



CONSUMPTION TRENDS REPORT

PRESENTED BY:



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ONE STEP AHEAD: CONSUMPTION TRENDS REPORT

This latest report from IMPALA's One Step Ahead looks at key trends in music rights and music consumption over the last year – since the publication of the first 'Rights + Consumption' report in autumn 2023.

It reviews and explains changes to subscription streaming models and pricepoint; developments in the UGC and short form video market; direct-to-fan and the 'superfan' opportunity; and stream manipulation and the 'fake artists' debate.

01: SUBSCRIPTION STREAMING MODELS

Over the last twelve months, Deezer, Spotify and Apple have all made changes to the way they allocate revenue to individual tracks and catalogues each month, treating certain tracks more preferentially than others.

Under the business model employed by music streaming services, each service allocates a portion of its revenue to each track or catalogue each month based on consumption share, ie what percentage of the total number of plays in any one market each track or catalogue accounted for.

If a catalogue accounts for 5% of consumption it is allocated 5% of the service's revenue. A percentage of that allocation is then paid to the rightsholder, subject to the revenue share term agreed in its licensing deal.

However, Deezer, Spotify and Apple now all apply additional rules as part of this track allocation process which impacts on what is allocated to each track or catalogue. Under these rules, certain tracks and catalogues will get a larger allocation, while others will get a smaller allocation.

Deezer and Spotify's rules disadvantage functional audio and grassroots artists, while Apple's rules favour tracks that have been provided in the spatial audio format.

WHAT ARE THE NEW RULES?

DEEZER

- Each play of a track that is selected by a user rather than being pushed by the algorithm counts as two plays.
- Each play of a track by a 'professional artist' counts as two plays, with professional artist defined as any artist that achieves 1000 streams from 500 unique listeners each month.
- Third party functional audio – like bird song and white noise - has been removed and replaced by Deezer-created content that is not allocated any money.
- Each user has a monthly play cap of 1000 plays – after this, each play counts for a pro-rata portion of a play – so if a user has 2000 plays, each play counts as 0.5 plays.

SPOTIFY

- Each play of a functional audio track – like bird song and white noise – counts as a fraction of a play, reportedly 0.2 plays.
- A track must reach a minimum threshold in the previous twelve months before it is allocated any money – currently 1000 plays from, reportedly, 50 unique listeners.

APPLE MUSIC

- Each play of a 'spatial available' track counts as 1.1 plays.
- Spatial available means that the track has been provided to Apple in the spatial audio format – it doesn't matter if that format was played.
- There is a threshold that each delivery partner – ie distributor or label with a direct relationship with Apple – must meet to qualify for the spatial available bonus.
- To qualify, according to reports, 50% of streams from the delivery partner's catalogue must be of spatial available tracks. For independent labels relying on a distributor, it is impossible to know if this threshold has been met.

MOTIVATION FOR THE CHANGES

Deezer and Spotify's changes were a response to two concerns raised by the music industry about the streaming business model.

- First, that functional audio was treated the same as music for track allocation purposes which, with hindsight, many felt seemed wrong. This was a concern expressed widely across the wider music community, including by major and indie labels, and artists and songwriters.
- Second, that grassroots artists getting nominal streams were, collectively, pulling a sizable sum out of

the royalty pool each month to the detriment of full-time artists trying to make a living from their music. This was a concern mainly expressed by the major labels.

Apple's changes were part of its strategy to encourage more labels to make music available in spatial audio. Apple has a vested interest in encouraging more listening in spatial audio of course, because it wants to sell the necessary headphones and speakers.

RESPONSE TO THE CHANGES

These changes to the track allocation process caused some controversy within the independent label community, and the artist and songwriter community.

In some cases it was the actual changes that were controversial. In other cases it was the lack of consultation and communication that was criticised. There remains a lack of transparency over the specifics of how some of these rules are applied, especially from Spotify and Apple.

AUDIOBOOKS ON SPOTIFY

Some streaming services, and especially Spotify, have expanded their consumer offering over the years and added other kinds of content into their catalogues including podcasts and audiobooks.

The music industry has generally sought to ensure that these other content types are not allocated any revenue from the royalty pool, because that would dilute what the music community would earn. Therefore the services have to find other ways of monetising this content, such as advertising and sponsorship directly connected to podcasts, or an additional pay-to-access model for audiobooks.

Spotify does now include audiobook access as part of its main premium subscription. This has created a controversy in the US on the publishing side, because Spotify is now allocating a portion of its royalty pool to audiobooks, which reduces the payments made to music publishers and songwriters.

This is possible because, in the US, Spotify relies on a compulsory licence under American copyright law for the mechanical rights in songs, which is administered by The MLC. This licence is set by the Copyright Royalty Board every five years and includes a bundling provision, which allows a licensee to allocate a portion of its revenues to other content types.

Spotify claims its premium subscription product now qualifies for this provision as a music and audiobooks bundle. The music publishers and songwriters strongly disagree. This dispute is now the subject of litigation filed by the MLC. To qualify for the bundling provision, the non-music content provided by Spotify must have "more than token value". Spotify argues audiobooks access has more than token value, the publishers argue it does not.

Where Spotify directly negotiates licences with rightsholders – as is the norm – the licensors have more control over things like this. To that end, the music publishers are calling for US copyright law to be changed so that they can opt out of the compulsory licence.

02: PRICEPOINT

Until 2022, most streaming services had had the same pricepoint for a premium subscription since they launched in the late 2000s: 9.99 in the US, UK and Western European markets, and the economic equivalent elsewhere.

In real terms, when inflation is factored in, the price of a subscription went down each year. Because streaming is ultimately a revenue share model, with the music industry getting a share of the services' revenue, this declining subscription price impacted on the industry.

The industry had been calling for price increases for years, though the streaming services initially seemed reluctant, partly because for many services growing the total number of subscribers was the priority, rather than growing the average revenue per user (ARPU). Some changes were made to the pricing of family plans and other bundle packages, but generally the baseline 9.99 price for a premium subscription remained unchanged.

However, in 2022 Deezer and Apple increased their baseline pricepoint to 10.99, with Amazon, YouTube and Spotify following that lead in 2023. Since then both Deezer and Spotify have instigated a second round of price increases in some markets.

These price increases have not led to any significant increase in churn, ie subscribers cancelling their accounts. Coupled with Spotify's investors putting increased pressure on the company to prioritise profitability as well as subscriber growth, it seems likely there will now be semi-regular increases in subscription prices, in line with or ahead of inflation.

SUPER PREMIUM TIERS

Some mature streaming markets are starting to reach market saturation, whereby any consumer that is willing to pay to access music already is.

Although there is some disagreement as to how close we are to market saturation in these countries – Universal Music recently told investors that there is still significant opportunity to sign up new premium subscribers in some mature markets like the US – there is a general agreement in the music industry that the services also need to look into how they can increase average revenue per paying user, and price increases can only go so far.

This has put the spotlight back onto super premium tiers which offer subscribers extra content or functionality at a higher price. Various streaming services have experimented with super premium tiers over the years, mainly focused on offering access to higher quality audio at a higher price. Tidal (then WiMP) was a pioneer in that domain offering higher quality audio for double the price, with other services following its lead.

However, when Apple Music added higher quality audio in 2021 it did so within its standard premium subscription tier. This forced its competitors to follow suit. Tidal continued to have a higher priced tier for what it called “max sound quality”, but that was phased out in April 2024.

Spotify, which never launched a higher priced higher audio quality tier, has been known to be developing a super premium tier for some time. There were reports in June 2023 that it would launch later that year, but that did not happen. However, in July this year Spotify CEO Daniel Ek told investors that the super premium tier is now closer to launch, though a more specific timeline is yet to be revealed.

It is thought that Spotify's super premium tier will include higher quality audio, more curation tools and possibly exclusive content, priced at 16.99 or 17.99. It is known that Spotify has been working with the majors on developing this new product.

The higher priced higher audio quality tiers proved to be something of a niche product that attracted a small minority of subscribers. Both Spotify and the majors have indicated they are optimistic that the super premium product it is developing might appeal to a bigger audience, resulting in a decent increase in average revenue per user overall.

FREE TIERS

Some streaming services – including Spotify – continue to offer free tiers paid for by advertising. Quite how the free tier differs from the premium tier varies from country to country, and has changed over time, however there is usually less on-demand functionality.

Free tiers also operate on a revenue share business model. Services generally bring in significantly lower revenues from advertising sales than subscriptions, yet free tier users often listen to as much music. As a result, average pay out per stream is much lower.

Many in the music industry have viewed the free tiers primarily as an upsell tool – services hook in new subscribers with the free offer and then upsell a premium subscription. This freemium model has proven to be successful, especially for Spotify.

In the early days Spotify also used to talk about the free tier being able to compete with music piracy, and therefore of benefit to the industry, because at least on the free tier the industry earned some income, and could potentially sign up new premium subscribers.

However, the industry also has concerns about the free tiers, because of the impact it has on average revenue per user across the entire user base. In markets where a significant portion of subscribers are on the free tier, it means artists and labels earn less from streaming, even if Spotify has a high number of total users in that country.

To that end, many labels would like streaming services to do more to convert free tier users into paying users, possibly by putting further restrictions on the free tier. Some actually advocate phasing out the free tier entirely, possibly replacing it with a lower priced restricted tier.

Some services have phased out free tiers in some markets, sometimes in response to industry pressure, but also because they can be costly for the services to run. Tidal launched a free tier in the US in 2021, but closed it down earlier this year. In India, Gaana switched to a premium only model in 2022.

The free tiers are arguably most important in emerging and growing markets, though even there the industry would like to see the services convert more consumers to premium.

For many years the vast majority of users on the Chinese services run by Tencent and NetEase were on the free tier, but more recently both have managed to convert many more users to premium. In India, the free tiers still dominate, although Spotify introduced more restrictions on its free tier there last autumn as it seeks to convert more users to premium.

LEVIES

One interesting development in streaming in the last twelve months is the introduction of statutory streaming levies in France and Canada.

The French government introduced a 1.2% levy on streaming services at the start of this year. Services must pay over 1.2% of their revenues in the market, with the money going to the Centre Nationale de la Musique, which runs various initiatives to support the music community.

The streaming services strongly opposed the levy, ultimately proposing a voluntary funding scheme instead, which was rejected by French politicians. Spotify was particularly scathing of the levy, though in the end it simply added the 1.2% premium onto a subscription price, which is a nominal increase per user.

The Canadian government is introducing a 5% levy on streaming services. Half the money will go to schemes that support independent artists and labels, including FACTOR, with the other half supporting the creation of other kinds of audio content, including radio news.

The streaming services have strongly opposed this levy too. In July, Spotify, Apple and Amazon launched a legal challenge against the levy in Canada's Federal Court Of Appeal.

The music industry seems divided on these levy schemes, certainly in Canada, where the independent sector welcomed the move and the majors opposed it.

The levies do not affect the royalty pool shared with the music industry. It seems likely that in Canada, like in France, the services will simply pass the levy onto the consumer. However, you could argue that by adding the levy to the cost of a subscription, that might restrict what can be achieved with future price increases.

03: UGC PLATFORMS

A separate One Step Ahead report on user-generated content platforms – specifically 'moment economy' platforms like TikTok – will be published next year which will consider trends and developments in this domain, and review the current state of the relationships between these platforms and the music industry. However, there is one legal development relating to TikTok that is worth reviewing here.

REGULATING TIKTOK

Many concerns have been raised in recent years about the ownership of TikTok by China-based ByteDance, and the fear that the Chinese government has access to TikTok user-data and control over TikTok content curation via ByteDance.

TikTok denies that the Chinese government has access to data or curation on its platform. Nevertheless, in 2020, TikTok was banned in India based on these concerns.

Governments and legislatures in various other countries have also banned their employees, ministers and elected representatives from using the TikTok app on official devices because of similar data security concerns.

US 'SELL-OR-BE-BANNED' LAW

The big development in this domain this year relates to a law passed in US Congress in April that orders ByteDance to sell TikTok or the app will be banned within the American market.

A US ban of TikTok would be significant for ByteDance, with the TikTok US business reportedly generating more than \$16 billion in revenues in 2023. But it would also be significant for the music industry, for which TikTok is now a key marketing and distribution platform. Under the sell-or-be-banned law, ByteDance is obliged to divest TikTok by mid January 2025.

ByteDance insists that a sale of TikTok is not practical and therefore the law is basically a ban. Both TikTok and a group of TikTok creators have begun legal action to try and block the ban. This legal action has been fast-tracked, with all parties submitting formal court papers over the summer and oral arguments beginning in court in September 2024.

There have been previous unsuccessful attempts to ban TikTok in the US, at a state level by law-makers in Montana, and at a federal level by President Donald Trump during his first term. Those attempts ran into legal problems in the courts.

It remains to be seen if TikTok can successfully block the sell-or-be-banned law. It is relying on First Amendment free speech arguments, insisting that – under the US constitution – Congress and the US government is obliged to pursue the “least restrictive” remedy when introducing a law that restricts free speech, and that an outright TikTok ban is not the “least restrictive” remedy.

TikTok had been working with the US government ever since Trump's attempted ban to try to allay political concerns by introducing various data security and governance systems based in the US and delivered in partnership with US-based Oracle. However, the US government argues that these proposed measures were not satisfactory.

REGULATION BEYOND THE US

Other governments have not gone so far as considering an outright ban of TikTok.

In the European Union, TikTok was forced to change the Lite version of its app within the EU, removing a rewards scheme that encourages users to watch more videos. EU officials raised concerns about the "addictive effect" of the rewards scheme and said that TikTok had not complied with the Digital Services Act when it launched its Lite app in EU markets.

If TikTok was to be banned in the US, it might prompt other countries to consider similar measures. During the recent EU elections, European Commission President Ursula von der Leyen was asked about a possible TikTok ban in Europe.

According to Politico, she said "it is not excluded", before noting that the European Commission was "the very first institution worldwide to ban TikTok on our corporate phones" and adding, "we know exactly the danger of TikTok".

These comments were made at an election event where von der Leyen was speaking as a representative of the European People's Party rather than in her role as Commission President. However, it shows that tighter regulation of TikTok in the EU could happen.

04: DIRECT-TO-FAN

The superfan opportunity has become a big talking point again in the last twelve months, possibly because in the 2023 edition of their 'Music In The Air' report, the analysts at Goldman Sachs wrote "We see opportunities to ... drive greater monetisation of superfans, where our analysis suggests up to \$4.2 billion potential revenue opportunity over time".

The major record companies have all talked up the superfan opportunity this year and their role in helping the artists they work with capitalise on it. In his memo to employees in January, Universal Music CEO Lucian Grainge wrote, "The next focus of our strategy will be to grow the pie for all artists, by strengthening the artist-fan relationship through superfan experiences and products. We are already in advanced discussions with our platform partners regarding this phase".

Warner Music CEO Robert Kyncl told his employees, "We need to develop our direct artist-superfan products and experiences. Both artists and superfans want deeper relationships, and it's an area that's relatively untapped and under-monetised".

When the emergence of digital platforms in the 2000s meant it was easier for artists to sell products directly to their superfans, the focus was setting up online artist stores that sold merchandise, CDs and vinyl and possibly tickets. As discussed in the original 'Rights + Consumption' report, in more recent years some artists have also started generating additional revenue by providing superfans with access to premium digital content and experiences.

One challenge in this domain is that the exact opportunity differs depending on the fanbase – both in terms of what products, content and experiences you offer – and which platforms you utilise, ie direct-to-fan platforms like Bandcamp and Patreon, or user-generated content platforms like YouTube and TikTok, or a white label e-commerce solutions like Shopify, or a bespoke artist app, or a combination of all these things.

Another key question relates to the role of the label. If the superfan offer involves recorded music, then the label's role is more clear. Where other products, content or experiences are being offered, the label's role will depend on its wider contractual relationship with the artist.

The music streaming services offer some direct-to-fan tools, including integration with merch and ticketing platforms. Some of the services are known to be considering enhancing their superfan offering. This might involve standalone tools for artists or some kind of premium artist content element to a wider super premium tier, or a combination of both of those things.

If these new tools mainly involve giving superfans access to exclusive recorded content – such as remixes, demos and rarities – then the label clearly has a role to play. Though labels will need to be careful that this doesn't negatively impact on an artist's other direct-to-fan activity.

APPLE TAX

One other legal development of relevance here relates to what is sometimes dubbed the 'Apple Tax'. Both Apple and Google enforce rules on apps available on the iOS and Android systems. Their respective

rules relating to in-app payments have proven controversial.

Focusing on Apple's rules. Until recently, under those rules, a music streaming service had to use Apple's transactions system to take in-app payments on iOS devices, which charges a 15-30% commission, and it couldn't direct users from its app to a payment page on a website where Apple's system could be circumvented.

Because streaming services already pay up to 70% of their revenue to the music industry, they couldn't afford to swallow Apple's fees. Therefore, they passed them onto the consumer, meaning a 9.99 subscription would become a 12.99 subscription when a user signed up within the service's iOS app.

That became all the more annoying for Spotify et al once Apple had its own streaming service, which didn't have to worry about the commissions, because – within the Apple ecosystem – it looked like Spotify was 2.99 a month more expensive than Apple Music.

So much so, in May 2016, Spotify stopped selling subscriptions through its iOS app, hoping that consumers interested in its premium offering would know to look for the subscriptions page on its website.

Spotify and other app developers have long argued that these rules are unfair and anticompetitive, and on that basis have sought to force Apple and Google to change the rules, through a combination of lobbying, litigation and regulator intervention. That work has had some success and forced some changes to the rules in some markets.

In the European Union, Spotify filed a complaint with the European Commission in 2019. Earlier this year, the Commission ruled that Apple's rule stopping the sign-posting of alternative payment options – often called the 'anti-steering provision' – was anticompetitive. It fined Apple €1.8 billion and ordered the rule be changed. Actually, by that point, the new EU Digital Markets Act had gone into force which also requires Apple to change its rules.

As a result Apple has made some changes to its rules in the EU. Similar changes have been made in other markets as a result of new laws, litigation or regulator intervention. However, Spotify argues that even the amended rules are anticompetitive, although it can now communicate other payment options in its iOS app within the EU.

Spotify's key concern regarding the Apple Tax is that it makes it harder to upsell premium subscriptions to free tier users within its app. More recently it also hindered Spotify's efforts in the audiobooks market, where it initially operated a pay-per-book system.

However, the Apple Tax also restricts the launch of any new superfan tools via which artists and labels can sell access to premium content through the Spotify app, as currently Apple's commission would have to be paid on those transactions. Therefore changes to Apple's rules also potentially enables the introduction of more direct-to-fan functionality.

Direct-to-fan platforms also have the same challenges when trying to facilitate in-app purchases. Patreon actually managed to circumvent Apple's in-app payment rules until recently, meaning it could take in-app payments via another transactions system without paying Apple's commissions. However, this has now changed and Apple's commissions now apply to the Patreon iOS app.

05: STREAM MANIPULATION

Stream manipulation and streaming fraud remains a key concern for the music industry.

This is where individuals or companies artificially inflate the number of streams of a specific track, manually or through automated processes, via free or premium accounts set up for this purpose, or by hacking otherwise legitimate user accounts.

The aim might be to make a track, catalogue or artist seem more popular than they really are, or to pull more money out of the royalty pool, or both.

As outlined in the original 'Rights + Consumption' report, there are various different kinds of streaming fraud, both in terms of motivation and tactics, with some activity happening within the music industry, and some being instigated by parties outside the industry.

Tackling stream manipulation and streaming fraud therefore requires streaming services, the music industry and law enforcement to pursue various different measures. In the last year we have seen two criminal cases against streaming fraud, and further legal action by the music industry against stream manipulation service providers.

CRIMINAL CASES

There were two key criminal cases this year in relation to streaming fraud. They both involved the same kind of streaming fraud. The defendant uploaded their own tracks, set up accounts with the streaming services and had those accounts play those tracks. Because of the way streaming works, they can pull more out in royalties than they pay in subscription fees.

THE DANISH CASE

In March 2024, an unnamed Danish music industry executive was sentenced to eighteen months in prison after being found guilty of streaming fraud.

The man, who for a time provided distribution services, altered other artists' music, uploaded the tracks, and then boosted their streams through stream manipulation. Prosecutors alleged that the accused man distributed 689 pieces of music to streaming services, including Spotify and Apple Music, between 2013 and 2019. The huge numbers of streams that were then generated by those tracks demonstrated that manipulation tactics must have been employed.

The Danish music industry welcomed the ruling, with collecting society Koda saying it was "an important step in the fight against fraud and stream manipulation". The defendant is appealing.

THE US CASE

In September 2024, the US authorities announced it was charging a man in connection with an alleged streaming fraud operation. It is alleged that Michael Smith operated a sophisticated streaming fraud

operation that involved “billions” of fraudulent streams of “hundreds of thousands” of AI-generated tracks to generate more than \$10 million in royalties.

According to an FBI investigation, Smith set up thousands of accounts on streaming platforms, working with other people in the US and abroad to try to make those accounts look genuine. He then worked with a music AI company to generate hundreds of thousands of tracks and set those accounts playing them. Smith faces charges of wire fraud conspiracy, wire fraud and money laundering conspiracy. He has pleaded not-guilty.

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CIVIL CASES

In addition to the criminal cases, record industry trade groups in various countries have pursued legal action against websites that openly sell stream manipulation services. There have been a number of successful actions of this kind in recent years. In the last year they include:

In October 2023, a prominent Germany-based stream manipulation service called SP-Onlinepromotion closed down following legal action by record industry trade groups.

In March 2024, nine connected stream manipulation services, the most popular operating at the domain MRINSTA.com, were taken down after the IFPI and Music Canada together filed a formal complaint with the Canadian Competition Bureau.

In August 2024, a German court issued an injunction ordering stream manipulation service Pimpyourfollower – which also operates as RatingHero24, SocialBooster24 and Likefame – to stop selling products that allow users to purchase artificial plays, views, likes and followers on platforms including Spotify, SoundCloud and YouTube.

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THE ‘FAKE ARTISTS’ DEBATE

Another common debate in the music industry that is sometimes confused with streaming fraud relates to musicians who legitimately release music under various pseudonyms that are not used beyond the streaming platforms. These are often referred to as ‘fake artists’.

These artists are usually creating music suitable for the popular mood playlists on the streaming services and want to keep that distinct from other music they may release under their own name. Sometimes this music has actually been created for production music libraries for use in audio-visual productions, but the artist and/or library see an opportunity to generate additional revenue by distributing it to the streaming services for use on mood playlists.

Swedish newspaper Dagens Nyheter put the spotlight back on ‘fake artists’ in March 2024 when it reported on musician Johan Röhr, who has generated over fifteen billion streams by releasing 2700 tracks under 656 different artist names targeting Spotify's mood music playlists.

Because music delivered to the streaming services for the purposes of fraud often uses artist names that don’t exist outside the streaming platforms, it is sometimes assumed that these ‘fake artists’ are

also involved in fraud, when in fact they are legitimate musicians.

Of course, some might argue that music generated specifically for mood playlists is more functional audio than music. As noted above, concerns have been raised that functional audio is treated the same as music on the streaming services and, as a result, a not insignificant amount of the royalty pool is allocated to this kind of content. Many argue that this was a mistake, and both Deezer and Spotify have moved to address this issue with their new track allocation rules.

It is relatively easy to classify things like bird song and white noise as functional audio. However, it is arguably trickier and more controversial to start labeling mood music as functional audio in this way, especially if that reduces what money is allocated to such tracks.

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ABOUT ONE STEP AHEAD

One Step Ahead is a digital intelligence facility from IMPALA to enable independent music companies across Europe to navigate and identify trends, developments, challenges and opportunities in the digital music market. Delivered in partnership with music business consultancy CMU and with support from Merlin, One Step Ahead provides reports, tools and training to help independent music businesses of all sizes to get the most out of today's digital opportunities in Europe.



ABOUT IMPALA

IMPALA was established in 2000 and now represents over 5000 independent music companies. 99% of Europe's music companies are small, micro and medium businesses and self-releasing artists. Known as the independents, they are world leaders in terms of innovation and discovering new music and artists – they produce more than 80% of all new releases and account for 80% of the sector's jobs. IMPALA's mission is to grow the independent music sector sustainably, return more value to artists, promote diversity and entrepreneurship, improve political access, inspire change, and increase access to finance. Read more about IMPALA's story in 20 milestones on our website. impalamusic.org



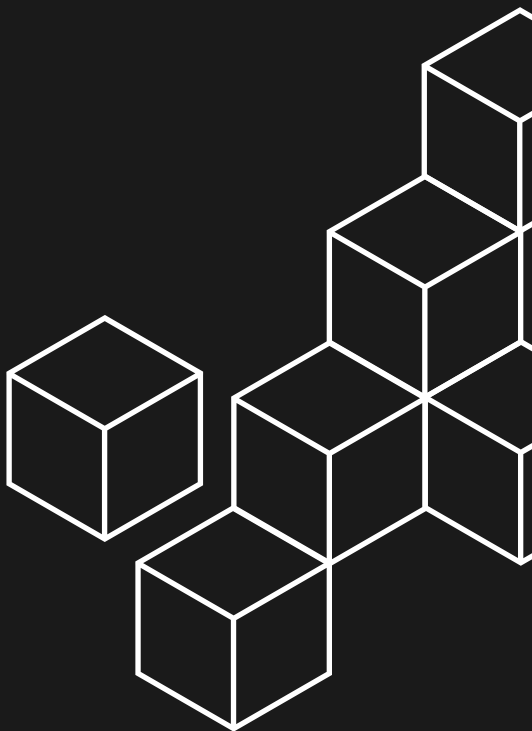
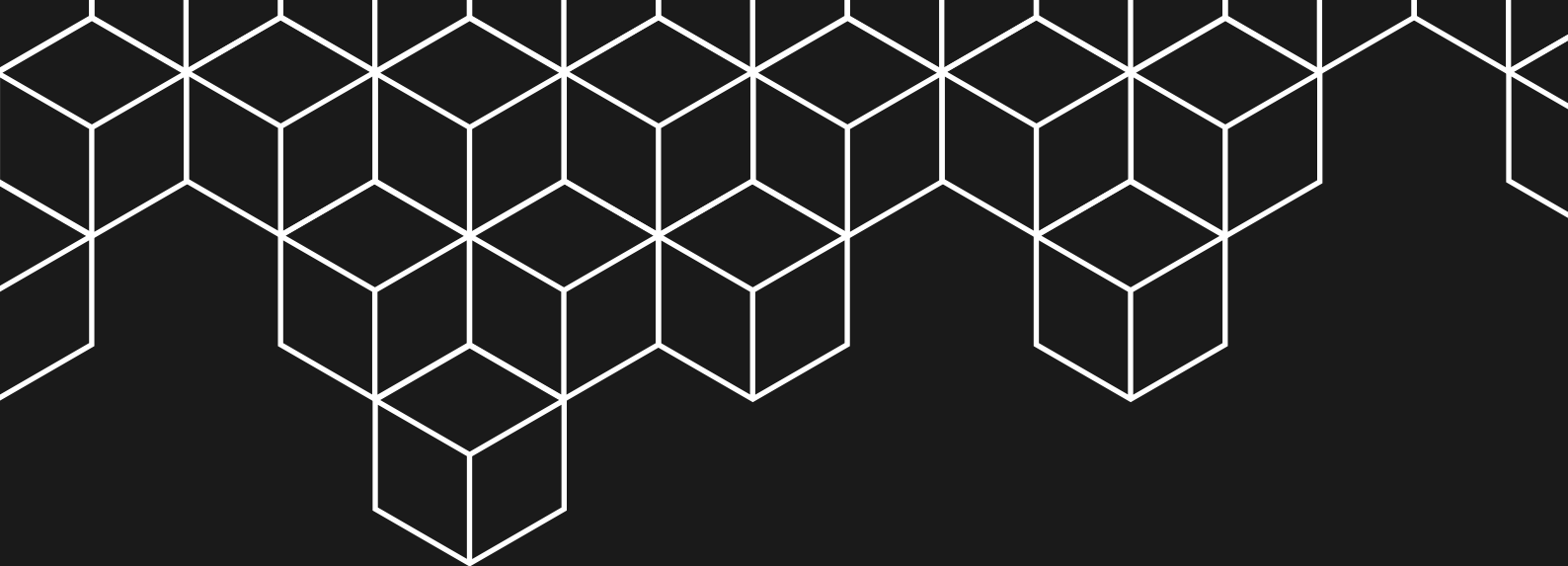
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CMU helps people navigate and understand the music business through media, training, consultancy and events. Our consultancy work sees us provide strategic support, intelligence and expertise to a wide range of clients in the UK, EU and around the world. We also regularly produce and publish research reports and white papers on the very latest trends in the music business. completemusicupdate.com



ABOUT MERLIN

Merlin provides independents the means to own their future. Members work directly with key digital partners, but benefit from Merlin's premium deals with over thirty digital music services around the world. Merlin's membership consists of independent labels, distributors, and other rights-holders, representing tens of thousands of labels and hundreds of thousands of artists from every country in the world, representing 15% of the global market share. As a member-led, artist-focused organisation, Merlin's mission is to deliver best in class services and work collaboratively with its digital partners to drive incremental benefits to members, while delivering value back to digital music services. merlinnetwork.org



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