

29 March 2012

The Secretariat
Joint Standing Committee on Treaties

By email: jscot@aph.gov.au

Dear Sirs

Re: Questions on Notice 19 March 2012 - Anti Counterfeiting Trade Agreement (ACTA)

In accordance with my undertakings to the Joint Standing Committee on Treaties during my appearance before the committee on 19 March 2012, I now supply answers to the questions I took on notice.

Question from Senator Singh pages 10-11:

Senator Singh requested further information regarding Intellectual Property Rights (IPR) enforcement under the TRIPs agreement and the expected improvements by the ACTA. In addition to that the Senator asked for details regarding the Napster case and the recently shut down pirate locker Megaupload.

As I stated in my 19 March appearance before the committee, the ACTA emphasises capacity building, international cooperation and information sharing between enforcement agencies, with the aim of tackling IPR infringements at a global level. Although the ACTA will not require any additional changes to Australia's copyright laws, it will serve as an important standard for balanced IPR protection and serve as an example to other countries with respect to the serious issue of digital piracy. Moreover, the ACTA will ensure that high international standards will be kept and it will help to improve international cooperation to address copyright infringements globally. The World Intellectual Property Organisation, for instance, does not have an enforcement role and progress on many IPR issues has been slow. For a variety of reasons many countries, including Australia, have looked to bilateral and multi-lateral agreements to try to address these matters. The ACTA will be important in helping to ensure that the level of IP protection is raised and harmonised in all jurisdictions, so that this global problem is addressed in a uniform and balanced way.

Despite the recent statements which opponents to the ACTA have made, the ACTA does not enable anybody to check or monitor private communications on the internet nor will it censor websites. This has been confirmed by the European Commission.¹ Also, the ACTA will not limit

¹ http://trade.ec.europa.eu/doclib/docs/2012/january/tradoc_149003.pdf

fundamental rights such as privacy, freedom of expression and data protection. Since Senator Thistlethwaite later also addresses the issue of developing countries I would like to highlight that there are no provisions in the agreement directly or indirectly affecting the legitimate trade in generic medicines or global public health in general. On the contrary, and as stressed by the European Commission, the ACTA aims at safeguarding access to health and expressly refers to the Doha Declaration on intellectual property and public health.²

To address Senator Singh's question as to the differences between the TRIPs agreement and added benefits the ACTA might bring, I would like to highlight that the TRIPs agreement was negotiated in the 1986 – 1994 Uruguay Round and that it does not sufficiently address today's challenges in protecting content in the online world. It was agreed before the development of online services and illegal online platforms and does not contain rules regarding digital rights and their enforcement. The ACTA's aim is to close those loopholes and therefore includes a number of provisions that go beyond enforcement standards established under the TRIPs agreement. For instance, the ACTA expressly provides that civil enforcement procedures should be available in the digital environment, including measures against third parties. The ACTA also recognises border measures against both, imports, exports and goods in transit, whereby TRIPs only addresses imported products. ACTA also contains a criminal liability for aiding and abetting infringements and a broad definition of "commercial scale" for criminal liability purposes which includes, but is not limited to, acts carried out as commercial activities for direct or indirect economic or commercial advantages.

Most importantly, and as already stated above, the ACTA will enhance international cooperation required by law enforcement agencies to address international- acting illegal business such as the recently shut down Megaupload. The US Department of Justice action against companies and individuals associated with Megaupload Limited may also be what Senator Singh was referring to (on page 10). Megaupload operated a file hosting or "cyberlocker" service, a type of service that has become popular in addition to Peer to Peer (P2P) services like Napster which I will address below. Megaupload had operated for over five years and had unlawfully reproduced and distributed infringing copyright works including music, films, electronic books, and business and entertainment software on a large scale. The US Department of Justice's IP Task Force undertook an investigation and issued an indictment charging companies and individuals with racketeering, money laundering and copyright infringement. US Authorities presume that Megaupload and its associated services made more than US\$ 175 million in criminal proceedings and cost copyright owners more than US\$ 500 million.³ Over 20 search warrants were executed in the United States and eight other countries, the site's founder was charged in New Zealand and approximately US\$ 50 million in assets have been seized.⁴ The search warrants targeted sites where the company had servers including the US, the Netherlands and Canada. While this action was possible without

² http://trade.ec.europa.eu/doclib/docs/2012/january/tradoc_149003.pdf

³ <http://www.fbi.gov/news/pressrel/press-releases/justice-department-charges-leaders-of-megaupload-with-widespread-online-copyright-infringement>

⁴ See for further information on the FBI's website: <http://www.fbi.gov/news/pressrel/press-releases/justice-department-charges-leaders-of-megaupload-with-widespread-online-copyright-infringement>

the ACTA, the level of international co operation required by the law enforcement agencies in this case has become increasingly important when dealing with global enterprises of this nature.

Megaupload illustrates the need to enhance international co-operation, capacity building and information exchange to address these serious matters. Article 27 of the ACTA takes an important step in articulating the need to address these issues in the digital environment, while maintaining the balance to preserve fundamental principles of freedom of expression, fair process and privacy.

As requested by Senator Singh, I will also address the Napster case which was a civil case brought in the United States over ten years ago. Napster operated a centralised P2P service facilitating swapping music files between users; in addition Napster operated a central server to enable users to search for and locate unauthorised copies of their favourite music. The US court determined that even though Napster did not charge for its services that it was a contributory infringer, with actual and constructive knowledge of, the infringing activities of its users.

Napster is seen as one of the first in a long line of P2P and other services that have sought to operate without a licence – ranging from Kazaa to Megaupload. The Napster technology and its impact on the music industry is an important illustration of how far the balance has tipped and continues to be tipped against rights holders in the digital environment.

Finally, as stated in the 19 March hearing, I urge the Australian government to ratify the ACTA in order to ensure protection of creative content globally. Peer to Peer and non P2P systems have evolved and developed in sophistication. This is no longer an issue just for the music industry; all the creative industries have seen the impact of these technologies as broadband speeds have improved around the world. Globally, it is estimated that 28 per cent – one in four – of internet users access unauthorised services on a monthly basis and around half of these are using P2P networks.⁵ Recently, an internet research company found that almost a quarter of internet traffic is infringing.⁶ At some national levels the rate of usage of illegal sites is even higher, for example 42 per cent and 44 per cent respectively in the major markets of Spain and Brazil.

The International Intellectual Property Alliance 2011 Special 301 Report on Copyright Enforcement and Protection in Spain found that: “the highly connected Spanish population remains a market that is largely out of reach for legitimate digital content due to Spain’s persistent high levels of internet piracy.”⁷ Music sales in Spain fell by 55 per cent between 2005 and 2010 and in 2010 alone the market declined by an estimated 22 per cent.⁸ The Spanish Top 50 did not feature one new local act in 2010 and local artist sales have shrunk to around 40 per cent, nearly half the

⁵ Digital Music Report (2012) p 16.

⁶ This number excludes pornographic material. See for further details http://documents.envisional.com/docs/Envisional-Internet_Usage-Jan2011.pdf.

⁷ <http://www.iipa.com/rbc/2012/SPEC301SPAIN.PDF>.

⁸ Digital Music Report (2011) p 15

estimated share in 2004.⁹ The impact of online piracy has also led to a contraction in investment in local music.

In October 2011, Borseverein des Deutschen Buchhandels, the organisation representing German publishers and booksellers, reported that 60 per cent of e-book downloads in Germany were illegal.¹⁰

Despite the significant growth in legal online services, which I will address below, both internationally and locally, there are still unauthorised processes used to share music and these continue to undermine the music industry and those who work in it. That is what the ACTA is aiming to improve.

Questions from Senator Thistlethwaite pages 11 and 12

In the following paragraph I would like to address Senator Thistlethwaite's interest in existing legal services and business models offering creative content. Despite the ongoing threat which digital piracy poses to the music industry worldwide, the industry has embraced the opportunities which the digital landscape offers and has developed new and innovative models to distribute music to consumers. The principle models are download stores, subscription services, video streaming channels, bundled music packages and advertising-supported services.

At the start of 2011, the largest international digital services were present in 23 countries. By the start of 2012, they were present in 58 countries. Leading services such as Deezer, iTunes, 7digital and Spotify are engaging in expansion programmes across Africa, Asia and Latin America. The Australian music industry has also licensed numerous legal services¹¹ and in 2011 revenues from digital recorded music sales amount up to 38 per cent of total revenues.¹² IFPI estimates that 3.6 billion downloads were purchased globally in 2011, an increase of 17 % (combining singles and album downloads). Some markets now see more than half their revenues derive from digital channels, notably the US (52%) and South Korea (53%). The global number of paying subscribers for music services has grown by 65 % from an estimated 8.2 million in 2010 to over 13.4 million in 2011.

There are now more options available to music lovers than ever before:

⁹ Digital Music Report (2011) p 15

¹⁰ Digital Music Report p 16

¹¹ Currently 32 legal services have been licensed: Bandit.fm, BBM Music, BigPondMusic, Blackberry Music, Cartell Download, DaDa, DanceMusicHub, Getmusic.com.au, Guvera, Hutchison "Three", Inertia, iTunes, Jamster, JB Hi Fi NOW, Liveband.com.au, Mobile Active, Music Unlimited, Nokia Music, Optus Music Store, Qtrax, rara.com, Rdio, Samsung Music Hub, Songl, The In Song, Third Mile, Ticketek Music, Virgin Mobile, VEVO, Vodafone, YouTube and Zune. In addition to that Spotify is expected to launch soon in Australia.

¹² "The Recording Industry in Numbers: The Recorded Music Market in 2011" (IFPI), p 77.

- Subscription services grew by 67% globally with 13.4m paying subscribers (Spotify accounted for 3 million of those) and the services began to link with new partners for example Spotify with Facebook.
- Digital downloads - Download stores account for a large proportion of digital revenues and account for most of the 500 legitimate services worldwide, offering libraries of up to 20 million tracks. The iTunes stores are probably the best known of these types of stores and in 2011 Google launched a new service from its Android platform.
- Streaming Services from the Cloud. The Apple iTunes Match service was launched in November 2011 in the US. This service allows users to access their music libraries across the full range of devices they own for a set fee per year.
- CDs, DVDs and vinyl can be purchased through traditional bricks and mortar stores as well as through online stores.

The link below to the ProMusic site sets out country by country the various licensed online sites which are making music available to fans around the world:

<http://www.pro-music.org/Content/GetMusicOnline/OnlineStores.php>.¹³

Despite the long lists of services which continue to make genuine music available to fans, these models continue to struggle in the face of ongoing IPR infringement on a large scale in those emerging markets.

Initiatives, such as the ACTA, will assist in creating a worldwide platform to advance IPR protection for all content owners, including musicians, recording artists and music labels, both independent and international.

Question from Senator Thistlethwaite page 12

Senator Thistlethwaite asked for further information regarding the nations signing up for the agreement. The ACTA has been signed by 31 signatories including Australia, the EU and 22 European member states, Canada, Japan, Morocco, New Zealand, Singapore, South Korea and the US. We expect that also Cyprus will join ACTA soon, whereas Switzerland and other European countries like Germany, the Netherlands, Slovakia and Estonia might await the developments at a European level. In order for the agreement to enter into force at least 6 signatories need to ratify and transpose the agreement into national law (Art 6.2 (1)).

Question from Senator Ludlum page 12

Senator Ludlum requested further information as to the revenue distribution between artists, other rights holders and the “whole machinery of publishing” and whether artists have suffered the same amount of losses than other stakeholders of the music industry. I have been unable to source the

¹³ Attached is the list which appeared in the Digital Music Report 2012

specific figures Senator Ludlum requested because commercial arrangements which artists enter into with third parties vary depending on a variety of factors. The details of their private commercial arrangements are not known to us and would be specific to the artists, the labels (both independent and international) and the artist's management. However, one measure of the pressure on artists is shown by figures released by the US Department of Labor in 2010 that showed the number of people employed as musicians and artists in America fell from almost 50,000 in 1999 to around 35,000 in 2009, the same period that recorded music sales fell and digital piracy levels soared. In addition to that and generally speaking, artists often take a share of revenues and consequently if there are fewer sales of their music their share decreases accordingly.

Although Senator Ludlum's statement that artists benefit from live music performances is certainly true, most artists are and will be relying on record sales and could not make a living just from live music.¹⁴ Paul MacGuinness, manager of U2, once said: It is a myth that artists can build long-term careers on live music alone. In its latest tour U2 filled huge stadiums around the world. That is because they have had parallel careers as recording artists and live performers since their inception 30 years ago".¹⁵

In addition to that, I would like to refer to a study published in 2009/2010 by The Arts Council of Australia *Do You Really Expect to Get Paid? An economic study of professional artists in Australia*¹⁶. Musicians and composers were included in this study.

The study notes:

*A consistent result from earlier surveys is that the distribution of artists' incomes is strongly skewed towards the lower end. Nevertheless, there is always a small number of artists – the so called superstars – who earn very high incomes and including them in the calculation of mean incomes for the group a[s a] whole will give an inaccurate picture of the average income position of the great majority of artists.*¹⁷

The study found the medium total income for professional artists was \$35,000. The study also found that 40% of Australian artist have had their work seen overseas and within that group, craft practitioners and composers have the highest proportion of interstate and overseas engagements. Sixty per cent of all artists believe new technologies are likely or very likely to improve their income with the ability to reach new audiences (26 %) and to promote their work (20%) being the most common new opportunities cited.¹⁸

¹⁴ See for further information: "Investing in Music" p 30: http://www.ifpi.org/content/library/investing_in_music.pdf

¹⁵ http://www.ifpi.org/content/library/investing_in_music.pdf. p. 30.

¹⁶ www.australiacouncil.gov.au

¹⁷ Study "Do You Really Expect to Get Paid? An economic study of professional artists in Australia", p 44

¹⁸ p70

The study noted that artists had increased their understanding of how intellectual property could be a means of providing remuneration to creators and stated:

“From the viewpoint of individual artists, if they are to gain full economic benefit to which their creative endeavour entitles them, their intellectual property in their work must be adequately protected against unauthorised exploitation and appropriation.”¹⁹

The study also looked at the role played by collection agencies in assisting artists in the protection of their intellectual property and found that composers traditionally collect their primary royalties via collecting societies such as the Australasian Performing Rights Association (APRA) or the Australian Mechanical Copyright Owners Association (AMCOS).²⁰

How, when and where musicians, song writers and composers choose to make their work available to the public will continue to evolve and develop with new technologies. How they are remunerated will continue to be as varied. Some will choose to sign with labels to help them create their music, market their music and to find their audiences. Others may choose to undertake some or all of these activities themselves in a variety of ways, using a variety of technologies. The issue is, how they will be assured that whatever their choice, their intellectual property will be protected from those who would seek to benefit from their creative endeavours without rewarding them accordingly.

I would also like to address Senator Ludlam’s assumption that illegal file sharing is in fact a way of propagating new artists and new material. One of the most comprehensive studies in this area was undertaken by Jupiter Research in 2009. It studied 5,000 internet users aged 15 and over from across Europe and found that although there is an overlap between the habits of music buyers and file-sharers, most illegal file-sharers “do not buy music and are nearly half as likely as music buyers to buy CDs in a high street shop or from an online store”. The study also found that the net effect of illegal file-sharing was negative. “Although it is possible that file-sharing functions as some sort of discovery tool for those digital music buyers that also file-share, it is reasonable to assume that their spend would be higher if they were not file-sharing. The overall impact of file-sharing on music spending is negative.”

More recently, the NPD Group conducted research in the US during 2010 which found that just 35 per cent of P2P downloaders also pay for music downloads. P2P users spent US\$42 per year on music on average, compared with US\$76 among those that pay to download and US\$126 among those that pay to subscribe to a music service. While some P2P users also pay for music, and some are serious music fans who spend a lot, they are far outnumbered by the greater number of P2P users who spend little or nothing. This confirmed the earlier Jupiter Research study in Europe which found the net effect of illegal file-sharing is negative.

¹⁹ p60

²⁰ p60

Question from the Chair page 13

The Chair requested further information regarding other factors which might have influenced the troubling drop in income for the music industry. According to the IFPI Digital Music Report 2012 the biggest factor undermining the growth of the digital music businesses is widespread piracy²¹. Without a comprehensive global approach, such as that recommended by the ACTA, it will be difficult for these new business models to compete in established and emerging markets. However, the industry has never attributed all the industry's losses since 1999 solely to digital piracy. Clearly, there are other factors such as the unbundling of the album and increased competition for "wallet share" from other leisure products. These are legitimate free market competition factors and the industry accepts them as part of a changing commercial environment. However, digital piracy is an illegal activity that harms rights holders, while reducing growth, jobs and tax revenue. It also hits investment in artists and ultimately risks reducing consumer choice. There is also no doubt that overall recorded music revenues have declined from 1999 at the same time as digital piracy levels exploded, suggesting it is the prime cause of the overall decline, while the industry has always competed with other players in the entertainment market.

In addition to that, there are a number of independent studies that have reviewed the impact of digital piracy on the recorded music industry's revenues.

The Effect of Graduated Response Anti-Piracy Laws on Music Sales: Evidence from an Event Study in France, by Brett Danaher et al., January 2012 found that public awareness of new anti-piracy laws in France caused iTunes singles sales to increase by 22.5 per cent above the sales increase of a control group of five European countries. In addition, there was a 25 per cent increase in iTunes album unit sales above the change in the control group. This effect took place over a 26 month period from the point of maximum awareness of the law, in April 2009. The effect of Hadopi was larger for more heavily pirated genres like rap and smaller for less pirated genres like jazz, suggesting that the increase in sales is likely caused by a reduction in piracy.

A paper by Adermon & Liang, Piracy, Music, and Movies: A Natural Experiment, published in October 2010, found the Swedish implementation of the European Union directive IPRED on April 1, 2009 suddenly increased the risk of consumers being caught and prosecuted for file-sharing.

The authors found the reform decreased internet traffic by 18 per cent during the subsequent six months. It also increased sales of physical music by 27 per cent and digital music by 48 per cent. Assuming that the marginal effects are constant, these estimates imply that physical music sales would be 72 per cent larger in the absence of piracy, which would account for 43 per cent of the sales drop between 2000 and 2008. This supports the music industry's claims that piracy was the main cause of the decline. After six months, as the new rules were scarcely enforced, piracy

²¹ IFPI Digital Music Report 2012 p 16

recovered to a large extent, which resulted in a decrease in the demand for legal music and decreased physical as well as total sales.

Tera Consultancy's March 2010 study *Building a Digital Economy: The Importance of Saving Jobs in the EU's Creative Industries*, found that in 2008 the EU's creative industries contributed 6.9 per cent, or approximately €860 billion, to total European GDP, and represented 6.5 per cent of the total workforce, or approximately 14 million workers. That same year the EU's creative industries most impacted by piracy (film, TV series, recorded music and software) experienced retail revenue losses of €10 billion and losses of more than 185,000 jobs due to piracy, largely digital piracy. Based on projections and assuming no significant policy changes, the EU's creative industries could expect to see cumulative retail revenue losses of as much as €240 billion by 2015, resulting in 1.2 million jobs lost by 2015. To estimate the impact of piracy, the study reviewed country and industry-specific third party surveys on the number of infringements in Europe's five largest markets (UK, France, Germany, Italy and Spain), together representing 75 per cent of European GDP, and used those to extrapolate the results to a EU-wide measurement. To estimate the future effects of digital piracy in Europe, the study reviewed industry forecasts of broadband penetration and Cisco's forecasts of internet traffic in Europe. To estimate losses, the authors of this report did not assume that every infringement results in a lost sale. Instead, they reviewed a range of third party academic studies in the music sector, suggesting ratios of 10-30 per cent. The lower, more conservative rate of 10 per cent was used. Their estimate of losses therefore rests on the very conservative assumption that in the absence of piracy, only one legitimate recording would be sold for every 10 that had been illegally downloaded. The study also excludes losses from other creative sectors such as book publishing, sports interests and video games.

Yours sincerely,

Vanessa Hutley

Digital Music Services Worldwide

The featured list of legitimate digital music services appears on the Pro-music information resource (www.pro-music.org). This is the most comprehensive up-to-date directory of the world's legitimate music website. The list numbers around 500 legitimate services in 78 countries.

ANDORRA

Deezer

ARGENTINA

BajáMúsica
 Faro Latino
 iTunes
 Personal Música
 Sonora
 Ubby Música
 YouTube

AUSTRALIA

Anubis.fm
 Bandit.fm
 BigPondMusic
 Cartell Download
 DanceMusicHub
 Getmusic.com.au
 Guvera
 Hutchison "Three"
 Inertia
 iTunes
 Jamster
 JB Hi Fi
 Liveband.com.au
 Mobile Active
 Music Unlimited
 Nokia Music
 Optus Music Store
 Qtrax
 Rdio
 Samsung Music Hub
 Songl
 The In Song
 Third Mile
 Ticketek Music
 Virgin Mobile
 Vodafone
 YouTube

AUSTRIA

3MusicStore
 7digital
 A1 Music
 AmazonMP3
 Artistxite.com
 Deezer
 DG Webshop
 eMusic
 Finetunes
 iTunes
 Jamba
 JUKE
 Ladezone
 Last.fm
 Musicbox
 Musicload
 Mycokemusic
 MySpace
 Nokia Music

AUSTRIA CONT.

Orange
 Preiser
 rara.com
 Simfy
 SMS.at
 Soulseduction
 Spotify
 Telering
 T-Mobile
 Weltbild
 YouTube
 Zed
 Zero-Inch
 Zune

BELARUS

Yandex Music

BELGIUM

7digital
 Beatport
 Dance-Tunes.com
 Deezer
 DJTUNES
 Downloadmusic.nl
 eMusic
 Fnac
 iTunes
 Jamba
 Jamster
 Junodownload
 La Mediatheque
 Legal Download
 Nokia Music
 Proximus
 rara.com
 Simfy
 Spotify
 We7
 YouTube

BOLIVIA

iTunes

BRAZIL

Claro Music Store
 Ideas Music Store
 Ideas Musik
 iTunes
 iMusica
 Mercado da Musica – Transamerica
 MSN Music Store
 Mundo Oi
 Nokia Music
 Oi Rdio
 Power Music Club (GVT)
 Sonora
 TIM Music Store
 Universal Music Loja

BRAZIL CONT.

UOL Megastore
 Vivo Play
 Warner Music Store
 Yahoo! Music
 YouTube

BULGARIA

4fun
 7digital
 eMusic
 Hitbox.bg
 iTunes
 M.Dir.bg
 mp3.bg
 MTel Music Unlimited
 Musicspace

CANADA

7digital
 BBM Music
 Bell Mobility
 Classical Archives
 eMusic
 Galaxie Mobile
 HMV Digital Canada
 iTunes
 Motime
 Puretracks
 rara.com
 Rdio
 Slacker
 TELUS
 urMusic
 VEVO
 YouTube
 Zik
 Zune

CHILE

Bazuca
 Claroideas
 Entel-Napster Mobile
 iTunes
 Mimix
 Nokia Music
 Portaldisc

CHINA

Baidu
 China Mobile
 China Telecom
 China Unicom
 Douban
 Google Music
 Netease
 Nokia CWM
 Renren
 Sina
 Tencent
 Todou
 Top100
 Youku

CHINESE TAIPEI

Emome
 Ezpeer+
 Far Eastone
 Hami Music
 INDIEVOX
 iNmusic
 KKBOX
 muziU
 Omusic
 Taiwan Mobile
 VIBO
 YouTube

COLOMBIA

Codiscos
 ETB Musica
 Ideas Comcel Music Store
 iTunes
 Música
 Prodiscos – Entertainment Store
 Supertienda Movistar
 Sonora
 Tigo

COSTA RICA

iTunes

CROATIA

Cedeterija
 Fonoteka

CYPRUS

7digital
 eMusic
 iTunes

CZECH REPUBLIC

7digital
 eMusic
 iTunes
 MusicJet
 Nokia Music
 O2 Active
 Stream
 t-music
 Vodafone
 YouTube

DENMARK

3musik
 BibZoom.dk
 Bilka Musik
 Billigcd.dk
 CDON Danmark
 Deezer
 DSB
 DVD00.dk
 Ekstrabladet.dk
 eMusic
 GUCCA
 Inpoc
 iTunes
 M1
 Music Unlimited
 PlayNow Arena (Sony Ericsson)
 rara.com
 Spotify
 TDC Play
 Telia
 TouchDiva
 TP Musik
 VoxHall
 WavesOut
 WIMP

DOMINICAN REPUBLIC

iTunes

ECUADOR

iTunes

EGYPT

Alamelphan
 Mazzika Box

EL SALVADOR

iTunes

ESTONIA

7digital
 Deezer

ESTONIA CONT.

eMusic
 iTunes
 Muusika24

FAROE ISLANDS

Deezer

FINLAND

7digital
 City Market CM Store
 Deezer
 DNA Musiikkikauppa
 download.MTV3.fi
 Download.NetAnttila
 Downloads.cdon.com
 eMusic
 Equal Dreams
 iTunes
 Meteli.net
 MTV Music Shop
 Music Unlimited
 Nokia Musiikki
 NRJ Kauppa
 Poimuri
 rara.com
 Spotify
 Store.radiorock.fi

FRANCE

121 MusicStore
 7digital
 Allomusic
 Amazon
 Beatport
 Beezik
 Carrefour
 cd1d
 Cultura.com
 Deezer
 Disquaire on line
 Dogmazic
 E-Compil
 eMusic
 Ezic
 Fnac.com
 Gkoot electronic
 iTunes
 Jamba
 Jamendo
 Jazz en ligne
 Last.fm
 Lazy Live
 MioZic
 Mondomix
 musicMe
 Musicclassics
 Musicoverly
 Music Unlimited
 MyClubbingStore
 MySurround
 Neuf Music
 Nokia Music
 Nuloop
 Off TV
 Orange Music
 Qobuz
 rara.com
 SFR Music
 Spotify
 Starzik
 Virgin Mega
 YouTube
 Zaoza

GERMANY

7digital
 Akazoo
 Amazon MP3
 AOL Musik
 Artistxite.com
 Beatport
 boomkat
 Clipfish
 Dance All Day
 dancetracksdigital.com
 Deezer
 Deluxe Music
 digital-tunes
 djdownload
 djtunes
 elixic.de
 eMusic
 e-Plus unlimited
 Eventim music
 Finetunes
 Highresaudio
 iMusic1
 iTunes
 Jamba
 JPC
 Juke
 juno
 Justaloud
 Last.fm
 Linn Records
 Mediamarkt
 Medionmusic
 MP3.Saturn
 MTV/VIVA
 Musik-Gratis.net
 Musicload
 Musicbox
 Music Unlimited
 MyVideo
 Napster
 Nokia Musik
 o2 Music
 othermusic.com
 PlayNow
 primalrecords.com
 Putpat
 QTom
 rara.com
 Rdio
 shop2download
 Simfy
 souleduction
 tape.tv
 T-Mobile Music
 trackitdown
 traxsource
 UMusic
 Videoload
 VidZone
 Vodafone
 Weltbild
 whatpeopleplay.com
 WOM
 Yavido
 Zaoza
 zero-inch.com
 Zune
 zwo3.net

GREECE CONT.

EMI Downloads
 iTunes
 mpGreek
 Viva
 Vodafone
 Wind
 GIBRALTAR
 Deezer
 GUATEMALA
 iTunes
 HONDURAS
 iTunes
 HONG KONG
 3Music
 China Mobile HK
 CSL Music
 Eolasia.com
 hifitrack
 KKBOX
 Moov
 Musicholic
 MusicOne
 MusicStation
 Musicxs
 PCCW Mobile
 Qlala
 SmarTone iN
 YouTube
 HUNGARY
 7digital
 Dalok
 iTunes
 UPC Music
 Vodafone Live!
 ICELAND
 7digital
 Gogoyoko
 Tonlist.is
 INDIA
 7digital
 Artist Aloud
 Gaana
 In
 IndiaONE
 Meridhun
 My Band
 Nokia Music
 Raaga
 Radio One
 Saregama
 Saavn
 Smash Hits
 IRELAND
 7digital
 ArtistXite
 Bleep.com
 CD World
 Deezer
 Eircom MusicHub
 eMusic
 Golden Discs
 iLike
 iTunes
 Last.fm
 Meteor Music Store
 Music Unlimited
 MUZU.TV
 MySpace
 Nokia Music
 rara.com

IRELAND CONT.

Universal Music
 Vodafone Music
 We7
 YouTube
 ISRAEL
 YouTube
 ITALY
 7digital
 Azzurra Music
 Beatport
 Cubo Musica
 DeeJay Store
 Deezer
 eMusic
 Eselunga MusicStore
 Fastweb
 GazzaMusic
 IBS
 InnDigital
 iTunes
 Jamba
 Last.fm
 m2o.it
 Mondadori
 MSN Music
 Music Planet 3
 Music Unlimited
 Net Music Media World
 Nokia Music
 Playme
 rara.com
 Sorrisi Music Shop
 TIM
 Vodafone Live
 YouTube
 ZED
 JAMAICA
 REGGAEinc
 JAPAN
 Aniloco
 Beatport
 Best Hit J-Pop
 clubDAM
 Dwango
 Hudson
 ICJ
 iTunes
 Lismo
 Listen Japan
 mora
 mora win
 mu-mo
 Music Airport
 Music.jp
 Musico
 Musing
 Naxos Music Library
 Oricon ME
 OnGen
 Reco-Choku
 Yamaha Music Media
 Corporation
 YouTube
 KAZAKHSTAN
 Yandex Music
 KOREA
 24hz
 Bugs
 Cyworld BGM
 Dal
 Daum Music

KOREA CONT.

Joos
 Melon
 Monkey3
 Musicsoda
 Naver Music
 Ollehmusic
 LATVIA
 7digital
 Deezer
 eMusic
 iTunes
 LIECHTENSTEIN
 7digital
 Deezer
 LITHUANIA
 7digital
 Deezer
 eMusic
 iTunes
 LUXEMBOURG
 7digital
 eMusic
 iTunes
 rara.com
 MALAYSIA
 7digital
 Celcom Channel X
 DigiMusic
 Gua Muzik
 Hypptunes
 Maxis Music Unlimited
 U Mobile Planet Music
 Wowload
 MALTA
 7digital
 eMusic
 iTunes
 MEXICO
 BBM Music
 Coca-Cola FM
 Entretonos Movistar
 EsMas Movil
 Flycell
 Ideas Music Store Mexico
 Ideas Radio Mexico
 Ideas Musik
 Ideas Telcel
 iTunes
 Mientras Contesto de
 Iusacell
 Mixup Digital
 Nextel Shotsonline
 Nokia Music
 Seven 7 Music Shop
 Sigue Tu Música Corona
 Music
 Terra Sonora
 Terra TV
 Universal Music Magazine
 YouTube
 MONACO
 Deezer
 NETHERLANDS
 7digital
 Countdown
 Dance-Tunes
 Deezer
 Downloadmusic.nl
 eMusic
 GlandigoMusic

NETHERLANDS CONT.

iTunes
 Jaha
 Jamba
 Last.fm
 legal download
 Mediamarkt
 Media Gigant
 Mikkimusic
 MP3 Downloaden
 MSN Muziek Downloads
 MTV
 Muziek.nl
 Muziekweb
 Nokia Music
 Radio 538
 rara.com
 Saturn
 Sony Ericsson PlayNow Plus
 Spotify
 Talpadownloads
 TMF
 TuneTribe
 Vodafone
 You Make Music
 YouTube
 zzell.nl
 Zoekmuziek
 NEW ZEALAND
 7Digital
 Amplifier
 Bandit.fm
 Digiarama
 Flybuys Music
 iTunes
 Marbecks Digital
 Music Unlimited
 MySpace Music
 rara.com
 Telecom Music Store
 The In Song
 Vodafone
 YouTube
 NICARAGUA
 iTunes
 NORWAY
 7digital
 Beat.no
 Bulls Press
 CDON.com Norway
 Deezer
 iTunes
 Jamba
 MTV
 Music Unlimited
 Musikkonline
 Musikkverket & Playcom
 NetCom
 Nokia Music
 Platekompaniet
 rara.com
 Spotify
 Telenor Musikk
 WIMP
 PANAMA
 iTunes
 PARAGUAY
 Claro
 FeeIMP3
 iTunes
 Personal
 Tigo



PERU

- iTunes
- PHILIPPINES
- Globe
- myMusic.ph
- Smart
- Star Music
- Star Records

POLAND

- 7digital
- eMusic
- iplay.pl
- iTunes
- Last.fm
- mp3.pl
- Muzodajnia
- MySpace
- Niagara
- Nokia Music
- Orange World
- Soho.pl
- YouTube

PORTUGAL

- 7digital
- Beatport
- Deezer
- eMusic
- iTunes
- Jamba
- Music Box (TMN)
- Myway
- Nokia Music
- Optimus
- Omúsika
- SAPO/ Musicaonline
- Vodafone

ROMANIA

- 7digital
- Best Music
- Cosmote
- Dump.ro
- eOk
- Get Music
- iTunes
- Music Mall
- Music Nonstop
- Orange
- Trilulilu.ro
- Vodafone

RUSSIA

- Beeline
- Deezer
- Fidel
- iviMusic
- Megafon
- Mp3.ru
- MTS
- Muz.ru
- Nokia Music
- Tele2
- Yandex Music
- YouTube

SAN MARINO

- Deezer

SINGAPORE

- 7digital
- M 1 Music Store
- Nokia Music
- OBuddy
- Samsung Mobile
- Singtel AMPed
- Singtel Ideas

SINGAPORE CONT.

- Starhub Music Store
- YouTube

SLOVAKIA

- 7digital
- eMusic
- iTunes
- Music Jet
- Nokia Music
- Orange
- YouTube

SLOVENIA

- 7digital
- eMusic
- iTunes
- mZone

SOUTH AFRICA

- DJs Only
- Jamster
- Just Music
- Lookandlisten.co.za
- MTN Loaded
- Music Station
- Nokia Music
- Omusic.com
- Pick n Play
- Rhythm Online
- ThatGig
- Vodafone Live

SPAIN

- 7digital
- Beatport
- Blinko (Buongiorno)
- Dada
- Deezer
- eMusic
- Fnac
- IbizaDanceClub.com
- iTunes
- Jamba
- Last.fm
- Los40.com
- Magnatune
- Media Markt
- Movistar
- MTV
- MUZU.TV
- Music Unlimited
- MySpace
- Nokia Music
- Olemovil (Jet Multimedia)
- Orange
- rara.com
- Rockola.fm
- Spotify
- Tuenti
- Vodafone
- Yes.fm
- Yoigo
- YouTube
- Zune

SWEDEN

- 7digital
- Beatport
- Bengans
- CDON
- Check-in music
- Deezer
- eClassical
- eMusic
- Enjoy
- Gazell Digital Store
- iTunes

SWEDEN CONT.

- Klicktrack
- Last.fm
- Mr Music
- Music Unlimited
- Musikbiten
- Musikshopen
- MySpace
- Nokia Music
- Omnifone
- rara.com
- Sound Pollution
- Spotify
- WIMP

SWITZERLAND

- 7digital
- AmazonMP3
- ArtistXite
- Cede.ch
- Deezer
- Ex Libris
- Finetunes
- Hitparade.ch
- iTunes
- Jamba
- Musicload
- Nokia Music
- Orange
- PlayNow Arena
- rara.com
- Simfy
- Soundmedia
- Spotify
- Sunrise Joylife
- Weltbild

THAILAND

- AIS
- DTAC
- i-humm
- Music Combo
- Music One
- N-content
- Shinee
- ThinkSmart
- Total Reservation
- True Digital
- W Club

TURKEY

- Avea
- Fizy.com
- Gncplay.com
- İzlesene
- Müzik İçin Efes
- Muzikin.com
- Mynet
- Nokia Music
- Orjinalindir.com
- TTnetmuzik
- Turkcell
- Vodafone
- YouTube
- Videomusic
- Vidivodo

UKRAINE

- Djuice
- MUZon
- Yandex Music
- YouTube

UNITED KINGDOM

- 3V Music Store
- 7digital
- Amazing Tunes
- AmazonMP3

UNITED KINGDOM CONT.

- ArtistXite
- Babelgum
- BBM Music
- Beatport
- Bleep
- Boomkat
- BT Vision
- Classical.com
- Classical Archives
- Classics Online
- Coolroom
- Deezer
- DJ Download
- Drum & Bass Arena
- eMusic
- Fairsharemusic
- Historic Recordings
- HMV Digital
- iLike
- Imodownload
- iTunes
- Jamster
- Jango
- Joost
- Juno
- Karoo
- last.fm
- Linn
- Mewbox (Android)
- mFlow
- Mobile Chilli
- MSN
- MTV
- Music Anywhere
- Music For Life (Talk Talk)
- MusicStation
- Music Unlimited
- MUZU.TV
- Musiccovery
- MySpace
- Napster
- Naxos Music Library
- Nectar Music Store
- Nokia Music
- O2
- Ooizit
- Orange Music Store
- Orange Monkey
- Partymob
- Passionato
- Play.com
- PlayNow
- Pure Music
- rara.com

UNITED KINGDOM CONT.

- Spotify
- Tesco Downloads
- Textatrack UK
- The Classical Shop
- T-Mobile UK
- Track It Down
- Traxsource
- TuneTribe
- Vevo
- Vidzone (PS3 only)
- Virgin
- Virgin Mobile
- Vodafone
- We7
- Yahoo! Music
- YouTube
- Zune

URUGUAY

- Ancel Musica
- Butia
- Claro Music Store
- La Rocola
- Tmuy

USA

- 7digital
- AmazonMP3
- AOL Music
- Artist Direct
- BearShare
- eMusic
- iLike
- iMesh
- iTunes
- MySpace Music
- MOG
- MTV
- Music Unlimited
- Muve Music
- Pandora
- rara.com
- Rdio
- Rhapsody
- Slacker
- Spotify
- Vevo
- Yahoo! Music
- YouTube
- Zune
- VENEZUELA
- iTunes
- Música Movistar

This is a list of digital music services from around the world that appears on the Pro-music website (www.pro-music.org). Pro-music is endorsed by an alliance of organisations representing international record companies (majors and independents), publishers, performing artists, and musicians' unions.

The list is compiled by IFPI based on information from its national groups at time of publication. It does not purport to be exhaustive and IFPI cannot guarantee its 100 per cent accuracy. Readers should consult the www.pro-music.org website for the most up to date information.