

Chapter 1 : Popular online music brands among young people in the U.S. | Statistic

GLOBAL MUSIC REPORT Never stop playing. WELCOME PIAñcido Domingo Chairman, IFPI T he IFPI Global Music Report tells a positive story Digital music share.

But what did all their data tell us? Global Overview The digital world experienced spectacular growth in , with the pace of change accelerating across almost all key indicators versus The headline numbers are: Internet users grew by slightly more than they did in , while social media and mobile social media users were up by more than double the number of new users we reported last year. In particular, the number of internet users reported by official sources for Egypt, Malawi, and Eritrea have all been revised down considerably, which has the effect of negating many of the gains posted by other nations. However, 7 of the 10 fastest growing internet populations in the world are in Africa, with the number of users reported in Ethiopia more than tripling versus the numbers we reported last year. The total number of mobile connections across the Americas dropped slightly through the year though, most likely because people have been consolidating multiple subscriptions. However, despite these new data sources - and despite all the impressive gains we noted above - internet access is still very uneven around the world. With the exception of North Korea - where the internet as the rest of the world knows it is still blocked - the countries with the lowest levels of internet penetration are all in Africa. The good news is that mobile internet connections have improved considerably in many developing economies, with The Philippines in particular enjoying an impressive jump in average mobile connection speeds. Faster mobile internet access may be one of the reasons why Filipinos spend more time on the internet than people in any of the other 29 countries we profile in-depth in our Digital in report. Nigeria tops the mobile share ranking, with phones accounting for more than 4 out of every 5 web pages served; Russia comes in at the other end of the scale, with barely 1 in every 7 web pages served to a mobile phone. Just five countries accounted for more than half of that growth: Indeed, together with Africa, Central and South Asia record the lowest levels of social media penetration on the planet, although the latest trends do suggest that growth is finally starting to pick up in South Asia. Social media growth trends tell an interesting story too, especially when we look at relative growth i. Sadly, North Korea remains at the bottom of almost all of our global rankings across key digital indicators. Today, Facebook reports it has 14 million users in Myanmar, and almost half of these - 6. People around the world are spending more time using social media too; data from GlobalWebIndex shows that the average social media user in the countries we cover in-depth in this report now spends 2 hours and 19 minutes using social platforms each day. The Philippines tops the ranking for time spent on social media amongst those countries, with Filipinos spending a full half-hour longer on social media each day than users in second-placed Brazil. More than one billion now people use Facebook every day, meaning that more than half of all active Facebook users use the service on a daily basis. The platform is also popular in Belarus, the Ukraine, and Kazakhstan. Look out for that here over the next few days. Mobile Social Media The numbers for social media overall are already impressive, but the standout story in social media in is mobile social - just as it has been in our reports every year for the past three years. Despite this common thread, the accelerating growth of mobile social media use shows no sign of slowing. To give you a sense of what that means, in the time it takes you to read this sentence, more than new users will have started using mobile social media. When it comes to distribution by geography, penetration patterns follow much the same story as social media overall, with Central and South Asia and Africa continuing to post relatively low levels of mobile social media use. Individual country stories reveal some interesting nuances however, highlighting the importance of mobile messengers across the countries in East Asia. GSMA Intelligence and Ericsson report slightly different numbers for both unique users and active mobile connections, but the overall trend is clear: Macau holds top spot in the global connectivity rankings, with active mobile connections equating to almost 3 times the total national population. Comparing the number of broadband connections to national populations reveals a different take on the data, with Macau, Kuwait and Finland taking top spots in the global rankings. Total data traffic around the world now exceeds 7 billion gigabytes each month, with the average smartphone accessing nearly 2GB of data every month. Look out for a

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rich selection of slides, including the following data points for every country: Look out for all of those in-depth numbers over the next few days here on the We Are Social blog. We are a global agency. We deliver world-class creative ideas with forward-thinking brands. We believe in people, not platforms. We believe in the power of social insight to drive business value. We call this social thinking.

Chapter 2 : Nielsen Releases U.S. Year-End Music Report

Digital Music Report / Recording Industry in Numbers. Both Digital Music Report and Recording Industry in Numbers were replaced in by the Global Music Report.. For information about the historic editions of Digital Music Report or Recording Industry in Numbers, please contact us at press-office@calendrierdelascience.com

Introduction Modest growth, limitless potential. The global recording industry is seeing modest growth after more than a decade of significant decline. Years of investment and innovation have begun to reward an industry that has shifted from adapting to the digital age, to driving it. The story of the recorded music industry over the last two decades is one of transformation: The industry is now working with its partners on another, ongoing transformation: While physical sales remain significant in certain territories and for certain artists, there is no doubt that streaming is the key driver of growth, with the number of users of paid subscriptions having broken the million mark and continuing to rise. Fans are engaged with music in an amazing variety of formats, from the vinyl revival to the phenomenon of musical. Record companies and their distribution partners have been instrumental in this, licensing more than 40 million tracks to hundreds of digital services worldwide and developing the high performance systems that allow music to be accessed around the world. Their approach has been global in scope and yet local in execution, adapting their practices to open up legal digital markets for music. The transformation has created an enormously exciting environment for music fans, who are benefitting from new and evolving services and accessing more music than ever before. In turn, artists have more ways to connect with their fans and more opportunities to share their work in diverse and creative ways. If the digital market continues to grow, so too will the overall level of remuneration to artists, as will the levels of overall investment required to create new music whilst helping to drive digital innovation. Instead, as the market continues to evolve at a pace never before seen, the industry is seizing the moment, driving further innovation and exploring ever-expanding new ways of engaging with fans around the world. Realistically, for this growth to become sustainable, for investment in artists to be maintained and for the market to continue to evolve and develop, more must be done to safeguard the value of music and to reward creativity. For music to thrive in a digital world, there must be a fair digital marketplace. Gradually, policymakers are beginning to listen and legislation is being examined or proposed in some territories around the world, including in Europe where the European Commission has recognised the existence of a value gap and begun working towards legislation. However, this is a global problem that requires legislative solutions across the globe. The industry continues to fight worldwide for a level playing field for fairly licensed digital services. With an unprecedented amount of licensed music now available to fans, these practices have no place in the music world, today or tomorrow. The global music business is changing more significantly and quickly than ever before, but the fundamental role of a record company remains the same: Frances Moore Interested in our Premium Report? This year GMR has a premium package purchase including interactive country data.

Chapter 3 : AXPONA Digital Components, Headphones, and Personal Audio | The Absolute Sound

The IFPI's Global Music Report (previously known as the Digital Music Report) states that trade revenue generated by the global recorded music industry climbed by percent to \$ billion.

But its dock was configured for the first generation of iPods and would not work with my not-so-new iPhone5. That epitomizes what technological progress bringsâ€”along with new and better come planned or unplanned obsolescence. But parallel with those losses comes new and exciting possibilities. While I did feel the loudspeakers were a bit large and overpowering for the room, given more room to breathe this system could be amazing. The DAC also uses separate linear power supplies mounted on ceramic circuit boards for each analog channel. With an intentionally minimal front display, so as not to affect audio quality the MPD-8 supports USB either via a direct input or with the optional XIII interface that provides even better isolation due to its optical Plink connection. While it lacked the bass extension I get with my pair of Spatial M3 turbo SE loudspeakers in my own system because it lacked subwoofers I use two JL F subs , the overall sonics reminded me of home. The system sounded excellent as did the prototypes , but with an improved headphone gimbal and slightly higher voltage to the stators. Given the small difference in price I suspect that the Onkyo unit, with its balanced headphone output and greater storage capacity, will throw more than a little shade on the Pioneer player. Benchmark had its three latest DACs on display in one of the well-populated hallways. The L, unlike the other two, lacks a headphone out. All offer the same outstanding dB signal-to-noise specification. Featuring four inputs and eight outputs, the ADI-2 is ideal for an audiophile who wants to convert LPs to a digital format. The rips I heard in the Wabash room sounded spectacular. The controller delivers input selection as well as six user-configurable presets. It also has a large volume knob that begs you to turn it up. The Zen employs a linear power supply populated with ultra-low noise regulators and Nichicon MUSE capacitors, and has an anti-vibration treatment on its chassis. It includes an independent floating optical drive and an internal hard drive platform. The two gigs of dedicated internal memory allow music files to be loaded and played without having to constantly engage the internal hard drive. The system was fast, clean, and still very musical. The pound tube-based amplifier had an effortless quality to its overall sound in addition to tight, yet dynamic bass. I would have liked to spend more time with the Shangri-La, but the looks from the folks waiting to take a turn dissuaded me from listening to the entire Mahler 1st. It was the only one at the show and it was part of the Yarra beamforming sound bar demo see a detailed description below. Features include a dedicated stereo output in addition to its 7. The balanced analog output also has a true differential signal path all the way from the DAC to the 3-pin XLR connector. One simulated headphone listening with a loudspeaker, while the other simulated loudspeaker listening via headphones. The headphones that created a remarkably believable loudspeaker perspective were from Smyth Audio. I got a minute demonstration where Michael Smyth custom-calibrated the system using microphones placed in my ears. After the five-minute setup, I heard test tracks that allowed me to take the headphones on and off and compare the sound with the 7. In terms of timbre, locational cues, and overall imaging, there was virtually no difference between the sound coming from the Stax headphones connected to the A Realizer and the speaker system. This was not my first Smyth demo, as they have been working on this system for at least ten years. It may be finally here with the A Realizer. The effect was exactly like listening through earphones, with no crosstalk, pumping, or any other audible artifacts reducing the binaural headphone effect. He also played a EDM music track recorded in 5. The final version of the Yarra will also produce two distinct soundfields, so two listeners can enjoy the same source. Best of Show Best Sound cost no object: Mojo Audio had the best sound I heard at the show. Best Sound on a budget: Most Significant Product Introduction: More tape recorders and Tidal often with Roon streaming from computers in demo rooms. The Smyth A Realizer. I have been waiting, not so patiently, for Smyth to produce a Realizer system that was a real-world product for at least ten years. They may have finally succeededâ€¦

Featured Articles.

Chapter 4 : Digital Music Report – IFPI – Representing the recording industry worldwide

U.S. digital revenue grew 15 percent in to \$ billion from \$ billion, driven largely by a 53 percent increase in streaming to \$ billion from 's total of \$ billion.

Year-End Report for the month period ending Dec. The Nielsen Music U. On-demand audio streams surpassed B streams in , and overall on-demand streams including video have reached B. The industry did experience sales decreases in nearly all formats, particularly digital sales. However, the growth in streaming was more than enough to off-set the declines, which resulted in a positive year for the music business. Vinyl LP sales, which have reached an all-time Nielsen Music-era high volume of 13M units, increased for the 11th consecutive year in Other notable insights and trends from the Nielsen Music U. Digital continues to be the dominant sales platform, but digital sales are declining much more rapidly than physical sales as tech-savvy consumers move onto streaming platforms. For the first time in over a decade, physical albums actually became a larger share of total album sales than they were in the prior year. This marks 11 years of year-over-year increases for vinyl LPs, reaching a record sales level in the Nielsen Music era since with over 13 million sales this year. This was an extremely successful year for Drake, who had the most overall volume; the most digital song sales; the most streams by a huge margin ; and the most heavily consumed album of the year with Views. Only six albums debuted with over K in album sales in their first week in there were 13 such cases in , led by Drake with K first week sales for Views. Since its debut in May, the album has stayed on the Billboard chart for 33 consecutive weeks, peaking at 8. The album is the 58th highest volume album of the year without the benefit of a single sale, which is truly an historic accomplishment. In fact, the top 5 songs of the year all had a greater share of volume coming from streaming than from sales. The best-selling artist in terms of album sales was Prince, who passed away suddenly in April. Prince also sold 5. The day after his death was announced, Prince sold over 1M digital songs and over K digital albums. Social media continued to drive song sales, particularly in cases where a viral visual component became a driver for the song. The number of titles reaching milestones in exemplified the industry as a whole. Streaming milestones were hit with record numbers. There were 27 songs that surpassed M on-demand audio streams, while in only two songs hit that mark. Also, 12 songs surpassed M on-demand video streams for the year vs.

Chapter 5 : Streaming Soars in Nielsen Music’s Mid-Year Report – Variety

The Nielsen Music Mid-Year Report provides the definitive figures and charts for the music industry from the first six months of

Chapter 6 : China Digital Music Content Market Research Report - calendrierdelascience.com

IFPI Global Music Report May 11, Revenue from recorded music continues to grow. Last year marked the fastest rate of growth in the recorded music market since , when IFPI began tracking the industry, according to the IFPI Global Music Report 1 In the global recorded music market grew by % to \$ billion, marking a second straight year of improvement.

Chapter 7 : overview – Global Music Report Shop – IFPI

Here's a quick breakdown of the report, underscoring the state of the music industry in Fact #1: Nearly half of all on-demand streaming is done through YouTube.

Chapter 8 : U.S. Music Mid-Year Report

towers, and digital music services startups emerging, New York City is the center of the music industry. Indeed, New York City is home to one of the world's largest.

Chapter 9 : Global Music Report Shop â€™ IFPI

Digital Music allows customers to have permanent and unlimited access to music content. The worldwide revenue of US\$ billion in is expected to grow to US\$ billion in