hours a week in 2022 with consumption being highest among 25-34-year-olds.

3. While the use of overall music streaming services was the highest in the youngest age group surveyed (16-24) at 93.9%, the group showed the lowest rate in the use of paid tier of music streaming (36.8%), reasons being the presence of YouTube and the cost of subscription services which they find too expensive. The use of the paid tier of music streaming services is the highest among the 25-34 age group (52.4%) who are more likely to pay to listen to music without interruption and have access to millions of songs.

4. Radio consumption remained steady with its use being higher among the 35-44 age group. Music was regarded as central to all radio listenership with 62% of respondents accepting that they wouldn't listen to the radio if not for music. 87% of the radio listeners said that if the radio were to no longer play music, they would look for music elsewhere.

5. On average, people in India use over 10 different methods to engage with music the top ones being audio streaming, video streaming, short-form video services, social media, purchased music, live music, even pirated music and other methods.

6. India demonstrated one of the highest levels of domestic music listening with almost 70% of the respondents listening to artists of their own country. Further, of the top ten favourite genres of music, half were associated with Bollywood, reiterating the importance of film music in India.

7. The digital music piracy rate in India (73%) continued to be higher than the global music piracy rate of 30%, with the rate being higher in the 25-34 age group. Stream ripping remained the key method for music piracy, especially among the 16-24-year-olds who preferred it for its ease of use. Digital music piracy remains a pressing issue and must be addressed by effective policy measures.
IN FOCUS
Music is a powerful tool that influences and connects human beings. It has an impact not only on one’s mood but also their mind, body and overall health. Music has been proven to improve focus, alleviate stress, strengthen learning and boost physical activity.

Just like music helped people ease into an unprecedented period of great difficulty during the pandemic, this year too, the report highlights the role of music in boosting listeners' mental and physical well-being. As per the study, 67% of the surveyed respondents in India say that music is crucial for maintaining their mental health. This is evidently true for paid subscribers of streaming services, 69% of whom agree that music is important to their mental health. The percentage of millennials (Gen Y) in India that agree that music is intrinsic to their mental well-being is slightly higher, standing at 72%. The corresponding percentage among women in India is 70%.

Music now plays an increasingly important role in people's physical fitness journeys. By soundtracking and motivating physical activity, music helps people set their pace and stay on track. Platforms now offer dedicated playlists meant to be consumed by people while indulging in their choice of physical activity. Nearly 75% of people surveyed in India say music is important when they exercise. People use music to soundtrack their chosen physical activity with walking (58.6%), yoga (48.3%) and running (41.2%) being the top three activities listeners engage in. India reported the highest proportion of people who engaged with yoga while doing yoga (48%), more than thrice the global average of 13%. While engaged in their choice of physical activity, the majority preferred listening to their own music. Music is therefore a key factor influencing the mental and physical well-being of its listeners.

**Figure 2:** People use music to soundtrack physical activities the top three being walking (58.6%), yoga (48.3%) and running (41.2%). India had the highest proportion of people who engaged with yoga while listening to music, far above the global average of 13%.
The short-form video segment in India has seen phenomenal growth over the last few years. The pandemic had people locked up in their homes with limited avenues of entertainment which only contributed to increased use of short-form video apps. This trend has continued steadily into 2022. With attention spans shrinking and the growing penetration of the internet and smartphones, the reach of short-form video services is only expected to expand in the years to come. After the ban imposed on TikTok in India, various Indian apps rose to fill up the newly vacated space in the Indian short form video market. According to estimates, the number of users of short-form video apps is expected to grow to 650 million by the year 2025. The share of short form videos in music engagement in India is 15%, nearly double of its corresponding share in global music engagement (8.1%).

**Figure 3:** The share of short form video in global music engagement was 8.10%

**Figure 4:** The share of short form videos in music engagement in India was 15%, nearly double its share in global music engagement

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9 https://redseer.com/insights
65% of the respondents said that they use SFVA’s (such as Mx Taka Tak, Moj, Josh etc) and social media platforms with a short form video element (such as YouTube Shorts, Instagram Reels and Snapchat), which is significantly higher than the corresponding global percentage of 49.8%. Among the different short-form video apps employed in India, the two most popular apps were Mx Taka Tak and Moj, with their users most likely to fall in the 25+ age group. YouTube Shorts (77.5%) and Instagram Reels (73.9%) were the top two favourite social media platforms with short video features.

Recorded music was a key driver of short-form video engagement and a vital part of enjoyment on these apps. Across all platforms, music was central to 63% of the videos that were consumed on these platforms.

Short-from video apps enjoy a giant user base in India. Such apps often use a user-generated content model and host copyrighted material on their platforms to monetize the content. Monetization of content on these platforms also happens by way of selling advertisements and harvesting user data. While doing so, such apps often escape liability for any infringing material posted on their platforms due to the user-generated nature of such material, claiming to be mere facilitators of user-generated activities.

A value gap is therefore formed between the value that some of these apps earn from music and the revenue that is returned to the music industry. For the music sector to realize its fair value and to flourish sustainably, there is an urgent need to closely monitor short-form video apps hosting unauthorised copyright protected material, and to prevent the misuse of safe harbour provisions by some apps to evade liability. If left unchecked, the said gap is liable to widen and hence impede the growth of the music industry.
Audio Streaming: International Services Take Lead Over Domestic Services

The results on the method used by listeners to choose their music suggest that most often, users like to choose their own music from streaming services rather than being directed to music through platform curations. 65.2% of the respondents preferred to search for specific songs on streaming services while 58% listened to their own playlists. The methods to choose music, therefore, seem to be driven mostly by user choice rather than the recommendations created by streaming platforms.

The preferred way to stream music reveals the prevalence of international services over domestic services. 46% of the respondents preferred YouTube for streaming their music, a trend that has continued since 2021, although this year recorded an 11% drop from 2021. This trend is also indicative of the peculiar preference of the Indian respondents to visually engage with music. 20.1% preferred Spotify while 7.9% preferred YouTube music. Nearly three quarters (77.4%) therefore said that YouTube or Spotify were their favorite music streaming services. This was followed by domestic services with Wynk and JioSaavn tied at 4.9% and Gaana at 3.8%.
Why Do I Pay For Music Streaming?

Uninterrupted music and access to a wide range of songs are the top two reasons people are likely to pay for music streaming.

Why Do I NOT Pay for Music Streaming?

Listeners are likely to not pay for music streaming on account of the following reasons: presence of YouTube, cost of streaming services, preference for the free tier, ability to download music from YouTube, tolerance for ads.
The Steady Beat of the Radio

Keeping up with the trend from the past years, radio continues to go steady in popularity among Indian listeners across all age groups, with music continuing to drive engagement. 54.9% of the respondents listened to the radio. The highest engagement with the radio was found among the 35-44 age group (68%) followed closely by the 25-34 age group (62%).

With 75% of the respondents mainly listening to the radio for music, it would be apt to say that music remains the beating heart of all radio listenership. 66% of the listeners stated that they tune into a particular radio station because of the music it plays and 62% accepted that they wouldn’t listen to the radio if not for music. A striking 87% of the radio listeners said that if the radio were to no longer play music, they would then seek it elsewhere, most likely on YouTube (41%) or through a streaming service (39%). This goes on to solidify the central role that music plays in boosting and maintaining the popularity of radio.

Despite music playing a pivotal role in the popularity of the radio, statutory licensing of sound recordings continues to be an impediment to the growth of the music industry. Licensing fees should, therefore, be determined through free market practices so as to realize the fair value that is due to rightsholders.

Figure 7: Radio listening was higher among the older age groups (25-44) as compared to the younger age groups (16-24)
Livestreaming
Jury's Still Out

The live-streaming growth story started during the pandemic when restrictions were placed on live performances and cinemas which prompted artists to connect with their fans via online platforms. 2022 recorded an increased engagement in music live streams in India, with live music concerts and music festivals being the most popular live-streamed events. Overall, there was an increase of 12% in livestream watching as compared to 2021, with 53.9% of all the respondents saying that they had enjoyed a music live stream. The highest engagement was among 25-34-year-olds (59.4%), up by 15% as compared to 2021. 8 out of 10 respondents said that they enjoyed watching live streams with 62% agreeing that artists should stream at least one concert live while touring, suggesting a considerable appetite for live streams to be a normal part of touring schedules. 61% agreed that live streams were a great alternative when they found it difficult to attend live concerts. However, despite the strengthened engagement with live streaming this year, half of the respondents said that livestreams are no substitute for a real in-person concert, indicating a possible dwindle in the future.

Figure 8: The most popular types of livestreams watched by the respondents were live-streamed music concerts (watched by 26% of the respondents) and music festivals (watched by 23% of the respondents).
Music Listening in India: Streaming Gets the Lion's Share

An average person in India aged 16-44 listened to an average of 25.7 hours of music each week, more than 3.5 hours each day. This is considerably higher than the global average of 20.1 hours a week. The hours of music listening in 2022 saw an increase of 3.8 hours, an uptick of 17.2% compared to 2021.

Out of the average hours spent listening to music, the biggest chunk of 25.8% (6.7 hours) can be attributed to audio streaming (subscription audio and ad-supported), meaning that an average listener spent 6.7 hours a week listening to music on audio streaming services. This trend was followed closely by video streaming claiming a considerable 18.8% (4.8 hours in a week). Short-form video platforms were used to listen to music for an average of 3.8 hours a week, with its share pegged at 14.8% of the total listening time.

While the use of streaming services such as Spotify, Wynk or YouTube for listening to music was similar across all age groups, time spent on short-form video platforms was higher among the younger respondents (16-24). The older age group was more likely to also use the radio or listen to purchased music. All age groups however spent an average of 4.8 hours on video streaming, indicating the inclination to consume music accompanied by videos, a trend that is common for people of all ages. This hardly comes as a surprise in a country where 5 out of the Top Ten favourite genres are Bollywood-related and music engagement remains heavily film-driven.

Figure 9: Audio streaming accounted for the majority of listening hours (25.8%) while video streaming accounted for nearly 19% of the listening time indicating the preference of Indian respondents to enjoy music accompanied by visuals.
India demonstrated one of the highest levels of domestic music listening, only third to the US and China. In India, 69.8% of the time is spent listening to artists of their own country. This number is the highest among 35-44-year-olds (74.8%) meaning that the older generation is more likely to prefer domestic artists over international ones. Further, people in India listen to over 8 different genres of music on average.

Asked to rank their top three genres in order of how often they were listened to, half of the top ten typically listened-to genres were from different periods of Bollywood. Bollywood (Modern) was the most listened-to genre preferred by 49% of the respondents, followed by Bollywood (Classic) (40%) and Bollywood New Age (2000-2020) (33%). 2022 marked the rebound year of film releases after the global pandemic which would explain the re-established position of Bollywood among the top favourites. Punjabi (27%) maintained a spot in the top 10, pointing at India’s continued inclination toward the genre which remains popular, despite being a regional language. Interestingly, the consumption of the various forms of Bollywood music was the highest among 35-44-year-olds. With the mass of music in India typically coming from films as has been customary for ages, it may be the reason for the high consumption of Bollywood-related genres among the older age group. It is safe to conclude that domestic music is the key to music listening in India.

- **Bollywood (Modern)**: 49%
- **Bollywood (Classic)**: 40%
- **Bollywood New Age (2000 - 2020)**: 33%
- **Indian Hip-Hop/Rap**: 30%
- **Bollywood Coming of Age (80s, 90s)**: 28%
- **Punjabi**: 27%
- **Indian Pop**: 25%
- **Hip-Hop/Rap**: 25%
- **Bollywood Retro (50s - 70s)**: 20%
- **Dance/Electronic**: 17%

**Figure 10**: 5 of the Top Ten Favourite Genres were associated with Bollywood; Bollywood classics still remains a hot genre.
Music Discovery Landscape

Given the wide variety of formats available and the massive range of new music being released each week, music discovery has listeners constantly on the lookout for new artists and songs. Rates of music discovery were high across all the respondents with 71% discovering a new artist or music at least once a week. The top three ways in which listeners discover new music or artists were YouTube, Social Media and Music Streaming Services. 53% discovered most new music through YouTube, the most popular source, once again hinting at the Indian respondents’ inclination towards video streaming. 31% discovered new music through social media platforms such as Facebook and Instagram making them key sources for discovery in India. While Short Form Video platforms were the most popular source of music discovery for 16-24-year-olds globally, in India their popularity remained much lower. Only 14% of the respondents in India are more likely to discover new music through the radio, a rate that is far lower than the global average (37%).

Figure 11: YouTube is the most popular source of music discovery in India followed by social media and music streaming services. Radio as a source of music discovery was more common among the older age groups.
Music also played an important role in boosting people’s gaming experiences confirming the accelerated relationship of music with gaming in recent years. Among the surveyed respondents, 68% of gamers watched a virtual music concert on a gaming platform (such as Fortnite, Roblox, Minecraft) in the last three months with Fortnite and Roblox being the main venues for virtual concerts. 45% of people that attended a virtual concert on Roblox also listened more to the artist. In-game merchandise related to the music event was also popular with 27% buying it on Fortnite.

Over three-quarters of the respondents had engaged with music through a music-focused television show or film (76.6%). Engagement with music through TV or film was higher among the 25-44-year-olds. Overall, 38% of the respondents had watched a TV Reality or Talent show focused on music, 37.6% watched a music TV channel and 31.9% watched a film about a real music artist or event. Other types of content included shows featuring music videos or live acts (25.5%), musical films (24.1%), and documentaries about music artists or events (23.6%). These trends indicate that music plays a major role in driving engagement with films and TV shows that people are watching.

**Figure 12:** Among the types of music-focused TV shows and films enjoyed by the respondents, the most popular were music-based TV reality/talent shows, music TV channels, and films about real music artists/events.
DIGITAL PIRACY
Even with the advent of streaming, the threat of online piracy remains persistent; a looming, dark cloud over the music industry, costing it billions in revenues and profits globally. Streaming accounts for more than 80% of the recorded music revenues in the Indian market. However, as internet and smartphone penetration increases in the country, so does the issue of digital piracy.

The rate of digital music piracy in India shot up to 73% in 2022 (up from 68% in 2021) which is more than double the global average rate of piracy of 30%. The increase is indicative of the fact that more internet users turned to copyright infringement this year as a way of listening to or obtaining music. India ranks 4th on the list of countries having the highest rates of digital piracy. The problem of digital piracy, therefore, appears to be compounding year after year.

Stream ripping remains the primary form of digital piracy. 70% of Indian listeners admitted to using stream-ripping websites, with this percentage being slightly higher among the 16-34 age group who preferred the simplicity and ease of use associated with stream ripping. Other methods included lockers and peer to peer (P2P) services, the use of which was higher among the 25-44-year-olds, indicating that the population using these methods may be ageing. Mobile apps were also a concern with the focus being on stream ripping from YouTube using apps such as Vidmate and Snaptube which are easily available for android phones. The use of these apps was the highest among 20-34-year-olds. Furthermore, 56% of the respondents said that they had used an unlicensed mobile app to illegally download music, a percentage that is more than thrice the corresponding global average (17.1%).
Figure 14: 70% of Indian listeners admitted to using stream-ripping websites making it the most common method of digital music piracy, with this percentage being slightly higher among the 16-34 age group.

Figure 13: The rate of music piracy in 2022 was relatively higher among the 25-34 age group.
Figure 15: Use of unlicensed apps for music was the highest among the 20-34 age group.

Figure 16: The rate of digital piracy in India was 75% more than double the global average of 30%.
Figure 17: While the global average rate for digital music piracy has slightly plateaued, the same rate for India shows an upward trend.
Interestingly, when asked what they would do if music piracy was no longer an option, the majority of the respondents said that they would turn to revenue-generating licensed methods with 41% choosing YouTube, 24% in favour of paid streaming and 9% in favour of free tier streaming. It, therefore, becomes imperative to find effective ways to address the problem of digital piracy and ensure that the growth of the recorded music industry is not impeded due to revenue leakages caused.

Brazil’s Operation 404 is an important example in highlighting the significance of international public-private partnerships as an effective method of strengthening IP protection. In 2019, Brazil’s Ministry of Justice and Public Security initiated a campaign called “Operation 404” (codenamed after the famous HTTP error titled “Error 404”). The campaign is coordinated by the Secretariat of Integrated Operations (SEOPI) from the Ministry of Justice in Brazil, in collaboration with the UK IPO, the Police Intellectual Property Crime Unit (PIPCU), Brazilian Civil Police, and United States Department of Homeland Security for Operation 404 is illustrative of how administrative cooperation amongst countries at the global level can enable the shutting down of pirate operations and facilitate action against various forms of digital piracy originating in other countries. The collaborative response also resulted in knowledge sharing, increased operational effectiveness and the development of more effective strategies to fight digital piracy.

Unified Response a Deterrent to Pirates: As demonstrated in the example of Operation 404, public-private partnerships allow for a more unified response to enforcing copyright by pooling resources and expertise and streamlining efforts against pirated apps and websites.

Reduced Burden on the Judiciary: Time is of the essence in addressing the rapidly evolving forms of digital piracy. In such situations, taking the judicial route to copyright enforcement would mean adding to the financial and time costs, thus compounding the burden on the judiciary as well as the rightsholders. The collaboration of the private sector with government agencies, therefore, makes for a swift response; attacking the very root of digital piracy, saving both time and cost and lessening the burden on the judiciary.

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12 Id.
OTHER IMPORTANT MEASURES TO TACKLE DIGITAL PIRACY

The following measures should be taken to tackle the ever-growing concern of digital piracy.

▸ **Administrative enforcement**: This method has proven to be effective in fighting digital piracy in countries such as Greece, Italy, Lithuania, and Spain. Administrative enforcement is the need of the hour in expeditiously addressing the cases of digital piracy in addition to the judicial route for blocking websites which in the digital era is time-consuming and might not result in swift action in cases where speedy remedies are required. It is therefore recommended that the government provide a robust administrative enforcement system to target websites and platforms involved in copyright infringement.

▸ **Addressing Misuse of the Safe Harbour Provisions under Section 79 of the Information Technology Act**: The Music industry continues to suffer revenue losses as certain interactive UGC platforms and rogue websites that thrive on unlicensed music use safe harbours as a weapon to escape liability for copyright infringement. The intermediary liability framework for websites and platforms, therefore, needs tightening to ensure they do not escape scot-free for hosting unauthorized content which ultimately has a negative economic impact on the music industry. The safe harbour regime in India must provide for not only a time-efficient notice-and-action mechanism mandating digital platforms to take down infringing content on receiving notice from rights-holders/authorized representatives but also a provision to ensure that such infringing content doesn’t reappear on the same platforms again. For all intents and purposes, take down must also mean stay down.

▸ **Public-private partnerships**: As demonstrated by the example of Brazil's Operation 404, public-private partnerships are a unified response to copyright infringement and make for a solidified response against digital piracy. India has a good example of this in the Maharashtra Intellectual Property Crime Unit (MIPCU), a public-private initiative, attached to the Maharashtra Cyber cell and mandated to act against IP-related crimes including digital piracy. Efforts should be made to have similar establishments in all states and union territories to create a fortified network against digital piracy.
CONCLUSION
The Indian recorded music industry has progressed at an average growth rate of 17% over the last three years. After a period of slowed growth due to the pandemic, the sector has bounced back with increased consumption and engagement. Music continues to enrich wellness, shape engagement, and define experiences across a variety of platforms. It has proven its resilience and driven by technological tailwinds, the sector is only set to expand in the future.

The outlook of the industry remains strong in the post-pandemic future. Growth of streaming, new licensing formats, and a changing consumer demographic driven by the millennials and Gen Zs are just some of the opportunities that hold immense potential for the industry. These combined with the tailwinds of technological innovation, an expanding internet and smartphone user base, and some of the lowest data prices in the world are sure to propel the industry forward.

Record labels through increased investment, artist development, content creation and marketing, have always played an instrumental role in the music ecosystem, ensuring that the demand for music is met and that both the listeners and artists are satisfied. Certain bottlenecks however remain to be addressed. The growing levels of digital music piracy that continue to be far above the global average are concerning and result in revenue leakages that obstruct the growth of the music industry. While the use of licensed music streaming services was strong across all age groups with 93% of the respondents saying that they listen to music through licensed audio streaming services (both paid and ad-supported), the rate of piracy still increased from 68% in 2021 to 73% in 2022, indicating that despite using legal means, it is likely that the listeners also use unlicensed means to obtain or listen to music.

Several policy initiatives such as administrative enforcement, and public-private partnerships need to be implemented to create a strong framework against digital piracy. In addition to this, the misuse of safe harbour provisions must also be addressed so as to ensure that increased engagement across short-form video apps also translates to greater value for the rightsholders. Such measures are key to promoting the sustainable growth of the music sector driven by greater investment, innovation, and consumption.
About IMI
The Indian Music Industry (IMI) is the apex body that represents the interest of the music companies a.k.a. record labels on a pan-India basis. IMI is an IFPI affiliate which is the global body that represents the recorded music industry worldwide. All major music labels in India are part of this association. IMI is the leading force in India’s fight against music piracy and establishing IP rights.

About IFPI
The International Federation of the Phonographic Industry (IFPI) is the organization that represents the interests of the recording industry worldwide. It is a non-profit members’ organization registered in Switzerland and founded in Italy in 1933. It operates a Secretariat based in London, with regional offices in Brussels, Hong Kong and Miami.

About AudienceNet
AudienceNet is a social service and consumer research agency, which employs statistical analysis and data visualization to profile and engage with audiences across the globe. It was founded in the UK in 2011 and has offices in London, Washington DC and Melbourne.