

**Monitoring the cross-border circulation of
European music repertoire
within the European Union**

**Report commissioned by
EMO & Eurosonic Noorderslag**

**Emmanuel Legrand
January 2012**



About this report:

The music scene in Europe is very strong, creative and diversified. Each country within the European Union has a solid local music scene. However, due to the structure of the various national markets, the existence of language diversity and different cultural behaviours, the flow of repertoire across borders within the EU is far from reflecting the notion of one single market.

Although there have been embryonic attempts to document the situation of European music repertoire in Europe, the full scale of the situation has never been fully monitored.

The European Music Office, in partnership with Eurosonic Noorderslag and Nielsen, has undertaken a preliminary study aimed at monitoring and analysing the cross-border flows of repertoire within the EU in 2011.

The study provides quantifiable data on the circulation of repertoire with the ambition of becoming the foundation for an observatory of the circulation of repertoire in Europe.

This report has been made possible with the contributions from the following organisations:



[NB: the views expressed in this report are those of its author and do not represent those of EMO of Eurosonic Noorderslag.]

Executive Summary

The study on the circulation of European repertoire within the European Union was commissioned by the European Music Office and Dutch conference and festival Eurosonic Noordslag. Its purpose is to analyse the flow of repertoire between EU countries, based on statistical data on radio airplay and digital downloads.

The main findings are the following:

- European repertoire fares quite well on a national level with local repertoire but the number of European artists capable of transforming a local success into a cross-border success is quite limited.
- The only music that crosses borders without limitations is US-based repertoire.
- Even UK repertoire has difficulties crossing borders, as few British artists have pan-European success.
- Countries from Southern and Eastern/Central Europe are less likely to have cross-border successes than countries from Northern Europe. However, Romania is becoming a significant source of repertoire.
- In each European country, English-language repertoire heavily dominates the airwaves and digital downloads, with shares of local language music varying by country, but never over 25%.
- European music genres that cross borders are usually in the Dance and Pop fields. US acts that fare well on a pan-European basis are in the R&B, Hip-Hop, Dance and Pop field.
- Rock, as a music genre, is almost non-existent in the European listings.

Whilst these findings do not come as a surprise, the study highlights the difficulties for European repertoire to travel within the continent at a scale previously unnoticed.

Whereas radio stations are the gateways to the European mass market, live music is the key to reach new audiences and so is the new digital media landscape.

We would recommend policy-makers to focus their attention on the following policies:

- Support for the live music sector, with a special focus on new talent and on festivals.
- Financial schemes to support cross-border promotions and marketing campaigns.
- Create incentives for radio stations to broadcast and promote EU repertoire.
- Build awareness on European repertoire through viral digital campaigns.
- Create a European Observatory of Music to monitor on a constant basis the state of European repertoire.

Table of Contents:

Executive Summary	Page 3
Methodology	Page 5
Introduction: Europe's music scene	Page 7
I – Analysing the flow of repertoires in the EU	Page 9
I.1 – Shares of various repertoires in Airplay and Digital charts	Page 10
I.2 – Share of local repertoire in Airplay and Digital charts	Page 12
I.3 – Share of EU repertoire in Airplay and Digital charts	Page 14
I.4 – Share of EU repertoire, excluding local repertoire,	Page 15
I.5 – Share of US repertoire	Page 17
I.6 – Share of local language v. Local repertoire	Page 18
I.7 – Number of countries represented in the Airplay and Digital charts	Page 20
I.8 – EU countries with acts represented in Airplay and Digital charts in the countries surveyed	Page 22
I.9 – Overlap of titles between the pan-European Top 200 Airplay and the Top 200 downloads charts	Page 23
II - EU repertoire crossing borders	Page 26
II.1 - Number of EU artists crossing borders in the countries surveyed	Page 26
II.2 – EU repertoire crossing borders on a country-by-country basis	Page 28
II.2.a – Country: Austria	Page 28
II.2.b – Country: Belgium	Page 28
II.2.c – Country: Czech Republic	Page 28
II.2.d – Country: Denmark	Page 29
II.2.e – Country: Finland	Page 29
II.2.f - Country: France	Page 29
II.2.g – Country: Germany	Page 30
II.2.h – Country: Ireland	Page 31
II.2.i – Country: Italy	Page 31
II.2.j – Country: Netherlands	Page 32
II.2.k – Country: Romania	Page 32
II.2.l – Country: Spain	Page 33
II.2.m – Country: Sweden	Page 33
II.2.n – Country: UK	Page 34
III - Analysis of European repertoire by country	Page 37
III.1 – Analysis by country: France	Page 38
III.2 – Analysis by country: Germany	Page 45
III.3 – Analysis by country: Netherlands	Page 53
III.4 – Analysis by country: Poland	Page 61
III.5 – Analysis by country: Spain	Page 68
III.6 – Analysis by country: Sweden	Page 75
III.7 – Analysis by country: Pan-European	Page 82
Conclusions and Recommendations	Page 90
About the report	Page 91
ANNEX – Data by country	Page 93

Methodology

The study is based on data supplied by Nielsen, the global measurement and analytics company.

This 2012 survey focuses on the following countries, providing a good sample of large and small countries, and from different parts of the EU:

- France
- Germany
- The Netherlands
- Spain
- Sweden
- Poland

The period considered is a full year from 1st September 2010 to 31st August 2011.

Data used for this study has been extracted from the following:

- Top 200 Airplay, which identifies the most played songs on European radio stations, on a country-by-country and on a pan-European level
- Top 200 Digital, which lists the most downloaded tracks, on a country-by-country and on a pan-European level

The survey will provide for each country:

- An analysis of the origin of the music played on radio country-by-country
- An analysis of the origin of the music downloaded country-by-country

It is agreed that the set of data used for the survey and the depth of the charts will not give a full representation of what is actually played on European radio (a specific survey on public broadcasters' music output would be quite enlightening since they are in many countries the sole source of musical diversity on national airwaves), but a cut-off point was required.

Even if significant radio and sales activity does exist at the fringes, this survey provides a good overview of what European consumers have access to, are exposed to, and eventually buy online. It gives a good indication on the major music trends in Europe, and serves the purpose of the study, which is to identify which repertoire travels and where.

To compile the survey, we have identified the nationality of the artists and the language of the songs they perform, as well as the labels that distribute the tracks. We have taken the decision to identify artists by the country of birth, even though they might operate from another country (for example K'naan being identified as from Somalia, Rihanna from Barbados and Gotye from Belgium).

Nielsen data

Radio Airplay:

Nielsen Music uses cutting edge audio recognition technology to monitor over 1000 radio stations across 17 countries in Europe. These stations, both commercial and public broadcasters, offer a comprehensive coverage of musical output in each country. Nielsen provides measurement and insight to its clients and the music industry. This includes station and country airplay charts, station logs, song and artist reporting amongst others. Nielsen also provides a pan-European airplay chart, which consolidates national data across Europe into one listing.

For this survey, Nielsen has provided the European Music Office with a number of annual national airplay charts and the pan-European chart for the period covered in the report, with 200 positions in each case.

The airplay charts are ranked by total points; the points total is an aggregate of unique audience total across all the plays/spins of a song.

Digital Download Track Sales:

Nielsen Music tracks digital download track sales. Collated via contributory data, Nielsen monitors legal commercial downloads on a global basis. Sales are reported from over 400 digital download services across 34 countries.

The data provided by Nielsen for this survey are Top sales charts on a country level plus a pan-European aggregated sales chart. Charts are ranked by sales.

Note: due to the absence of a major download provider, the digital data on Poland does not reflect the full scale of digital sales in the country, but gives an indication of consumer preference.

Europe's music scene – A mosaic of talent united by one language

Europe as a single music scene, where any artists from Spain singing in Spanish would find a similar welcome in Sweden as to the one they receive in Sevilla or Salamanca, does not exist – but Europe does exist as a single market for English-language repertoire.

Europeans remain strongly attached to their own national cultures and this applies to the music they listen to. There are also regional or national idiosyncrasies – Spain continues to support a busy flamenco scene, France's chanson is mostly for local consumption, Germany has a healthy schlager business (and so does the Netherlands) – that re-enforce such feeling.

The picture painted through this survey shows that in each country there is a solid local market for domestic artists, and most of these artists do not cross borders, especially if they sing in their local language. There are very few chances for artists singing in French, Italian or Spanish – let alone Swedish, Polish or Finnish – to cross borders. These artists will see their musical playground limited to their own borders, regardless of the music genre.

For cultural as well as historical and sociological reasons, Europeans do not embrace their neighbours' cultures when they are expressed in their national languages. This trend is strengthened by the way radio operates – it is a medium of instant gratification: listeners who like the music stay, others leave. One "wrong" song can mean a loss of audience. Hence the tendency for radio programmers to go for songs or artists already having a tested market and coming in a fully compelling package.

The direct effect is that it tends to favour Anglo-American repertoire, especially the one from the US which crosses the Atlantic with an impressive, already tested marketing and creative clout. As a result, Europe as a music market is a one-language region, plus local languages.

As the survey shows, the only truly pan-European successes are (if we exclude this year's phenomenal success of Adele) imports from the US. For the period concerned by the survey (2010/2011), the top of the charts were dominated by Jennifer Lopez, Rihanna, Bruno Mars, Lady GaGa and Black Eyed Peas, among others. These are artists whose songs travel and cross borders.

European artists can achieve cross-border activity too, but it is less of a given, even if the songs are in English and the acts British or Irish. Besides, the question is whether it is a one-off or the building of a career. Adele is obviously the prime example of an artist who appeals to all European audiences. Fellow Brits Taio Cruz and Tinie Tempah seem on the same path as they are building pan-European following. French superstar DJ David Guetta is now in the same league as US artists, with global releases and sales in the millions.

Once in a while, a hit single can come from any parts of Europe, cross borders and reach the top of the charts (Spanish DJ Sak Noel's 'Loca People' is a good example). Recently, there has also been the addition of Romania as a source of European repertoire. With acts such as Alexandra Stan, Inna and Edward Maya, Romania has graduated to the top of the music charts. The coming years will tell if they will be able to sustain a career at this level.

But for most European artists – even the ones singing in English – building a pan-European career is often a one-market-at-a-time effort. Caro Emerald developed out of her native Netherlands to neighbouring countries, and eventually reached the UK. Belgium's Selah Sue has used France as the launch pad for her international career, and after setting up a good following in continental Europe, she is now turning her attention to other markets such as the UK, Japan and the US. In France, ZaZ and Ben L'Oncle Soul have become two of the hottest Gallic exports, which is all the more exemplary since they both sing in French.

What unites Emerald, Sue, ZaZ or Ben is not that they have had instant hit singles, but that they built up from the buzz around them, and have reached out directly to their audiences through live appearances, wherever it was possible.

There's always a way!

I – Analysing the flow of repertoire in the EU

This section analyses the shares obtained by the various EU and non-EU repertoires in the countries surveyed, on a country-by-country basis and on a pan-European level, for both radio airplay (identified as Airplay) and digital download song sales (identified as Digital).

“EU repertoire” is identified as tracks performed by artists from a European Union country.

Countries surveyed:

- France
- Germany
- The Netherlands
- Spain
- Sweden
- Poland

For each country, data includes:

- Share of local repertoire
- Share of EU repertoire
- Share of EU repertoire excluding local repertoire
- Share of US repertoire
- Share of local language
- Number of different countries featured in each country's Airplay and Digital charts
- Presence of various EU countries in the Airplay and Digital charts in the countries surveyed

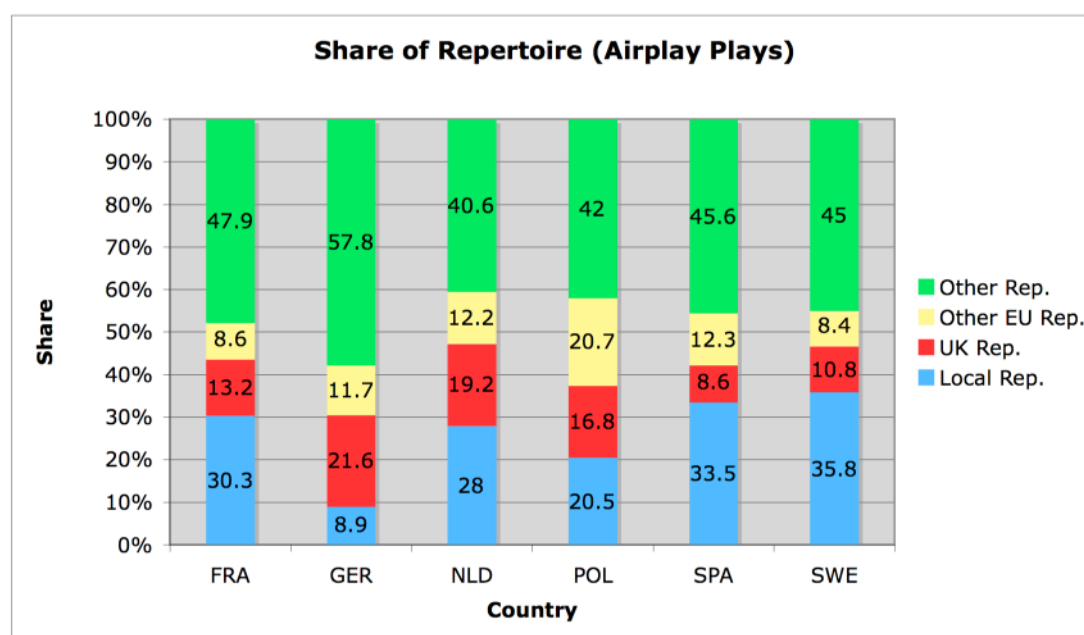
I.1 – Shares of various repertoires in Airplay and Digital charts

The three tables below show the share of repertoire by origin in the various countries surveyed based on Airplay Plays, Airplay Points and Downloads.

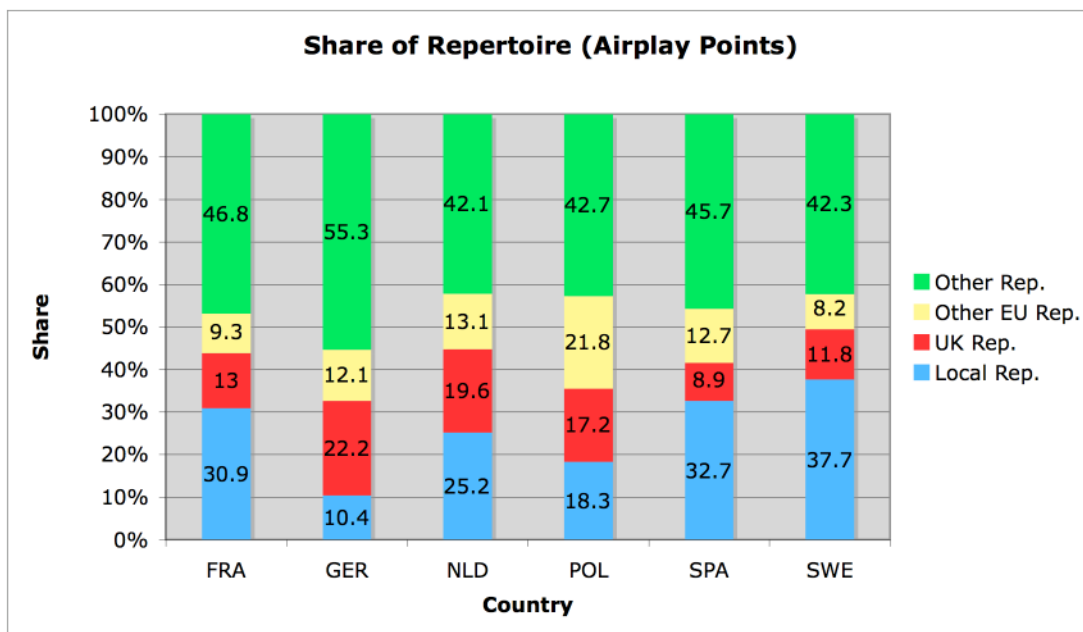
The sources of repertoire are identified as follows:

- Local Repertoire (domestic artists) in Blue,
- UK Repertoire (although the UK belongs to the EU, we have isolated this specific country as it is the main supplier of EU repertoire) in Red,
- Other EU Repertoire (artists from all EU countries excluding Local and UK artists) in Yellow,
- Other Repertoire (artists from the rest of the world, including the US) in Green.

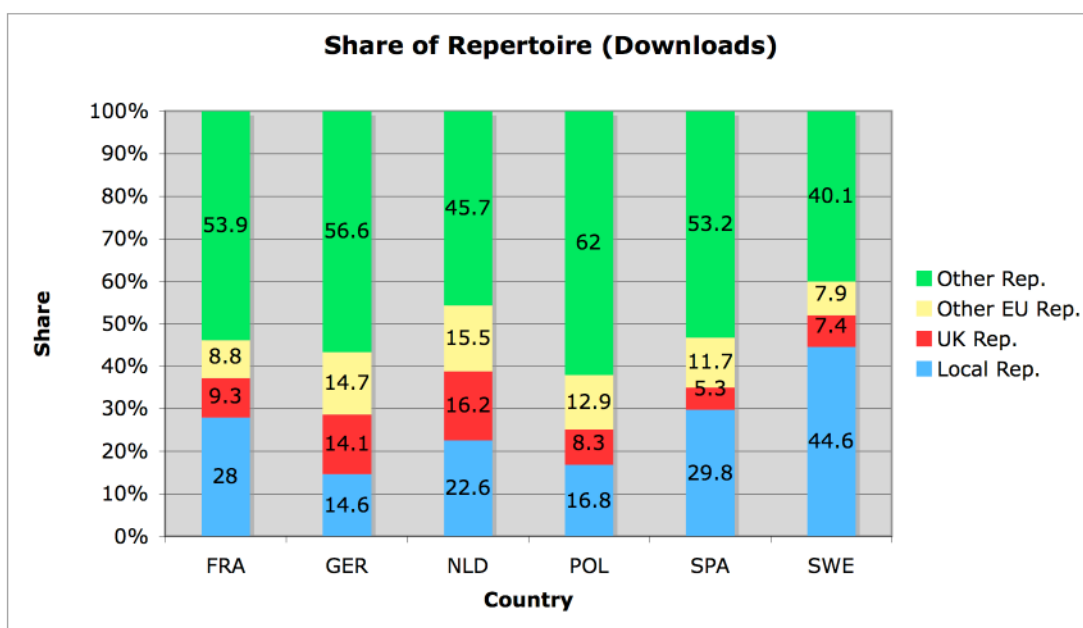
EU repertoire (Blue, Red and Yellow) tends to grab the majority of Plays, Points and Downloads in the countries surveyed, except in Germany where the share of local repertoire is the lowest, and where the share of EU repertoire, including from the UK, is below that of other EU countries.



The shares of repertoire in Airplay Plays (number of times a song is played) and Points (total audience reach of a song) are quite similar and follow similar patterns country by country.



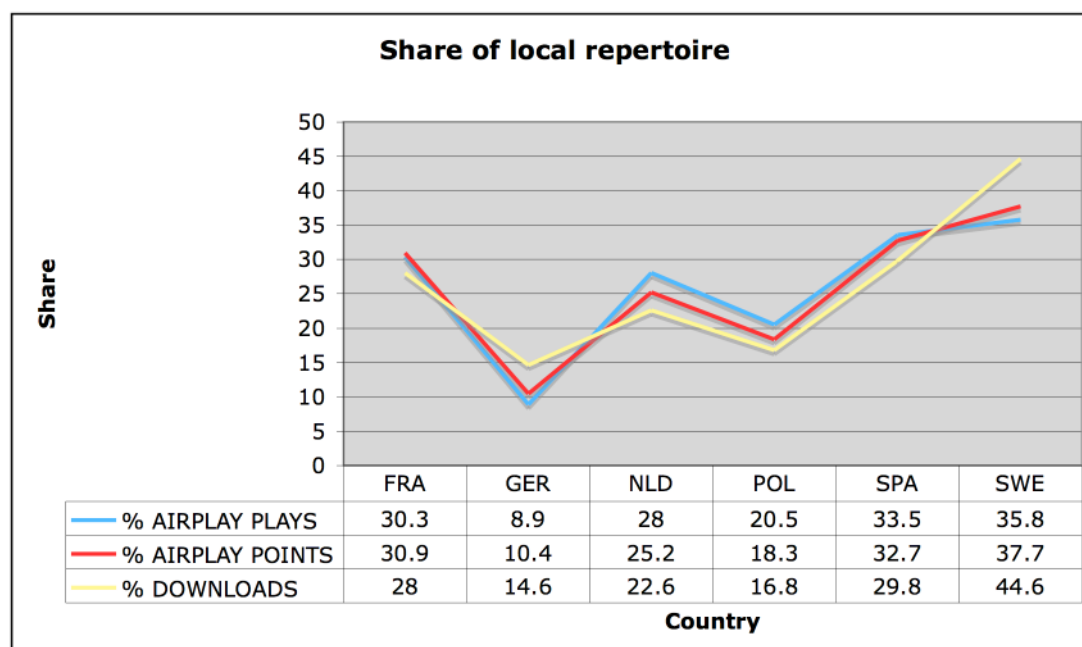
In general, the share of Downloads country by country tends to be lower than in Airplay for EU repertoire (except in Sweden).



The analysis of repertoire in Downloads shows a surge of Green (Non-EU repertoire), with shares above 50% for France, Germany, Poland and Spain. This is due to the usually good performance of US repertoire in Downloads in these countries.

I.2 – Share of local repertoire in Airplay and Digital charts

This table highlights the shares of local repertoire in Airplay and Digital in each of the six countries surveyed. It was obtained by matching the amount of Plays, Points or Downloads garnered by all the artists from each country with the total number of Plays, Points or Downloads.



Sweden is the country with the highest share of local repertoire in Airplay with close to 36% in Plays and almost 38% in Points. And with over 44%, Sweden has by a wide margin the highest share of Downloads for domestic repertoire of all countries surveyed.

Spain comes second, both in Airplay and Digital, with about over a third of the Airplay shares and a bit less than 30% in Digital. This reflects the usually strong position of Spanish repertoire at home and the regular support from Spanish radio stations for local repertoire.

Surprisingly, in France, which has quotas of French content on radio (35-45% depending on the formats), local repertoire barely exceeds the 30% share in Airplay, and its share is even lower for Downloads. On the radio side, this reflects France's very high concentration of Airplay on US repertoire and the very high rotations that US repertoire usually commands from programmers. But it could also be explained by the fact that Nielsen does not monitor the whole range of stations in France.

The French market has seen in recent times a high concentration of US and UK artists grabbing to top slots in the charts and the share of domestic production has been falling for now some time, which might explain the modest share of local repertoire. Moreover, since many of France's top selling artists are veteran acts reaching out to an older demographic, it is not

impossible that this audience is not as versed in downloading as it is in purchasing physical formats.

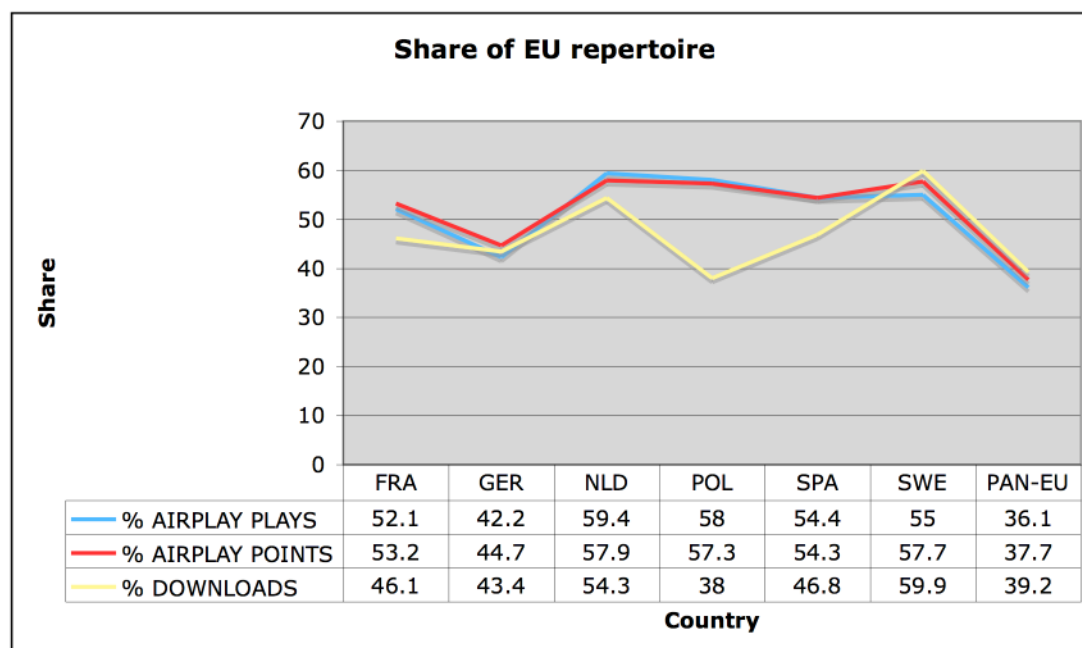
Germany has the lowest share of local repertoire of the six countries in both Airplay (around 15%) and Digital (slightly under 15%), which is surprising since the German local market is usually quite strong. It could be explained by a weak release schedule from major local acts.

Considering the size of the country, Dutch acts hold a good share of the country's Airplay and Digital with, respectively, close to 30% and 23%. Poland, which has a strong local market, has a 20% share of Airplay, but a lower share of Digital (17%), which could come from the country's missing leading platform in Nielsen's sample.

Overall, the share of local repertoire, except in Sweden, seems to be lower than anticipated, considering the strength of the local scenes in Germany, France and Spain, especially.

I.3 – Share of EU repertoire in Airplay and Digital charts

This table highlights the shares of EU repertoire in each of the six countries surveyed in Airplay and Digital. It was obtained by adding all Plays, Points and Downloads garnered by artists from the European Union and matching them with the total number of Plays, Points and Downloads. The same process was used with the pan-European Top 200 Airplay and Digital charts.



In all six countries surveyed the share of EU repertoire exceeds the 50% mark in Airplay (except for Germany, at 45%) and falls slightly off the mark with Downloads, except for Sweden and the Netherlands.

This shows a rather healthy level of penetration of EU repertoire throughout the countries surveyed. The lower shares for Digital could be explained by the fact that US acts have in general been topping the Digital charts and enjoying bigger volumes of digital sales.

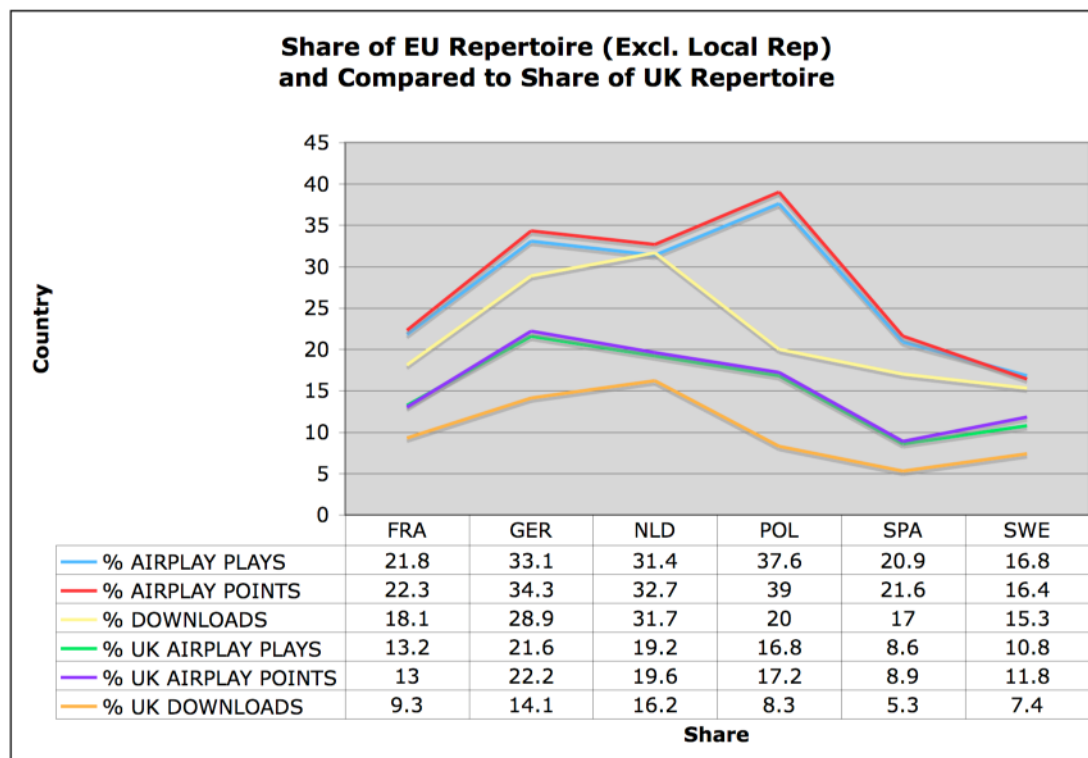
Sweden, which claims four out of the top 10 Downloads for its domestic acts, including the No.1 position, and no less than 77 different tracks in the Top 200, has the highest Digital share of all countries surveyed.

Poland's 20-point difference between the Airplay and the Digital share could be explained by the limited amount of legal digital platforms used by Nielsen to track Digital sales.

On a pan-European level, the Airplay share of EU repertoire at 36% (Plays) and 37.7% (Points), and that of Digital (39%) are significantly below the shares obtained in each individual country in both fields. This can be explained by the nature of the aggregate pan-European charts. The system tends to favour tracks that are played or sell across the board, which is usually the case with US repertoire.

I.4 – Share of EU repertoire, excluding local repertoire, in Airplay and Digital charts

These tables highlight the shares of EU repertoire in each of the six countries surveyed in Airplay (Plays and Points) and Digital, excluding the share obtained by the respective country's local repertoire. The figures are compared to the shares of UK repertoire.



Excluding local repertoire, EU repertoire represented a fifth to a third of the music played on radio or downloaded in the six countries surveyed.

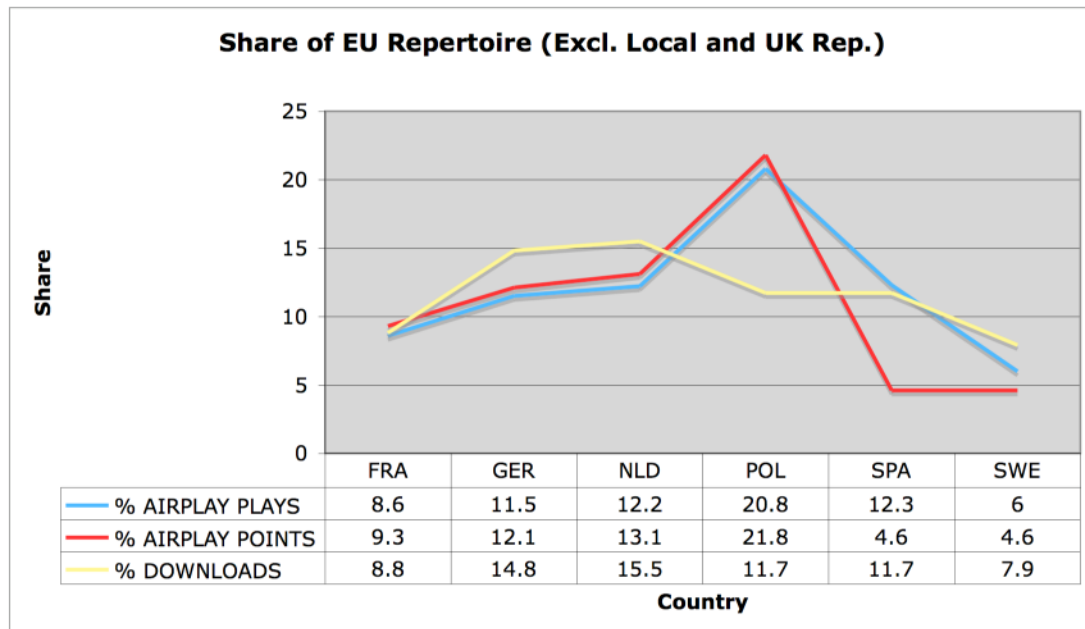
The country with the highest EU share in Airplay is Poland, and it is also the country with one of the lowest share of UK repertoire. Poland sources its music from a larger pool of EU countries than the other countries surveyed.

Aside from Poland, the two countries with the highest share of EU repertoire are Germany and the Netherlands with, respectively 34.4% and 32.7% in Airplay Points and 28.9% and 31.7% in Downloads. They are also the two countries that rely the most on UK repertoire, respectively 22.2% and 19.6% in Airplay Points and 14.1% and 16.2% in Downloads.

The two countries with the lowest share of EU repertoire are Sweden and Spain, both countries with the strongest share of local repertoire among the six surveyed. Consequently, they also rely less on UK repertoire (a mere 9% for Spain and 11% for Sweden).

France has about one fifth of EU content and around 10% of UK repertoire, and as such is in the lower end of EU repertoire users.

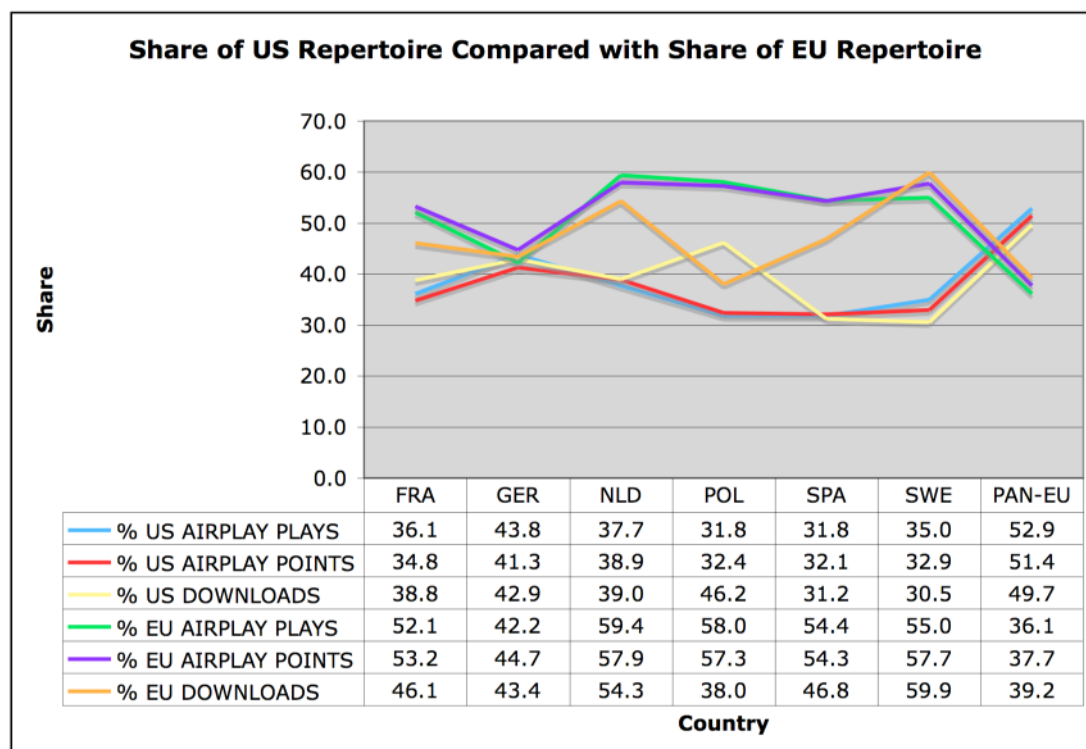
Overall, EU repertoire seems to fare quite well in the countries surveyed but once local and UK repertoires are taken out of the equation in each country, the share of EU repertoire is rather low (see table below).



This table shows that EU repertoire other than local and British barely reaches 10% in countries like France, Germany and the Netherlands in Airplay and is closer to 5% in Sweden. For Downloads that share is between 9 and 15%, with Sweden at 7.9%.

I.5 – Share of US repertoire in Airplay and Digital charts in the countries surveyed

This table highlights the share of US repertoire in each of the six countries surveyed in Airplay and Digital and compares it to the share of EU repertoire.



In all countries surveyed, the share of EU repertoire is superior to the share of US repertoire – except Germany, where they are on par, and Poland for downloads (due to the absence of a major digital service in the sample).

Countries which are the most receptive to US repertoire are Germany with over 40% of the Airplay share and Downloads. Countries with stronger shares of EU repertoire or local repertoire (Poland, Spain, Sweden) tend to rely less on US artists.

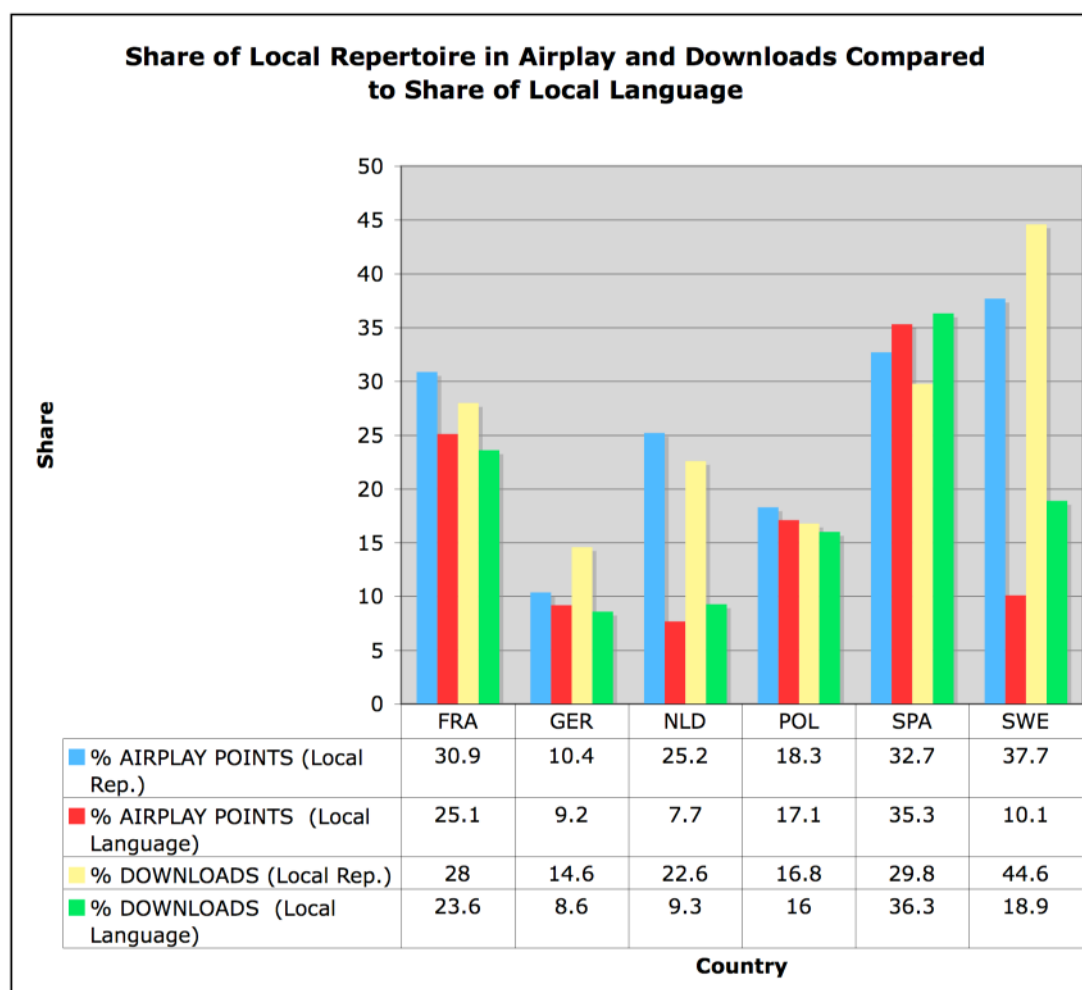
Most countries (France, Netherlands, Poland, Spain, Sweden) have a share of US repertoire between 30 and 40% in Airplay and around 40% for downloads.

With 30.5%, Sweden has the lowest share of Downloads for US repertoire, which is consistent with its record share of local and EU repertoire.

The pan-European charts paint a different picture. Because of their cumulative process, these listings favour repertoire that is played or sold in all territories, which is the case of US repertoire. Therefore this chart gives a distorted view of the markets, with a share of over 50% of US repertoire for Airplay and slightly below 50% for Downloads.

I.6 – Share of local language v. Local repertoire

This table highlights the shares of local languages in each of the six countries surveyed in Airplay and Digital.



The countries with the highest share of local language in Airplay Points are Spain, France and Poland, with respectively 35.3%, 25.1% and 17.1%.

However, with only 25% of local language, France falls short of its mandatory French-speaking quotas on radio. It reflects radio programmers' strategies to play international hits, less risky in terms of losing audiences.

Spain achieves the rare feat of having a higher share of local language than local repertoire in Airplay Plays, which reflects the fact that Spanish radios broadcast songs in Spanish from other origins than just Spain.

Poland has a share of local language almost comparable to that of local repertoire, both in Airplay and Digital, which indicates the country's musical output tends to be in Polish, rather than English.

Interestingly, the country with the highest share of local repertoire is one of the surveyed countries with the lowest share for local language. Sweden's

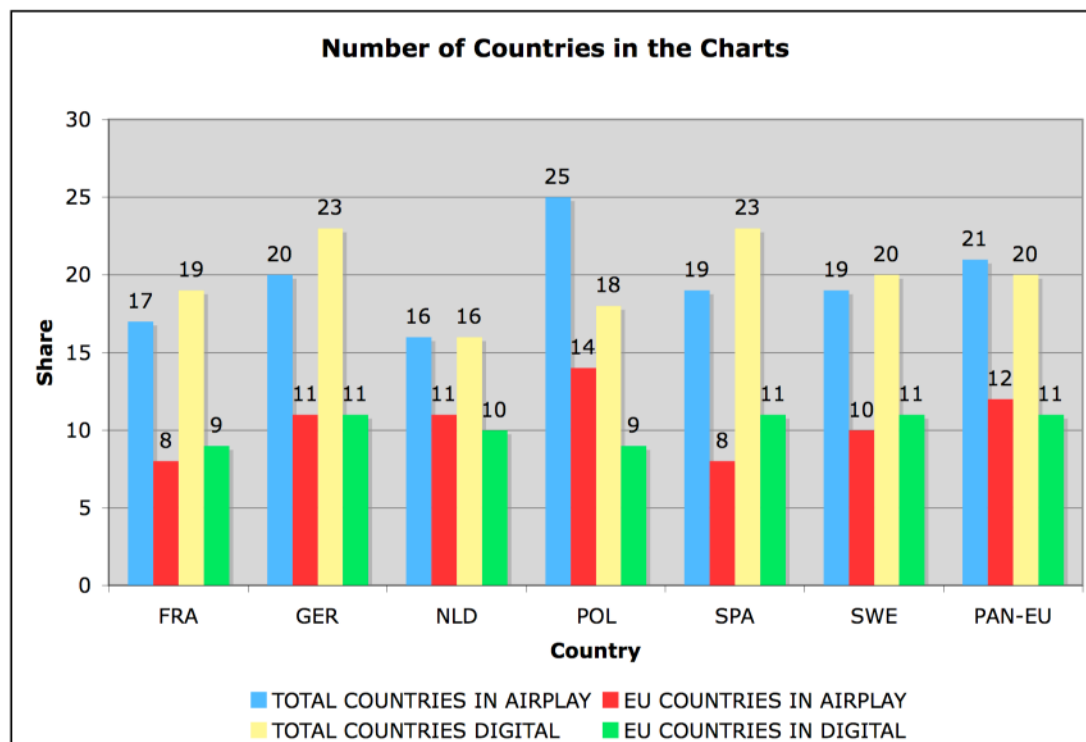
radio plays about 10% of material in Swedish, despite an overall share of local repertoire of 35%. This reflects that the Swedish music scene's production gears towards exports in the English language.

Germany has the lowest share of repertoire played on radio in local language, a share that is not too far off from its share of overall local repertoire, which shows that only a limited number of German tracks are in a language other than German.

The shares in Digital seem to follow the same patterns as in Airplay, except that they are increasing.

I.7 – Number of countries represented in the Airplay and Digital charts in the countries surveyed

This table highlights the number of different countries overall and the number of EU countries with artists featured in the Top 200 Airplay and Digital charts in each of the six countries surveyed, and in the pan-European charts.



In almost every country surveyed, the number of EU countries with artists featured in the Airplay and Download charts is about half the total number of countries present in the charts.

The country with the highest diversity of countries represented on radio is Poland with no less than 25 different countries supplying repertoire for Airplay. Polish radio is also the most diversified in terms of sourcing EU-originated repertoire with 14 EU countries providing tracks.

Netherlands, on the other hand, is the country with the lowest diversity in terms of sources of repertoire, with 16 countries represented, 11 of which being from the EU.

Germany has more countries represented in Digital than in Airplay (23 vs. 20) but the same number of EU countries in each case (11).

The other country with the lowest diversity in countries supplying repertoire, including from the EU, is France with 17 countries listed in Airplay, 8 of which being from the EU.

Spain and Sweden are on par with 19 countries in Airplay, but Spain has a lower number of EU countries supplying repertoire, with eight countries. In the

case of Spain, the diversity of music sources mainly comes from other Spanish-speaking regions such as Latin America.

On average, Digital shows similar patterns as Airplay, except in Spain where the number of countries is higher than for Airplay, and Poland where numbers are lower.

On a pan-European basis, 21 countries are represented in the Airplay listing, including 12 countries from the EU. For Digital, the figures are comparable yet slightly lower (20 and 11, respectively).

I.8 – EU countries with acts represented in Airplay and Digital charts in the countries surveyed

This table highlights the different EU countries with acts that feature in the Airplay (A) and Digital (D) charts of the six countries surveyed and in the pan-European charts.

EU COUNTRIES	FR	GER	NLD	POL	SPA	SWE	PAN-EU
Austria		A D					
Belgium	A D	A D	A D	A D	A D	A D	A D
Bulgaria							
Cyprus							
Czech				A			
Denmark		A D	A	A	A D	A D	A
Estonia							
Finland		A D		A D		A D	A D
France	A D	A D	A D	A D	A D	A D	A D
Germany	D	A D	A D	A D	A D	A D	A D
Greece							
Hungary							
Ireland	A D	A D	A D	A	D	A D	A D
Italy			A D	A	D		A
Latvia							
Lithuania							
Luxembourg							
Malta							
Netherlands	A D	A D	A D	A D	D	D	A D
Poland				A D			
Portugal							
Romania	A D	A D	A D	A	A D	A D	A D
Slovakia							
Slovenia							
Spain	A D		A D	A D	A D	A D	A D
Sweden	A D	A D	A D	A D	A D	A D	A D
UK	A D	A D	A D	A D	A D	A D	A D

Only 15 out of the 27 EU countries manage to secure Airplay of Digital downloads in EU countries, but that number is even lower when considering that Poland only scores in Poland, the Czech Republic has only one entry (in Poland) and Austria only has one artist in the listings (in Germany).

Most European repertoire comes from 12 countries, of which only eight have artists featured in all six surveyed countries and in the pan-European charts: Belgium, France, Germany, Ireland, Netherlands, Romania, Sweden and the UK.

Most of Europe's Eastern and Baltic countries are absent from the listings (Bulgaria, Estonia, Hungary, Latvia, Lithuania, Slovakia and Slovenia), and so are the smaller countries from the EU (Luxembourg, Cyprus, Malta). Greece also fails to appear in any of the listings.

Italy is virtually absent from most listings and only relies on a few artists, while Denmark, Spain and Finland are relatively well positioned in most countries, albeit with only a few acts.

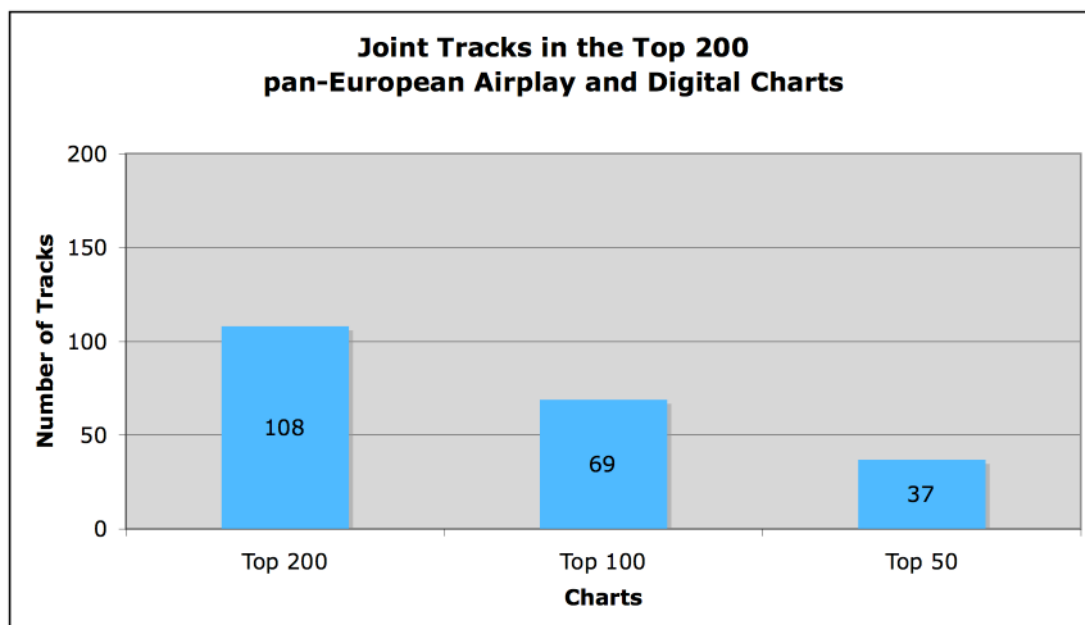
On a pan-European level, two countries have entries in Airplay only (Denmark, Italy) and ten in both Airplay and Digital (Belgium, Finland, France, Germany, Ireland, Netherlands, Romania, Spain, Sweden and the UK).

Only four countries are present in both the Airplay and the Digital charts of all the countries surveyed: Belgium, France, Sweden and the UK.

It must be noted that a presence in Airplay almost automatically triggers a presence in Downloads since the two are still strongly linked, but not always.

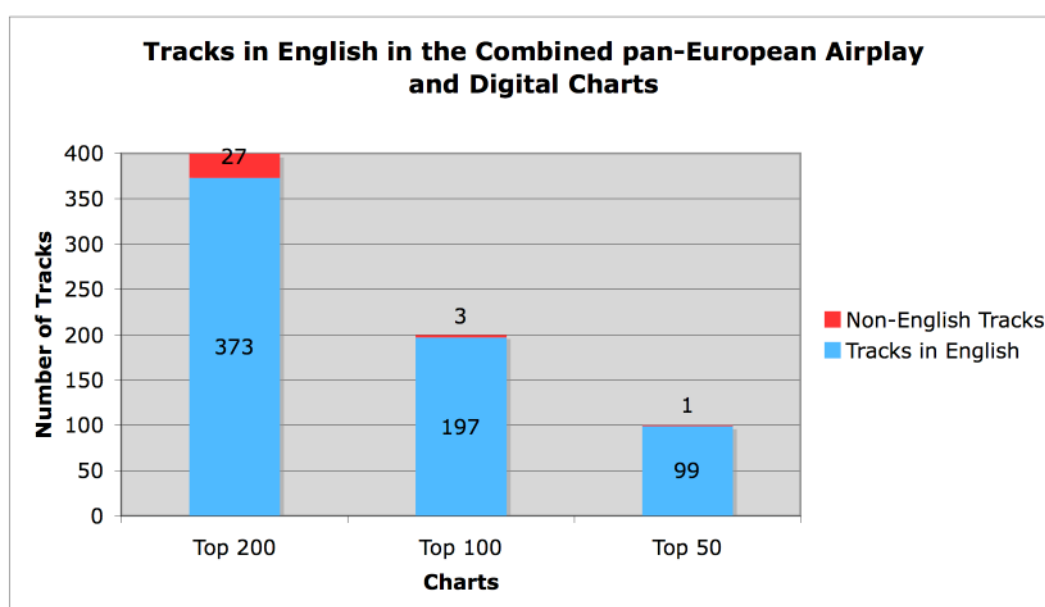
I.9 – Overlap of titles between the pan-European Top 200 Airplay and the Top 200 downloads charts

This table highlights the overlap of titles between the pan-European Top 200 Airplay and the Top 200 Downloads charts and compared with the Top 100 and the Top 50.



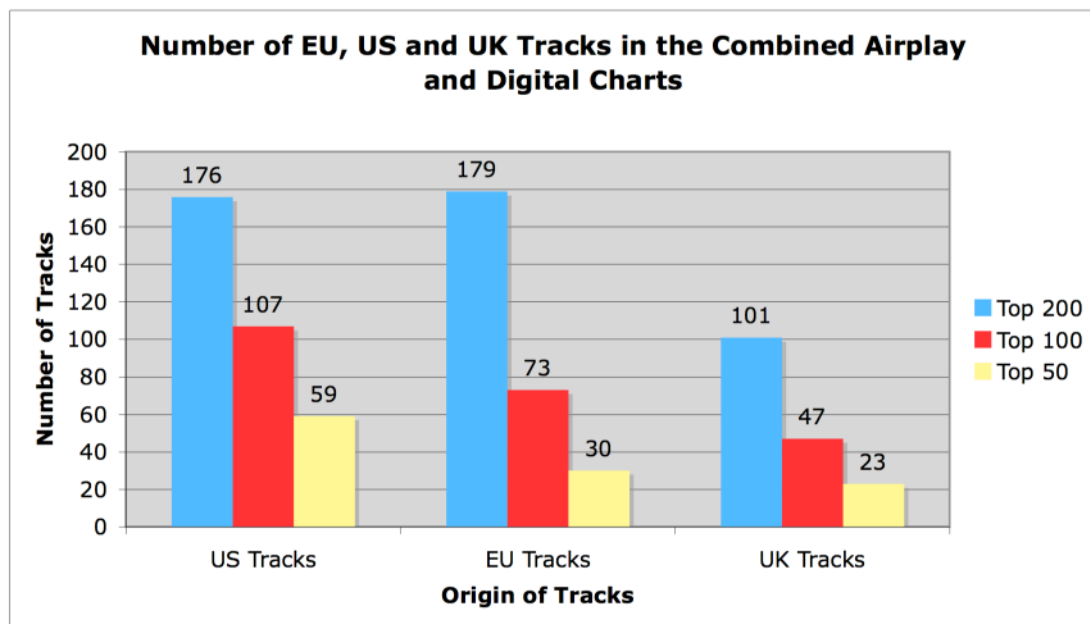
What this table shows is the direct correlation between radio airplay and digital sales, and the closer to the top the stronger. No less than 37 titles appear both in the Top 50 Airplay and the Top 50 Downloads.

The table below measures the number of tracks in English vs. other languages in the combined Top 200 Airplay and Digital (400 tracks).



The closer to the top the more likely the tracks are going to be in English. Only one non-English-sung track appears in the combined Top 50. In other words, the best guarantee for a European artist to have tracks that crosses borders is to sing in English.

The table below shows the number of tracks of US, EU and UK origin in the combined Top 200 Airplay and Digital, as well as in the Top 100 and Top 50. The figure relating to EU Tracks includes UK Tracks.



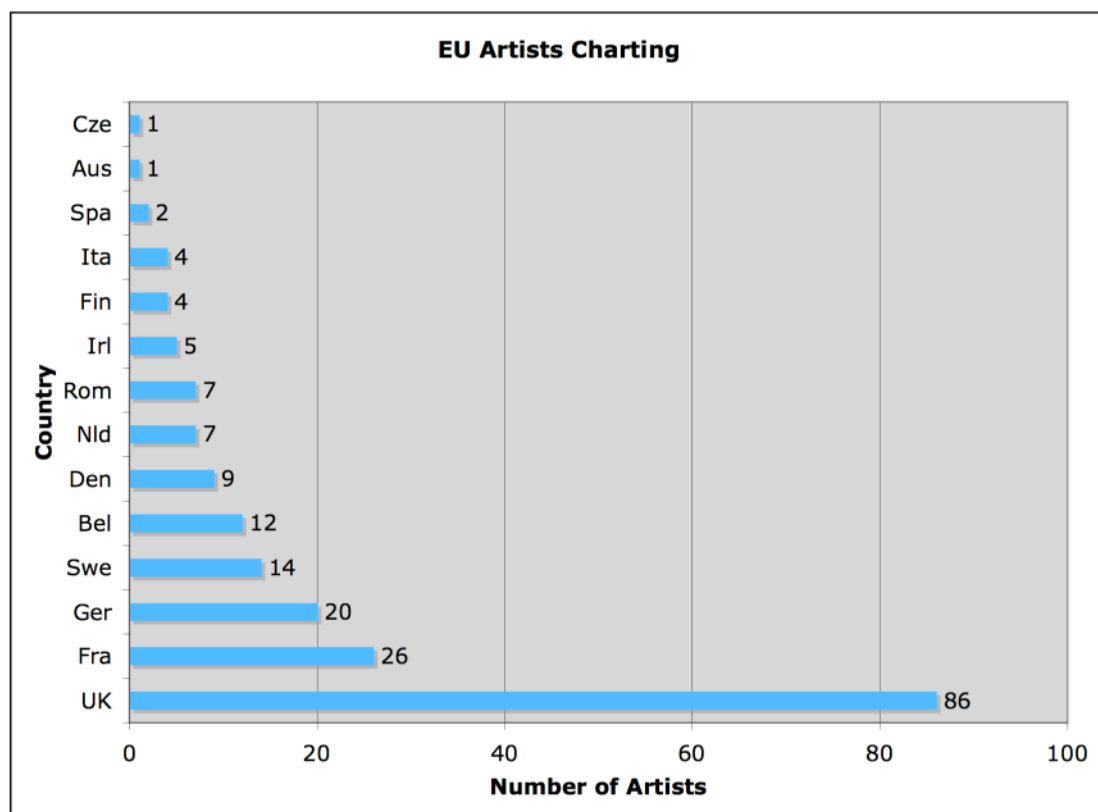
The analysis based on the origin of the tracks shows a hyper-concentration of US titles in the upper echelons of the charts, leaving little space for EU repertoire, save for UK artists. In the Top 50, there are only 7 tracks of EU origin aside from UK, which provides 23 tracks in the Top 50.

II - EU repertoire crossing borders

The following section outlines the state of EU repertoire and focuses on the various acts from the EU that have charted in any of the six countries surveyed, excluding their own country.

II.1 - Number of EU artists crossing borders in the countries surveyed

This table shows the number of artists from EU countries crossing borders in Airplay or Digital in any of the six countries surveyed and in the pan-European charts.



The UK provides the biggest bulk of artists crossing borders, with 86 different artists, which is as much as the five next countries combined. By and large, the UK is the biggest supplier of acts and covers a wide diversity of music genres, from mainstream pop to R&B, alternative and dance.

However, a more detailed analysis (see below) shows that only a few British artists manage to cross the borders of all six countries surveyed.

With 26 artists, France comes as a distant second in the number of acts crossing borders. David Guetta leads a pack that includes many electronica/dance acts (Bob Sinclar, Martin Solveig), but also proponents of traditional French chanson like ZaZ and R&B with Ben L'Oncle Soul.

Germany, with 20 artists, comes third but very few of these acts cross the borders of more than two or three countries.

Sweden has consistently been developing acts for the global stage and manages to score pan-European success with Swedish House Mafia, Tim Berg and Mohombi.

The main surprise in the survey is the rise of Romania as a source of European talent and the small number of acts from Southern Europe in the listings: four from Italy, two from Spain, and none from Portugal and Greece.

EU countries without any artists crossing borders are: Bulgaria, Cyprus, Estonia, Greece, Hungary, Latvia, Lithuania, Luxemburg, Malta, Poland, Portugal, Slovakia and Slovenia.

II.2 – EU repertoire crossing borders on a country-by-country basis

II.2.a – Country: Austria

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Austria	STUERMER, CHRISTINA		A D					

Only one Austrian artist is present overall, pop singer Christina Stuermer, who is signed to a German label.

II.2.b – Country: Belgium

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Belgium	BASTO!			A D	A			
	DICE, TOM	A D						A
	DJ F.R.A.N.K.	A						
	GOTYE			D				
	HELSEN, TOM			A				
	KATERINE				A			
	LUTS, PETER	A D			A			
	MILOW	A	A D	A D	A	A	A	A D
	RYAN, KATE				D	D		
	SELAH SUE	D						
	STROMAE	D	D	A D	A D	A D	D	A D
	SYLVER				A			

As a regular supplier of European repertoire, Belgium scores a few successes outside its borders, mainly thanks to previous European Border Breakers Award winners Stromae and Milow, who are present in all the charts of the countries surveyed.

Newcomer Selah Sue, winner of the EBBA 2012 for Belgium, makes her entry in the selection, mostly due to good Digital sales in France, where she is signed to independent label Because.

The Netherlands, France and Poland appear to be the EU countries most open to Belgian repertoire. In terms of music genres, dance and pop are the traditional Belgian exports, as it is the case this year.

Note: Gotye has been included as a Belgium entry, although he lives in Australia, but was born in Belgium.

II.2.c – Country: Czech Republic

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Czech	FARNA, EWA				A			

Only one artist from the Czech Republic features in the overview: Pop singer-songwriter Ewa Farna, who is from the Polish minority in the Czech Republic. Her albums in Czech have been re-recorded in Polish and released in Poland.

II.2.d – Country: Denmark

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Denmark	ASTEROIDS GALAXY TOUR					D		
	DIONE, AURA		A					
	GINGER NINJA			A				
	KATO				A		D	
	LANGER, MADS		A D	A				A
	MEDINA		D					
	SAFRI DUO					A		
	SEEBACH, RASMUS						A D	
	VOLBEAT						A D	

Denmark cross-border acts present a combination of pop (Rasmus Seebach, Mads Langer, Medina), dance (Safri Duo) and metal (Volbeat). But the success of these artists is patchy and none of them scores in all countries. Danish repertoire tends to fare better in neighbouring countries such as Sweden or Germany.

II.2.e – Country: Finland

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Finland	APOCALYPTICA				D			
	RASMUS, THE		A		A			
	SUNRISE AVENUE		A D		A		A D	A D
	YLONEN, LAURI				A			

Finland's main exports remain metal acts such as Apocalyptica and The Rasmus (and its frontman Lauri Ylonen) and rockers like Sunrise Avenue, which are charting in four of the six countries surveyed. The most open country to Finish repertoire appears to be Poland.

II.2.f - Country: France

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
France	BEN L'ONCLE SOUL							A
	BENT, AMEL				A			
	CALDERA, JUNIOR				A			
	CLAMARAN, ANTOINE				A	A		
	COLONEL REYEL							A
	DAFT PUNK					A		
	DRUMS, SEBASTIEN		D					
	GRAND, GUILLAUME							A
	GREGOIRE							A

	GUETTA, DAVID		A D	A D	A D	A D	A D	A D
	HERMAN DUNE					D		
	JEAN-ROCH					D		
	JENIFER							A
	JOYCE, JONATHAN							A
	LUCENZO			D			D	
	MAE, CHRISTOPHE							A
	MODJO					A		
	NKONDA, MELISSA							A
	NYCER, THE				A			
	OZILA, JOHN				D			
	POKORA, M.				A D			A
	ROUSSEL, GAETAN							A
	SEXION D'ASSAUT		D					
	SINCLAR, BOB			D		A D		
	SOLVEIG, MARTIN		A D	A D	A	A D	A D	A D
	ZAZ		D					A D

The bulk of France's exports are in the dance/electronica field, with two pan-European successes: David Guetta and Martin Solveig. Guetta scores up to eight different tracks in the various charts, confirming his superstar status. Poland and Spain look like the two countries most open to French repertoire.

Alongside veterans such as Daft Punk, Antoine Clamaran, Bob Sinclar and Guetta, a new generation of electronic acts is rising with the likes of Jean-Roch, The Nycer and Sebastien Drums.

Worth noting is the presence of ZaZ, who was a 2011 EBBA winner, and 2012 winner Ben L'Oncle Soul. They both sing in French, unlike the dance acts, whose songs are in English.

Several French acts appear in this table on the strength of Airplay only (Gregoire, Jenifer, Gaetan Roussel, Christophe Mae) on a pan-European level, which is most likely based on airplay in France and Belgium.

II.2.g – Country: Germany

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Germany	ALPHAVILLE				A			
	BONEY M				D			
	BENDZKO, TIM							D
	CASCADA			A				
	BLUE LAGOON				A			
	FOOLS GARDEN				A			
	GUANO APES				D			
	ICH + ICH							A
	JUPITER JONES							A D
	LASERKRAFT 3D			D				D
	LOLITA	D						
	LOMBARDI, PIETRO							D

	MEYER-LANDRUT, LENA				A		A D	
	MILK & SUGAR			D		D		
	MODERN TALKING				D			
	OCEANA				A	A D		
	QUEENSBERRY				A			
	REVOLVERHELD							A
	R.I.O.			A D		A D		
	UNHEILIG							A

New names (former Eurovision winner Lena Meyer-Landrut, singer R.I.O., R&B singer Oceana, dance act Laserkraft 3D), established acts (dance trio Cascada, alt rockers Guano Apes) and oldies (Alphaville, Boney M, Modern Talking, Fools Garden) constitute the mix of Germany's successes.

However, no act manages to cross over to more than two countries surveyed. France only welcomes one German act, and so does Sweden. Poland and the Netherlands are the most open to German repertoire, with nine and four artists charting, respectively.

II.2.h – Country: Ireland

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Ireland	CRANBERRIES, THE				A			
	KEATING, RONAN				A			
	JEDWARD		D				D	
	SCRIPT, THE			D				A D
	U2	A D				D		

U2 continues to be Ireland's biggest music export and despite limited promo activity, they had followers on France and Spain recently. Polish radio stations have a continued interest in The Cranberries and Ronan Keating, which explains their presence although they do not have new material.

Meanwhile a new generation of Irish acts is bubbling under, exemplified by EBBA 2009 winners The Script, who continue their European campaign with success, and twin brothers Jedward, who find fans in Germany and Sweden.

II.2.i – Country: Italy

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Italy	GAUDINO, ALEX			A	A			A
	KARMAH				A			
	L, RICKY			A D				
	PAVAROTTI, LUCIANO					D		

It has now been a few years since Italy has managed to offer to European audiences artists the calibre of Eros Ramazzotti, Zucchero or Tiziano Ferro, who used to score very high in countries such as France or Germany.

However, the music industry there continues to rely heavily of the dance scene for exports, as exemplified this year with the likes of Alex Gaudino and Ricky L.

The presence of hip hop duo Karmah in the Polish Airplay listing is linked to on-going interest by radio stations for their 2006 hit single 'Just be Good To Me', which samples The Police's 'Every Breath You Take'.

II.2.j – Country: Netherlands

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Netherlands	AFROJACK				A	D		
	BEATFREAKZ				A			
	EMERALD, CARO		A D		A			A D
	LOONA	A D					D	
	TIESTO				D			D
	VAN BUUREN, ARMIN				A D			
	WITHIN TEMPTATION				D			

With a pool of DJs such as Tiesto and Armin Van Buuren, pop/dance acts like Loona ('Vamos A La Playa'), and metal band Within Temptation, the Dutch music scene continues to enjoy success throughout Europe.

But the real breakthrough in recent years for Dutch music has been the rise of Caro Emerald, an EBBA 2011 winner, who has been building a following throughout Europe, especially in Germany.

The winner of the EBBA 2012, DJ and producer Afrojack is among the seven acts from the Netherlands featured in the various listings surveyed.

II.2.k – Country: Romania

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Romania	BALAN, DAN				A			
	BOXER, TOM				A			
	INNA	A D	D	A D	A	A D		A D
	MAYA, EDWARD		D		A	A D	A D	A D
	MORANDI				A			
	OLA, ANDRE					D		
	STAN, ALEXANDRA	A D	D	A D	A	A D	A D	A D

The presence of Romania among the new repertoire suppliers in Europe is certainly one of the most interesting findings of the survey. The country first drew international attention with O-Zone's Dance hit single 'Dragostea Din Tei' in 2004. Since then, several artists have managed to cross borders, including producer Edward Maya, whose track 'Stereo Love' was one of the biggest hits of 2009.

Overall, Romania places seven artists in the various listings, with at least two of them enjoying pan-European success.

Pop act Alexandra Stan scored one of the biggest hits of 2010 with 'Mr. Saxobeat', which charted in many EU countries, topping the German and Italian singles charts. Stan's 2011 'Saxobeats' followed suit, earning her an EBBA award.

The other is pop/Dance phenomenon Inna, whose 2009 single 'Hot' and debut album of the same name were both pan-European hits, scored particularly high in France's charts. She has proven not to be a one-hit-wonder, as her second album 'I Am the Club Rocker' has already delivered another pan-European hit, 'Sun Is Up'.

Romania seems to have taken the place that Italy occupied in the 80s, when producers in places like Rimini supplied Europe with Eurodance hits.

II.2.I – Country: Spain

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Spain	IGLESIAS, ENRIQUE	A D	D	D	A D		D	A D
	NOEL, SAK	A D	D	A D	A		A D	D

Spain has a very strong local market, as highlighted in this report, with a wide range of artists in all genres.

It seems nonetheless that this vibrant scene experiences problems to export its music. Only two nationals feature in the various charts surveyed, and one of them, Enrique Iglesias, manages his career from the United States where is signed to Universal Music.

The other act is Catalan DJ/Producer Sak Noel, who enjoyed a true pan-European hit with his track 'Loca People', released in 2011. The title enjoyed the rare fate of topping the UK's Official chart in October 2011, and Sak became the first Spanish act to have a No.1 single in the UK since Las Ketchup in 2002 with the hit 'Asereje'.

II.2.m – Country: Sweden

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
Sweden	AGNES		A		A	A		A
	BASSHUNTER				D			
	BERG, TIM/AVICII	A D	D	A D	A			A D
	BILLIE THE VISION AND THE DANCERS					A		
	CHERRY, EAGLE-EYE		A					
	DANNY				A			
	DE PORET, EMILIA					A		
	EUROPE				D			

	KLEERUP FEAT. TITIYO				A			
	MANDO DIAO		A					A
	MOHOMBI	A D		A D	D	A D		A D
	SEPTEMBER				A			
	SWEDISH HOUSE MAFIA	A D	D	A D	A D	D		A D
	ROXETTE		A D		A D			A

Sweden confirms its position as one of the leading exporters of music in Europe with a series of successes, mainly in the Dance genre. It manages to score a total of 14 artists in the various charts surveyed.

The main Swedish artists with pan-European traction are newcomers Swedish House Mafia, winners of the EBBA 2012. Their debut album 'Until One' charted in several EU countries, providing to hit singles, 'One' and 'Miami 2 Ibiza'.

Swedish DJ Tim Berg, under his own name or the alias Avicii, scored a pan-European hit in 2010 with 'Seek Romance' and renewed the feat in 2011 with 'Fade Into Darkness'. The 22-year-old DJ has yet to release a full-length album.

Meanwhile, R&B singer/songwriter of Congolese ascendance, Mohombi, has several hit singles from his debut album 'MoveMeant', including 'Bumpy Ride' in 2010 and 'Coconut Tree' in 2011.

II.2.n – Country: UK

EU COUNTRIES	ARTIST	FRA	GER	NLD	POL	SPA	SWE	PAN-EU
UK	ADELE	A D	A D	A D	A D	A D	A D	A D
	ALLEN, LILY	A	A	A				
	BECKHAM, VICTORIA		D	D				
	BEDINGFIELD, NATASHA		A D	A				
	BIRDY							D
	BLACK SABBATH				D			
	BLAKE, JAMES			D				
	BLUE		D					
	BLUNT, JAMES	A D	A D	A	A D	A D	A D	A D
	BURKE, ALEXANDRA				A D			D
	CARDLE, MATT							D
	CHASE & STATUS							D
	CHEMICAL BROTHERS				D			
	CHIPMUNK							A D
	COCKER, JOE				A			
	COLDPLAY	A D	A D	A D		A D	A D	A D
	COLE, CHERYL		A	A	A D	A		A D
	COLLINS, PHIL	A						
	CRUZ, TAO	A D	A D	A D	A D	A D	A D	A D
	CRYSTAL FIGHTERS			D				

	CURE, THE						A	
	CUTTING CREW		A					
	DEEP PURPLE				D			
	DEPECHE MODE		A					
	DIXON, ALESHA					A		
	DOOLITTLE, ELIZA		A D	A D	A		A D	A D
	DUFFY		A	A D			A	A
	ESSIEN, LOICK							D
	EURHYTHMICS	A	A					
	EXAMPLE							A D
	FAITHLESS		D					
	FARDON, DON			D				
	GOULDING, ELLIE						A D	D
	GURU JOSH PROJECT	A				A		
	HARRIS, CALVIN			D				A D
	HOOSIERS THE		A					
	HURTS		A		A D		A D	A D
	JAMELIA					A		
	JAMIROQUAI	D						
	JESSIE J	A D	A	A D	A	A D	A D	A D
	JLS							A D
	KATY B							A D
	KEANE	D		A	D			
	KILLS, NATALIA		A D		A			A
	LABRINTH							A D
	LA ROUX				A			
	LENNON, JOHN					D		
	LEWIS, LEONA		A D		A	A	A	D
	MACDONALD, AMY		A	A		A	A	A
	MCFLY							A D
	MARINA AND THE DIAMONDS						A D	
	MELUA, KATIE				A			
	MIKA	A D		A	A			
	MORRISON, JAMES		A	A		A		A
	MURS, OLLY							D
	MUSE	A D			D			
	NARCOTIC THRUST				A			
	NOAH AND THE WHALE							D
	PERRETTA, JULIAN	A D		A				A
	PINK FLOYD		A					
	PLAN B	A D	A D					A D
	POLICE THE				A			
	QUEEN		A					
	RAZORLIGHT		A					
	RIZZLE KICKS							D
	RONSON, MARK FEAT. WINEHOUSE, AMY		A	A				
	ROUDETTE, MARLON		D					
	SATURDAYS, THE							A D
	SCOUTING FOR GIRLS			A				A
	SEAL	A						

	SEAN, JAY		D		A			A
	SNOW PATROL		A	A D				D
	SOFT CELL		A					
	SUGABABES				A			
	SYNTAX	D						
	TAKE THAT		A	A D	A	A D	A D	A D
	TEARS FOR FEARS		A					
	TEMPAH, TINIE	A D		D	A D		A D	A D
	THOM, SANDI						A	
	WANTED, THE							D
	WILLIAMS, ROBBIE & BARLOW, GARY	A	A D	A D	A D	D	A D	A D
	WILLIAMS, ROBBIE		A			A	A	
	WINEHOUSE, AMY			D		D		
	WOMBATS, THE				A			A
	WRETCH 32							D
	THE X FACTOR FINALISTS 2010							D

The UK remains the EU's largest single talent contributor. British music enjoys a "second to the US" status and its artists receive a usually good welcome throughout Europe.

The UK is the only country that manages to consistently deliver artists that cross borders, covering a wide area of genres. In total, 86 British acts made it into the various charts, almost as much as all the other European artists combined. And with such variety also comes selectivity in that not all British acts are successful in all countries.

However, the table shows that although artists such as Adele – 2011's best selling act – and a few others such as Coldplay, Taio Cruz, Jessie J and James Blunt feature in all the countries surveyed, the bulk of UK artists have patchy successes throughout Europe.

Most artists feature in a few countries, either in Airplay or Digital or both, and few, aside from the above-mentioned manage to cross borders to all countries. Establishing new artists in Europe remains a challenge for the UK music industry.

In the class of 2010/11, new artists with a pan-European footprint include Taio Cruz, Tinie Tempah, Jessie J and Eliza Doolittle. They manage to secure chart activity in almost all the countries surveyed and on a pan-European basis, in addition to strong positions in their homeland.

III - Analysis of European repertoire by country

In this section, we will be looking at the individual territories' musical landscape through the analysis of the each country's Top 200 Airplay and Digital charts.

Airplay analysis will be based on the number of plays (Plays) per tracks and on the overall audience reached (Points).

Digital analysis is based on the total number of downloads per tracks.

Finally we will analyse the origins or repertoire in the cumulative pan-European Top 200 Airplay and Downloads.

Parameters analysed for each countries are the following:

- Share of repertoire by country in the Top 200 charts, providing a snapshot of the origins of the most played songs or the most downloaded.
- Share of EU repertoire in the Top 200 Airplay charts per country: the table swill show the share of EU repertoire overall, and the share of repertoire excluding the country taken into consideration.
- Share by languages in the Top 200 charts: this gives an indication of the volume of songs in the local language played or downloaded.
- Share by record companies in the Top 200 Airplay charts: a breakdown between the four majors and Indie labels, with a line giving the share of Universal and EMI combined.

The full tables with all data used for each country are in the Annex (Page 93).

III.1 – Analysis by country: France

France has traditionally been a country with a strong local repertoire. However, despite a significant share of local acts in the airplay charts, over two thirds of the music played on radio is non-French, with a dominance of Anglo-American repertoire.

Such dominance is more acute in the Top 10, with only one track from a French act. In the Top 10 digital downloads, there isn't even one French track.

English is the dominant language heard on French radio, with 73% of the volume in English, and French songs represent 25% of the total, despite the 40% quota of French language. Tracks in only two other languages (Spanish and Italian) make it in the Top 200 airplay.

EU repertoire (excluding France) represents 22% of the volume of airplay – but raises to 53% if France is included. EU countries with tracks in the Top 200 include: Belgium, Ireland, the Netherlands, Romania, Spain, Sweden and the UK.

The share of EU repertoire in the Top 200 downloads is lower: 18% without France, 46% with France. EU countries with tracks in the Top 200 downloads chart are the same as for airplay, with only Germany to add.

III.1.a – Airplay France: Top 10 most played tracks

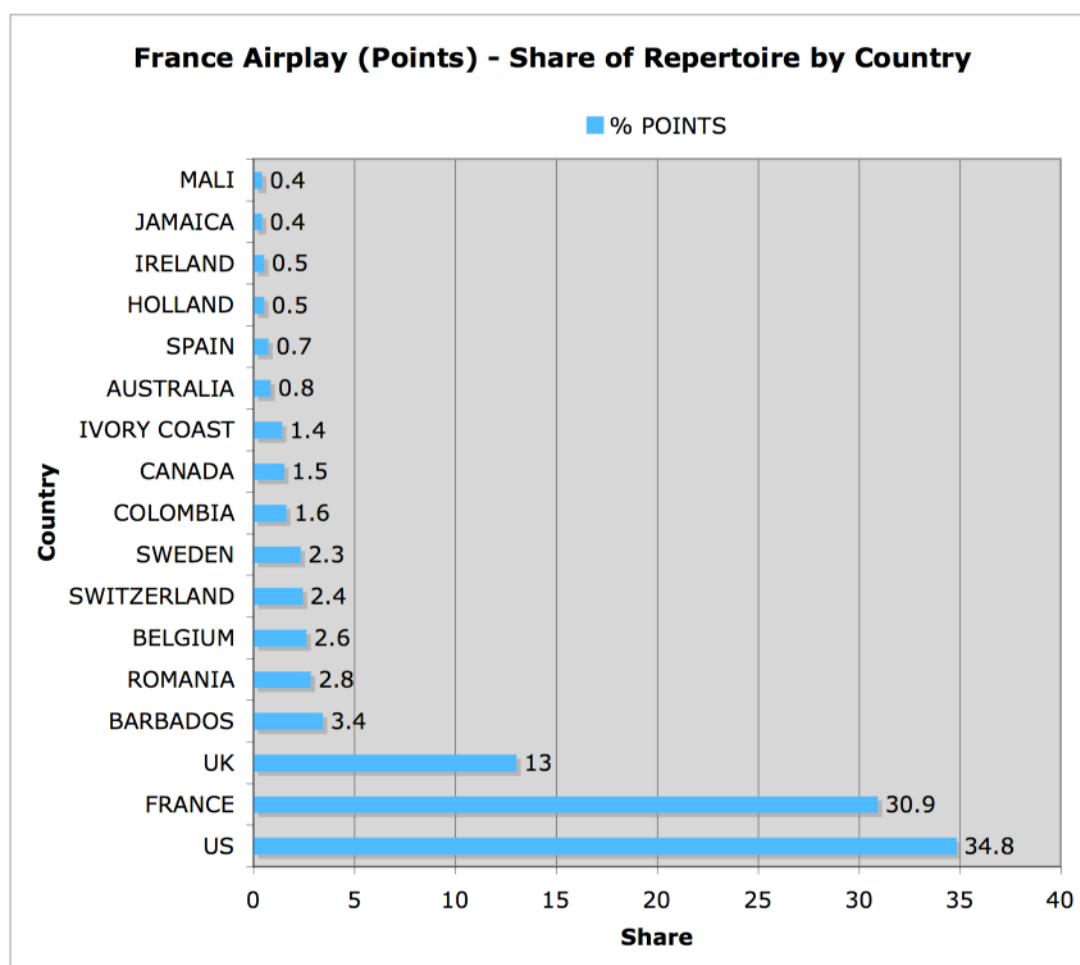
Rank	Title	Artist	Record Company
1	TOI ET MOI	GRAND, GUILLAUME	CAPITOL
2	ROLLING IN THE DEEP	ADELE	XL
3	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER	SONY
4	THE TIME (THE DIRTY BIT)	BLACK EYED PEAS, THE	UNIVERSAL
5	JUST CAN'T GET ENOUGH	BLACK EYED PEAS, THE	UNIVERSAL
6	SO FAR GONE	BLUNT, JAMES	ATLANTIC
7	SWEAT	SNOOP DOGG	CAPITOL
8	WONDER WHY	PERRETTA, JULIAN	SONY
9	ON THE FLOOR	LOPEZ, JENNIFER FEAT. PITBULL	UNIVERSAL
10	HEARTLESS	NOZUKA, JUSTIN	PIAS

Only one French act features in the Top 10 Airplay chart, pop/folk singer Guillaume Grand. The rest of the Top 10 consisting of international acts such as the Black Eyed Peas, Snoop Dog or James Blunt, usually favoured by France's leading radio stations.

III.1.b – Airplay France: Share by country's repertoire in the Top 200 Airplay charts

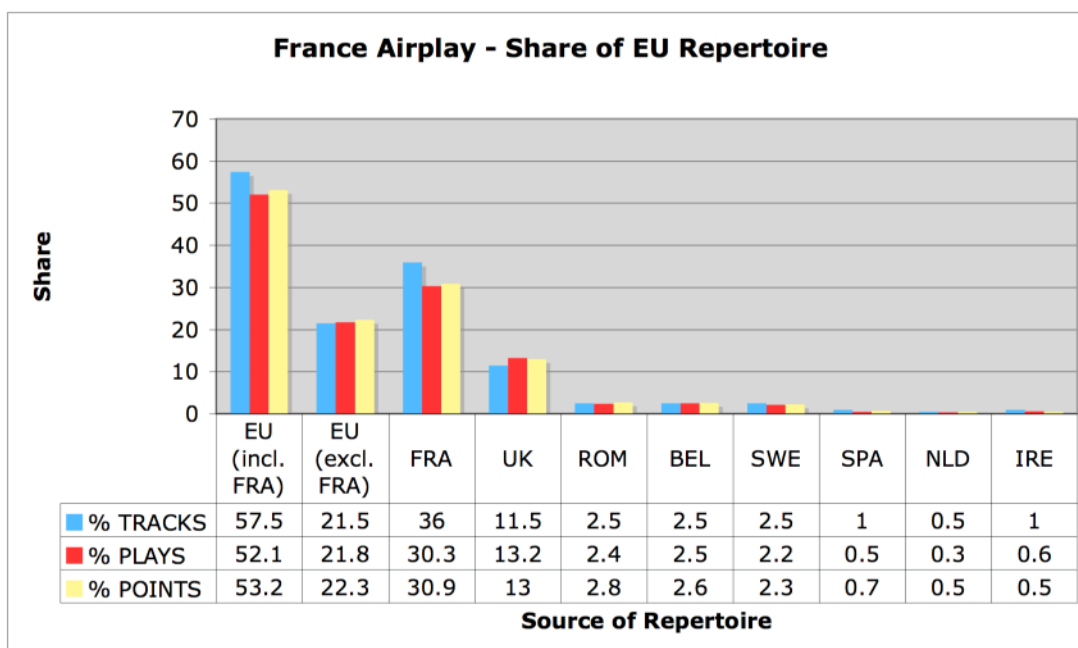
The strength of France's local repertoire is highlighted by the presence of no less than 72 racks in the Top 200 Airplay chart (36% of the total tracks), but the overall share of airplay is around 30%.

In reverse, US tracks account for 30.5% of the total number of tracks in the Top 200, but represent over 36% of the total Plays, and 35% of the Points. This means that less US tracks are played on French radio than French tracks but they are played more often and at peak audience times.



III.1.c – Airplay France: Share of EU repertoire in the Top 200 Airplay charts

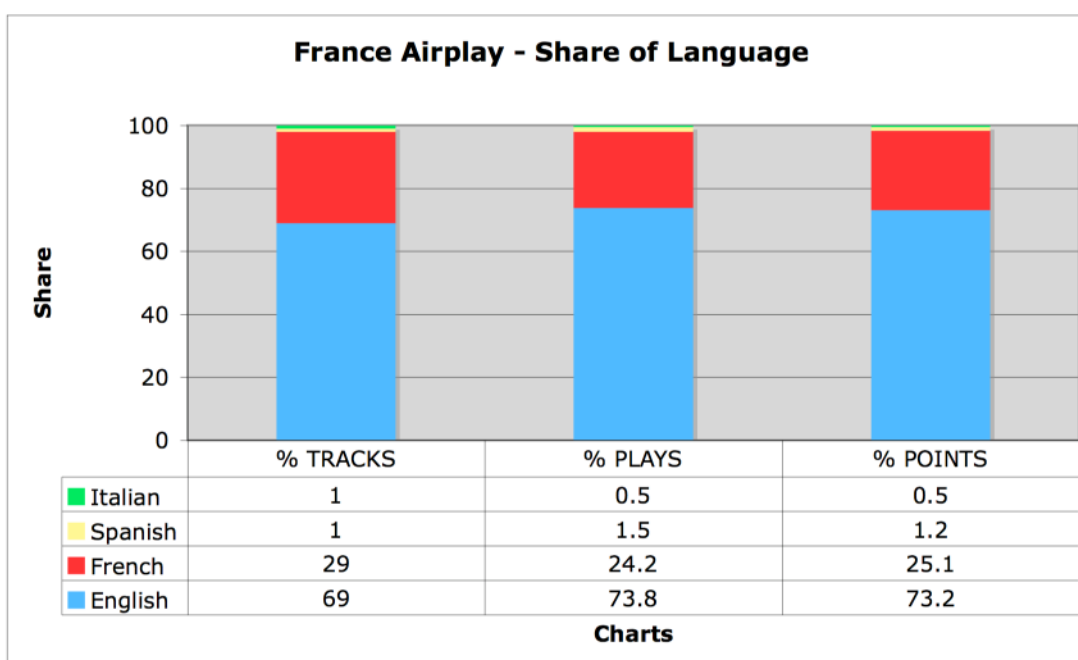
The use of EU repertoire on French radio is quite significant with 57.5% of the total tracks played and an airplay share of over 50%. Aside from France, the largest source of EU repertoire is the UK. But the use of music from other EU countries is rather limited, with the noticeable case of Romania, which provides five tracks for a share of Airplay around 3%.



III.1.d – Airplay France: Share by languages in the Top 200 Airplay charts

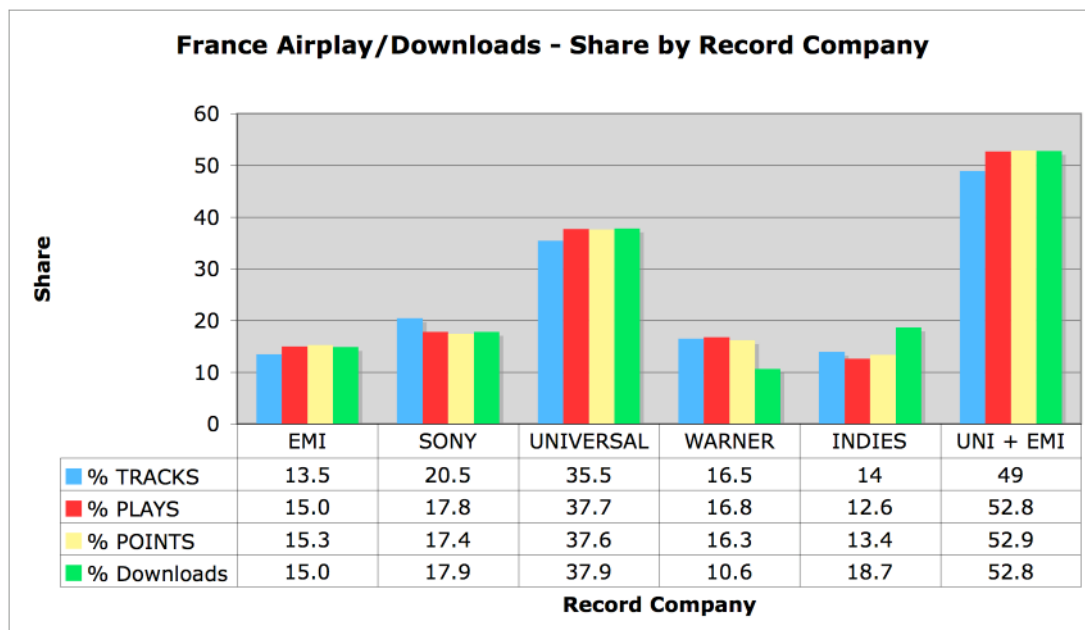
Music in English represents about 73-74% of the total Airplay in France, with songs in French accounting for 25% of the Points. This falls short of the radio quota requirements but can be explained by the fact that top Anglo-American tracks tend to get more rotations.

Not all the tracks by French acts were in French: Out of the 72 French tracks in the Airplay Top 200, 14 were in English (mostly electronic music like David Guetta's). The only two other languages represented are Spanish and Italian albeit with minimal shares.



III.1.e – Airplay France: Share by record companies in the Top 200 Airplay and Downloads charts

Market leader Universal has close to 38% of the Airplay share with 35% of the tracks. Sony is a distant second to Universal with less than half of its Airplay share. Indie labels are almost on par with EMI and Warner in terms of numbers of tracks played but slightly lower in Play and Points share, which can come from the nature of the international repertoire provided by the two majors. A combination of EMI and Universal would command close to 53% of the Airplay share.



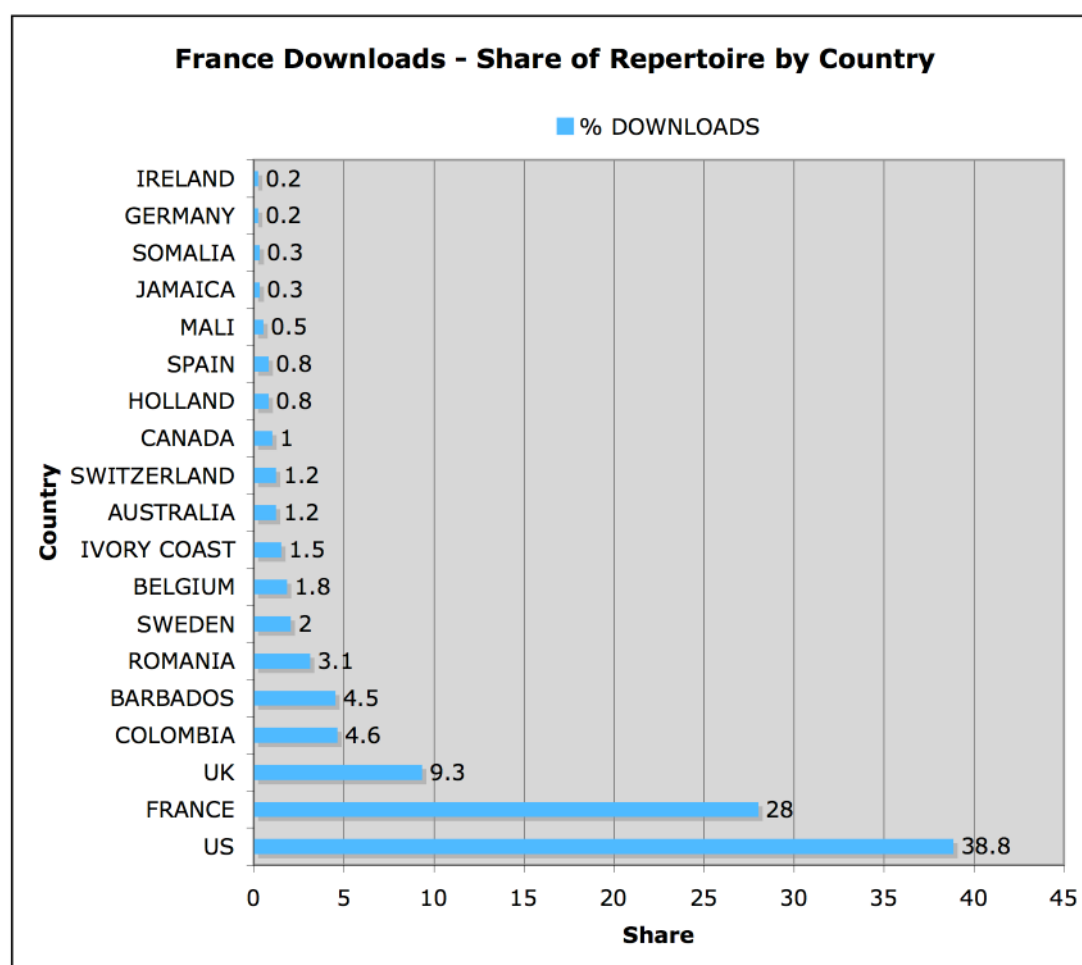
III.1.f – Digital France: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	THE TIME (DIRTY BIT)	BLACK EYED PEAS	UNIVERSAL
2	LOCA (SPANISH VERSION)	SHAKIRA FEAT. EL CATA	SONY
3	SOMEWHERE OVER THE RAINBOW	IZ (ISRAEL 'IZ' KAMAKAWIWO'OLE)	UNIVERSAL
4	PARTY ROCK ANTHEM	LMFAO FEAT. BENNETT, LAUREN & GOONROCK	UNIVERSAL
5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
6	ROLLING IN THE DEEP	ADELE	BEGGARS
7	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
8	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
9	JUST CAN'T GET ENOUGH	BLACK EYED PEAS	UNIVERSAL
10	SWEAT (DAVID GUETTA REMIX)	SNOOP DOGG VS. DAVID GUETTA	EMI

Not one single French track appears in the Digital Top 10, largely dominated by US acts (six out of 10, and even seven if Rihanna is added).

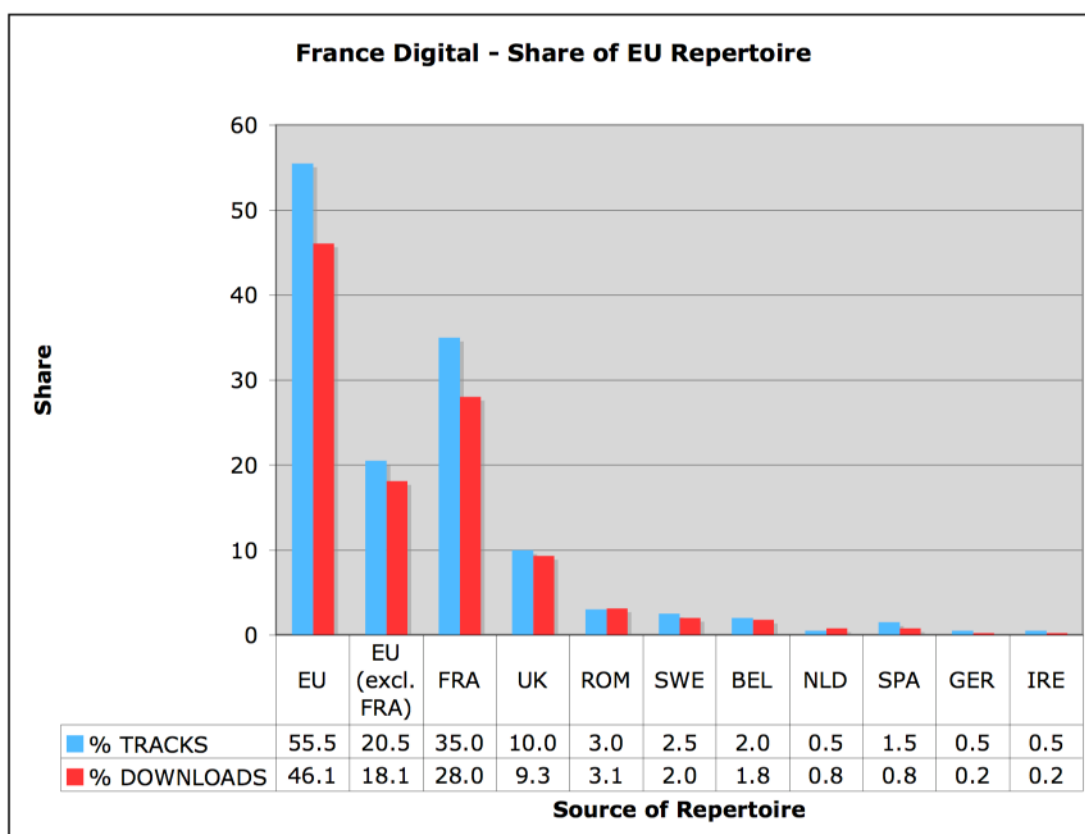
III.1.g – Digital France: Share by country's repertoire in the Top 200 downloads charts

With 28%, France's share of Digital by domestic acts is lower than that of its Airplay share. France's share of Downloads does not match its share of tracks in the Top 200 (35%). With a lower share of tracks (33.5%), US repertoire grabs the bulk of the Digital business with close to 39% of Downloads. UK artists take about 10% of Downloads. These two countries account for over 50% of the total downloads, leaving small shares to the other countries.



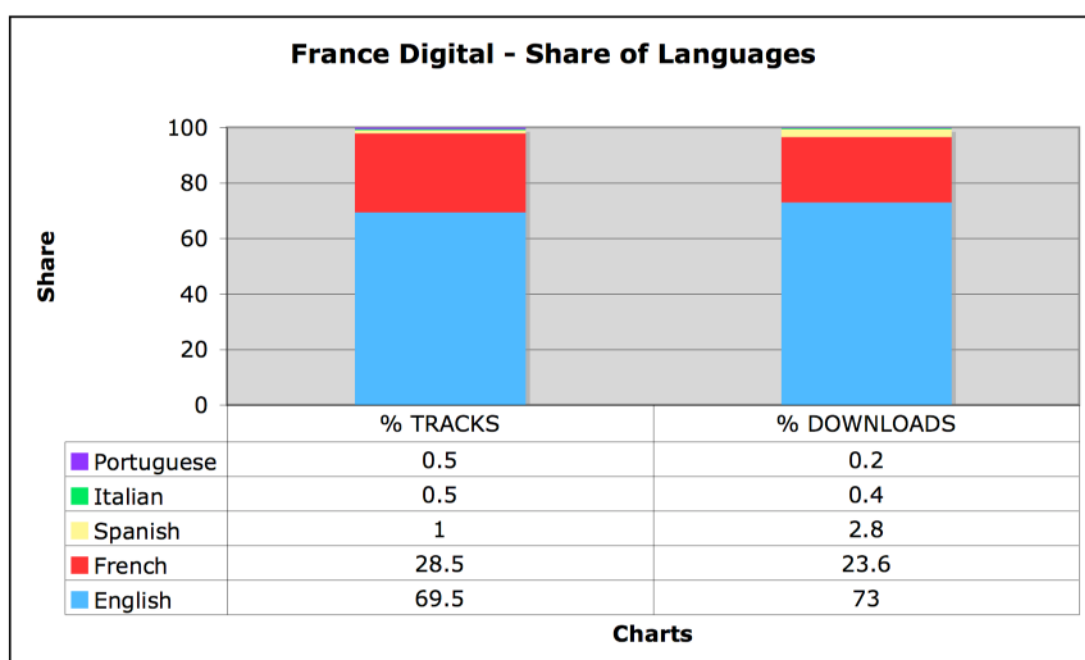
III.1.h – Digital France: Share of EU repertoire in the Top 200 downloads charts

EU repertoire takes over 55% of the total tracks in the Top 200, and a 46% share of Downloads, with two countries, France and the UK, accounting for about 75% of the total. Aside from these two countries, Romania has the highest share of Downloads, with 3.1%.



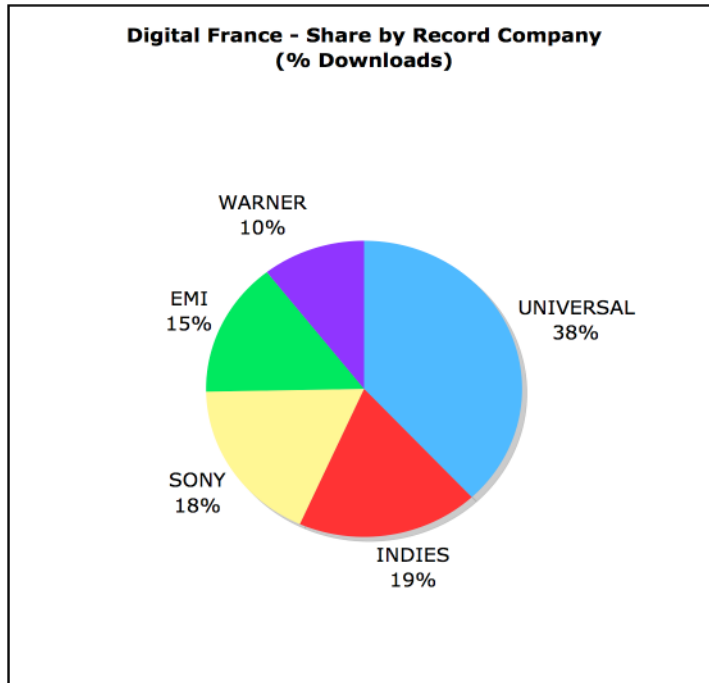
III.1.i – Digital France: Share by languages in the Top 200 downloads charts

English language tracks account for 70% of the Digital Top 200 and take 73% of the Downloads. The share of French tracks is lower than for Airplay, both in number of tracks and share of Downloads. The other languages featured in the Top 200 are Spanish, Italian and Portuguese.

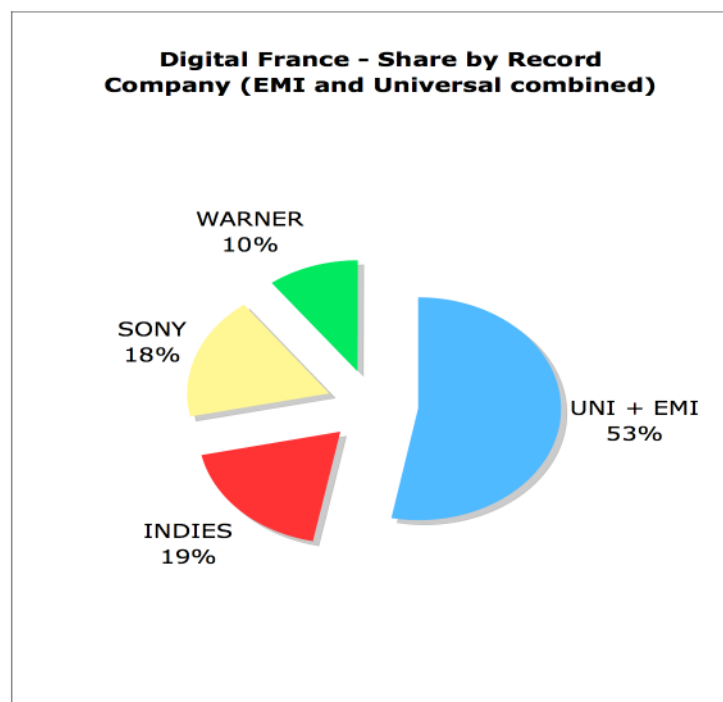


III.1j – Digital France: Share by record companies in the Top 200 downloads charts

Universal takes the lead with 38% of all Downloads in the Top 200, followed by Indies, Sony, EMI and Warner.



A combination of EMI and Universal would command over 50% of Downloads in France.



III.2 – Analysis by country: Germany

Germany has developed a solid local music scene. In the past decades If the 70's belonged to the 'Krautrock' generation (Kraftwerk, Tangerine Dream, Klaus Schultze, Popol Vuh, Can, etc), recent years have seen the rise of a new generation planting its roots in soul, R&B, pop and Dance.

Acts such as Xavier Naidoo or Sarah Connor have been successful in the pop/R&B genre, all the more so by singing in German. Hip hop veterans Die Fantastischen Vier paved the way for Germany's blossoming Urban scene in German. Meanwhile, rock bands such as Guano Apes and Wir Sind Helden demonstrated that the German language could rock too. And following Herbert Grönemeyer's million-selling album in 2002 with 'Mensch', singing in German became also synonymous with massive success, a feat replicated with teen rockers Tokio Hotel.

Several of these acts are still present in this year's charts, alongside newcomers such as Oceana, who has been blending soul with hip-hop and funk in her 2009 debut album 'Love Supply', finding audiences in France and Spain. Former Eurovision winner Lena Meyer-Landrut has been one of the country's biggest exports in recent years.

But Germany's repertoire has encountered more difficulties than in the past to develop commercially. According to the analysis of the Top 200 Airplay and Digital charts, local repertoire accounts for about 10% of the total Airplay and 15% of the Downloads. The analysis also shows a limited number of German acts managing to cross borders, and when doing so, rarely crossing to more than two of the countries surveyed.

It feels that German radio programmers have focused all their programming choices on Anglo-American repertoire, to the detriment of local production. And this also has an effect on the capacity to export. As Sweden shows, being strong locally provides with more repertoire with cross-border capacity. This situation should be of concern to the German music industry and to the country's policy-makers.

III.2.a – Airplay Germany: Top 10 most played tracks

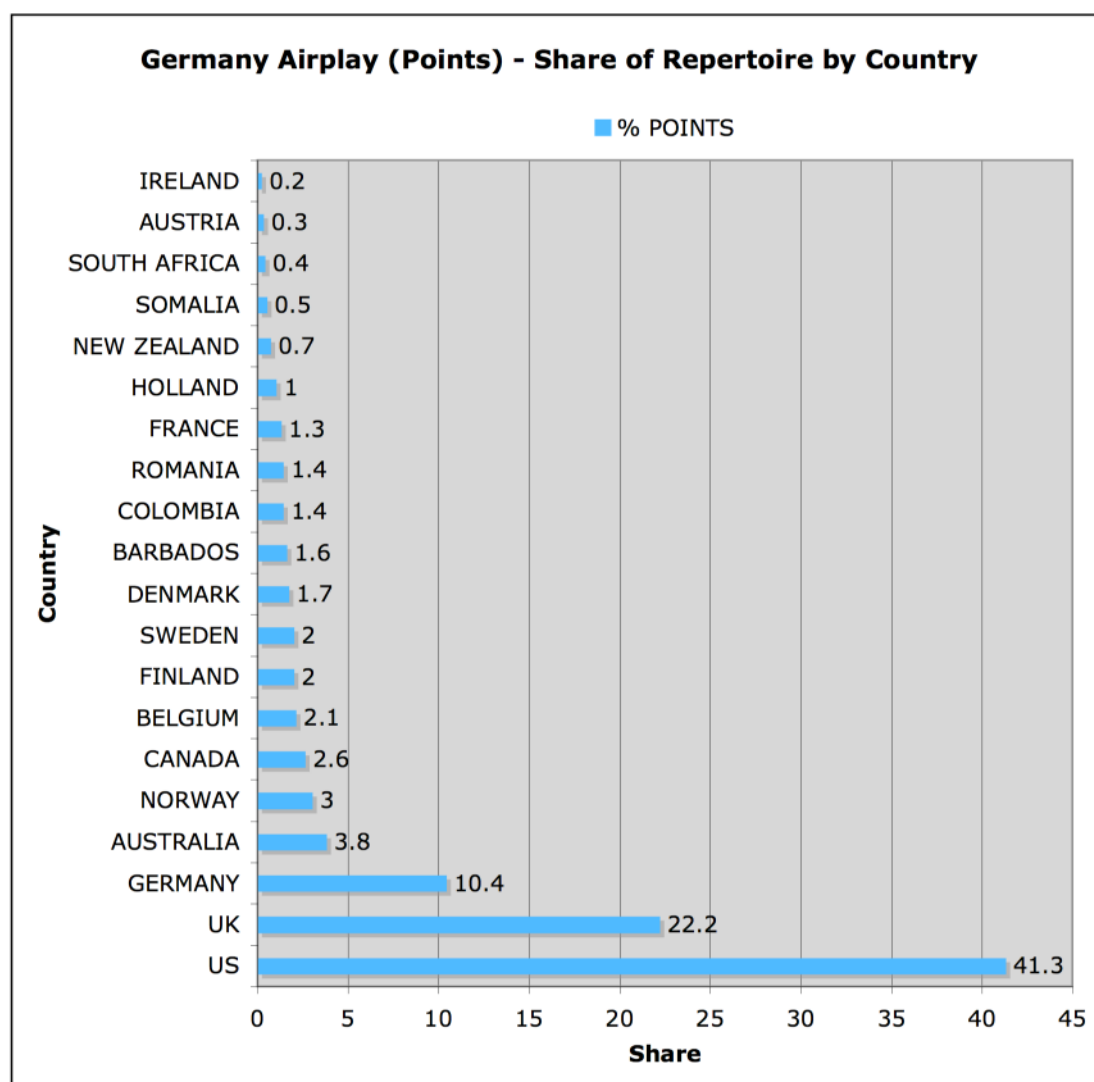
RANK	TITLE	ARTIST	RECORD COMPANY
1	WONDERFUL LIFE	HURTS	SONY
2	STAY THE NIGHT	BLUNT, JAMES	WARNER
3	ROLLING IN THE DEEP	ADELE	BEGGARS
4	WE ARE THE PEOPLE	EMPIRE OF THE SUN	EMI
5	HOLLYWOOD HILLS	SUNRISE AVENUE	UNIVERSAL
6	SHE SAID	PLAN B	WARNER
7	RAISE YOUR GLASS	PINK	SONY
8	GRENADE	MARS, BRUNO	WARNER
9	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
10	GOOD LIFE	ONE REPUBLIC	UNIVERSAL

Not a single German act features in the Airplay Top 10. US and UK artists both take four slots in the Top 10. Finland and Australia have one each. And only two of the Top 10 tracks appear in both the French and the German Top 20 (Adele and James Blunt), showing a clear difference in musical output from radio stations in both countries.

British act Hurts tops the Airplay Top 200, a feat repeated also in the Polish charts. Germany is also the EU country which has placed UK act Plan B the highest. Finland's Sunrise Avenue also scores their highest chart position outside of their native country.

III.2.b – Airplay Germany: Share by country's repertoire in the Top 200 Airplay charts

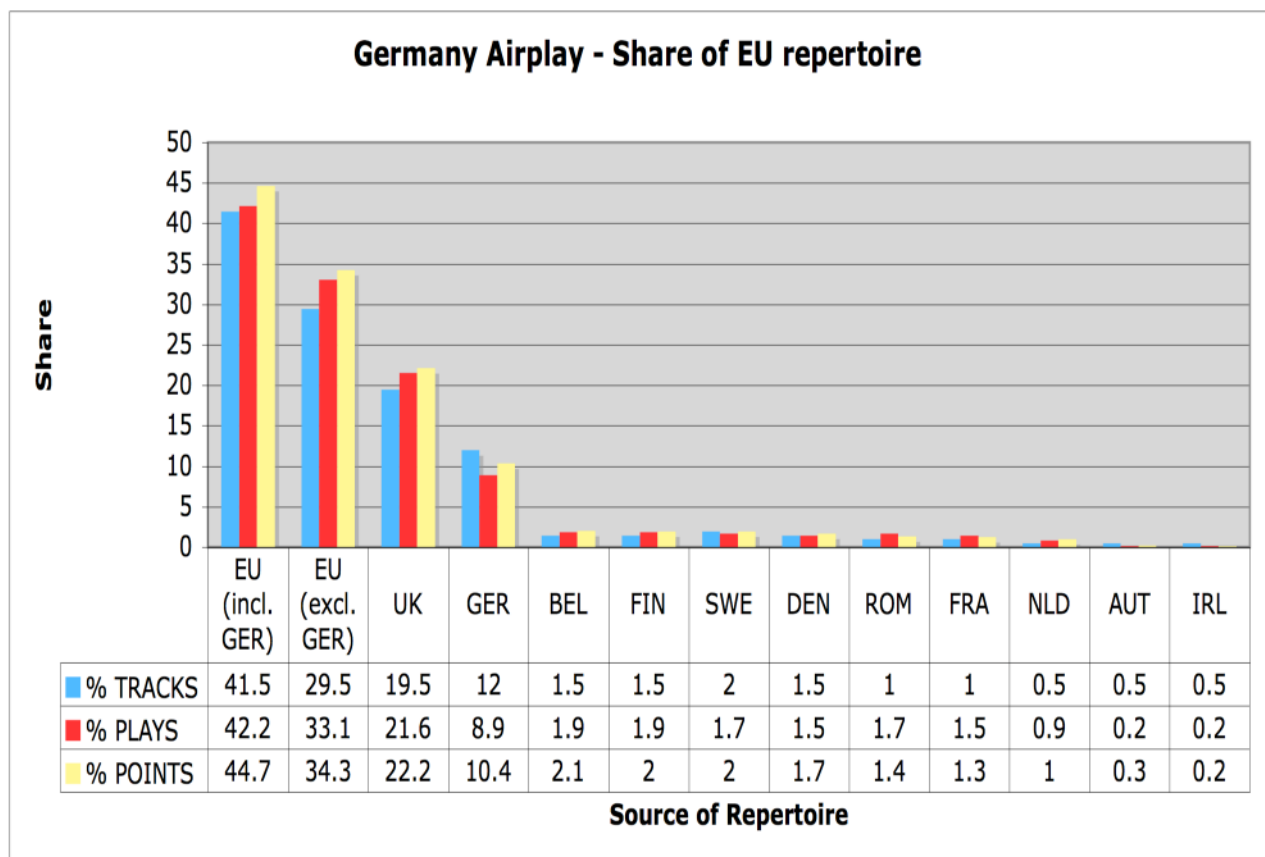
Tracks by German acts represent 12% of the top number of tracks in the Airplay chart, and just about 10% of the total Airplay Points. It is one of the lowest shares of the countries surveyed. Germany's airwaves are reliant of US repertoire, which commands 42% of the tracks charting and over 43% of the Airplay Points.



The UK is the second largest supplier of repertoire with a 19.5% share of the tracks and about 22% of the Plays and Points. The share of Anglo-American repertoire is over 60% of the total Airplay.

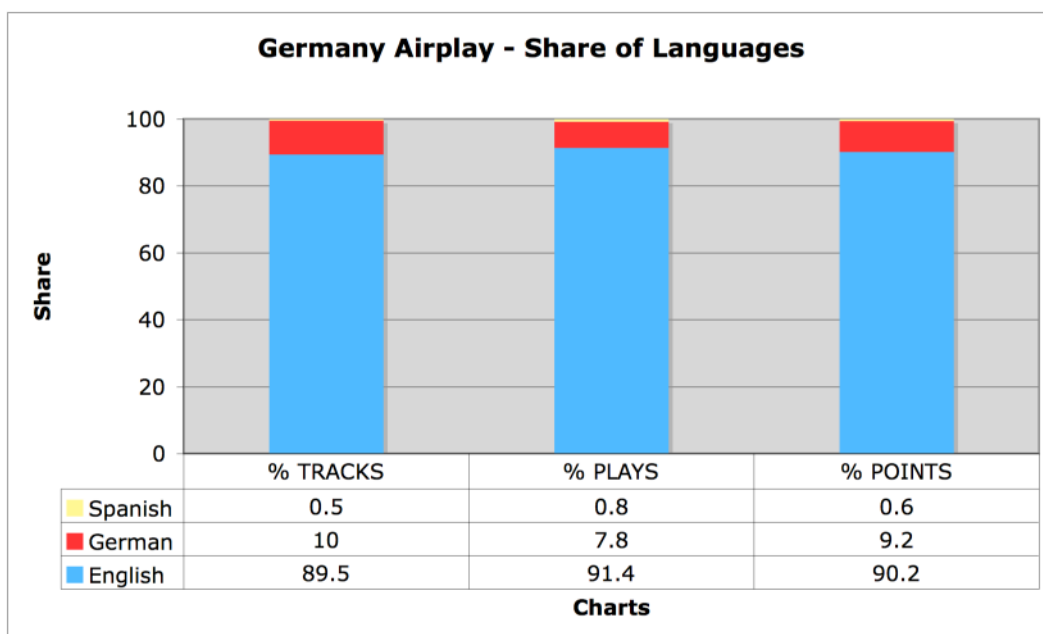
III.2.c – Airplay Germany: Share of EU repertoire in the Top 200 Airplay charts

EU repertoire fails to crack the 50% mark in Germany Airplay charts. It accounts for 41.5% of the total tracks and close to 45% of the Airplay Points. The UK and Germany combined account for 75% of the total EU Airplay share.



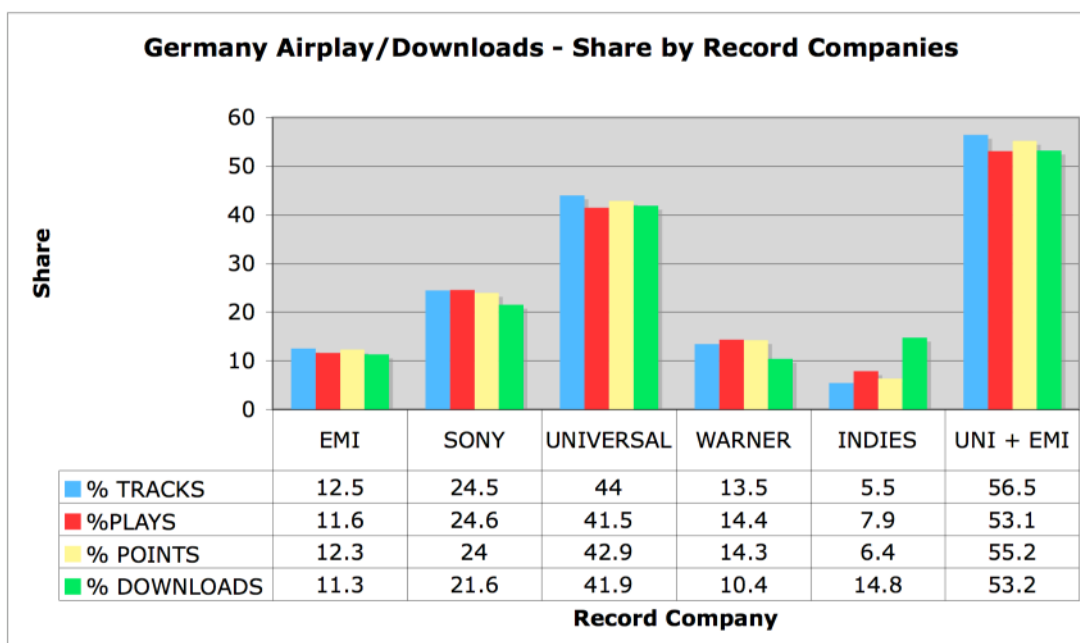
III.2.d – Airplay Germany: Share by languages in the Top 200 Airplay charts

The dominance of Anglo-American repertoire is reflected in the 90% share of English language in both the number of tracks and the Airplay Points. Songs in German account for less than 10% of the total Airplay Points.



III.2.e – Airplay Germany: Share by record companies in the Top 200 Airplay and Downloads charts

With over 40% of Tracks, Plays and Points, Universal commands a hefty share of the total Airplay in Germany, a share higher than in neighbouring France. Combined with EMI, Universal would command over 55% of Germany's Top 200 Airplay chart.



Indies share is the lowest of all countries surveyed, with 7.9% of the Plays and 6.4% of the Points (about one third of which is coming from Adele, out on XL/Beggars Group), which would suggest that German radio stations do not take into consideration repertoire provided by independent labels.

III.2.f – Digital Germany: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
2	GRENADE	MARS, BRUNO	WARNER
3	MR. SAXOBEAT	STAN, ALEXANDRA	MAAN MUSIC
4	SOMEWHERE OVER THE RAINBOW	IZ (ISRAEL 'IZ' KAMAKAWIWO'OLE)	UNIVERSAL
5	WE ARE THE PEOPLE	EMPIRE OF THE SUN	EMI
6	THE TIME (DIRTY BIT)	BLACK EYED PEAS	UNIVERSAL
7	ROLLING IN THE DEEP	ADELE	BEGGARS
8	BARBRA STREISAND	DUCK SAUCE	EMBASSY OF MUSIC
9	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
10	SWEAT (DAVID GUETTA REMIX)	SNOOP DOGG VS. DAVID GUETTA	EMI

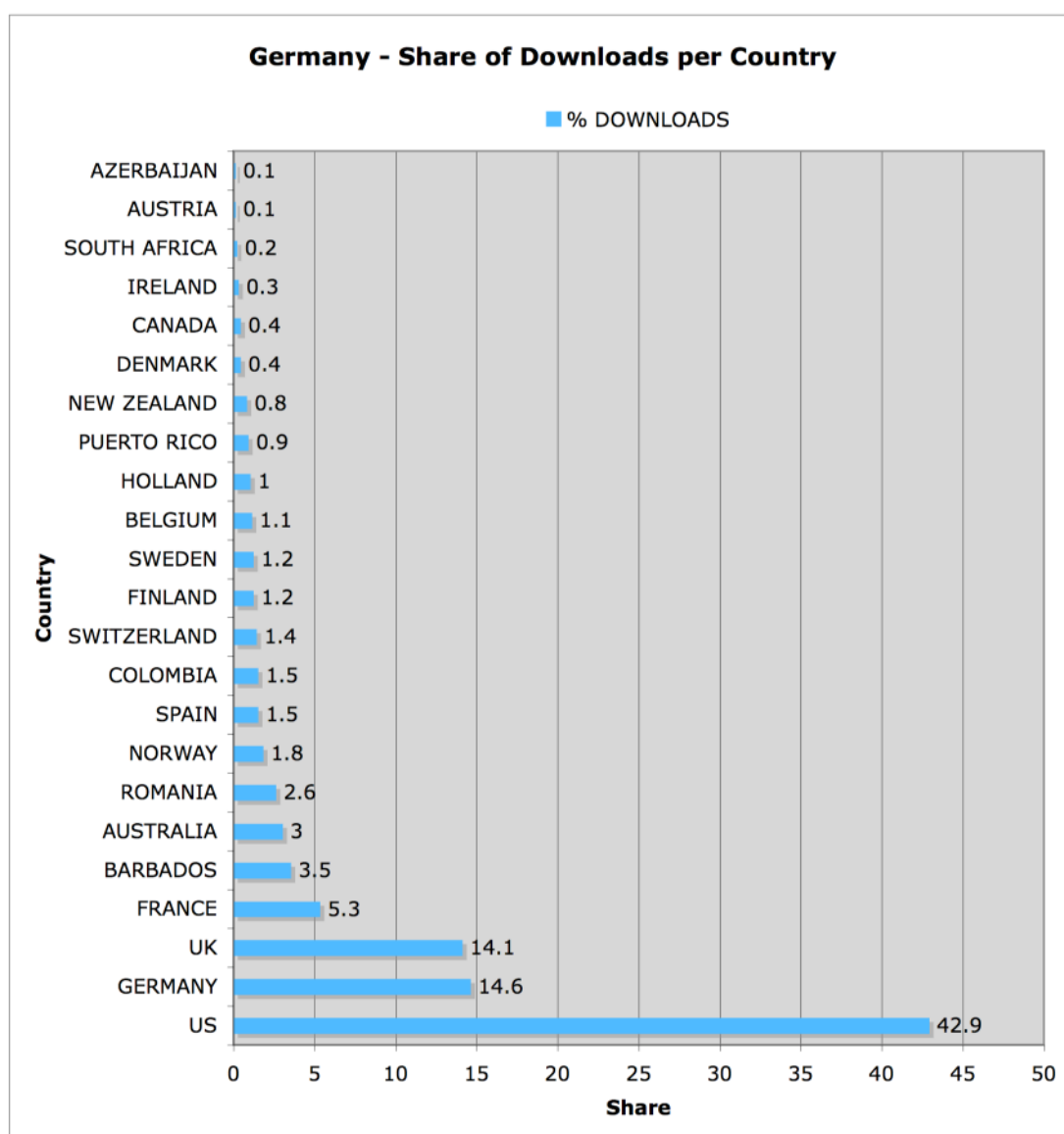
Like for Airplay, no German track cracks the Digital Top 10, which is even more US-controlled than the Airplay Top 10. US acts take six of the 10 spots, while Romania is at 3 with Alexandra Stan, Australia at 5 with Empire of the Sun and the UK at 7 with Adele. And like France, Germany has succumbed to the ballads of Hawai's Iz.

III.2.g – Digital Germany: Share by country's repertoire in the Top 200 downloads charts

Repertoire selling in Digital format in Germany originates from a wide range of countries, but the bulk of the Downloads is from US acts (40.5% of the tracks and almost 43% of the Downloads).

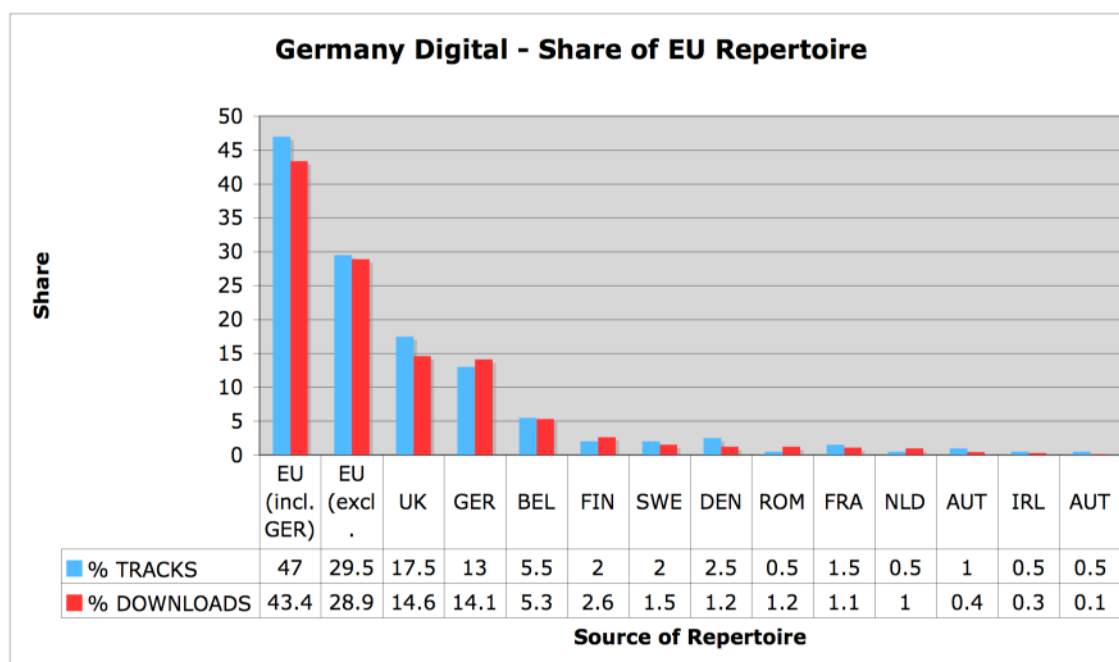
Germany accounts for almost 15% of the Downloads, slightly ahead of the UK with 14%. Over 70% of all downloads from the Top 200 Digital chart comes from these three countries.

France, Barbados (Rihanna) and Australia are the three next sources of repertoire, and account collectively for over 10%.



III.2.h – Digital Germany: Share of EU repertoire in the Top 200 downloads charts

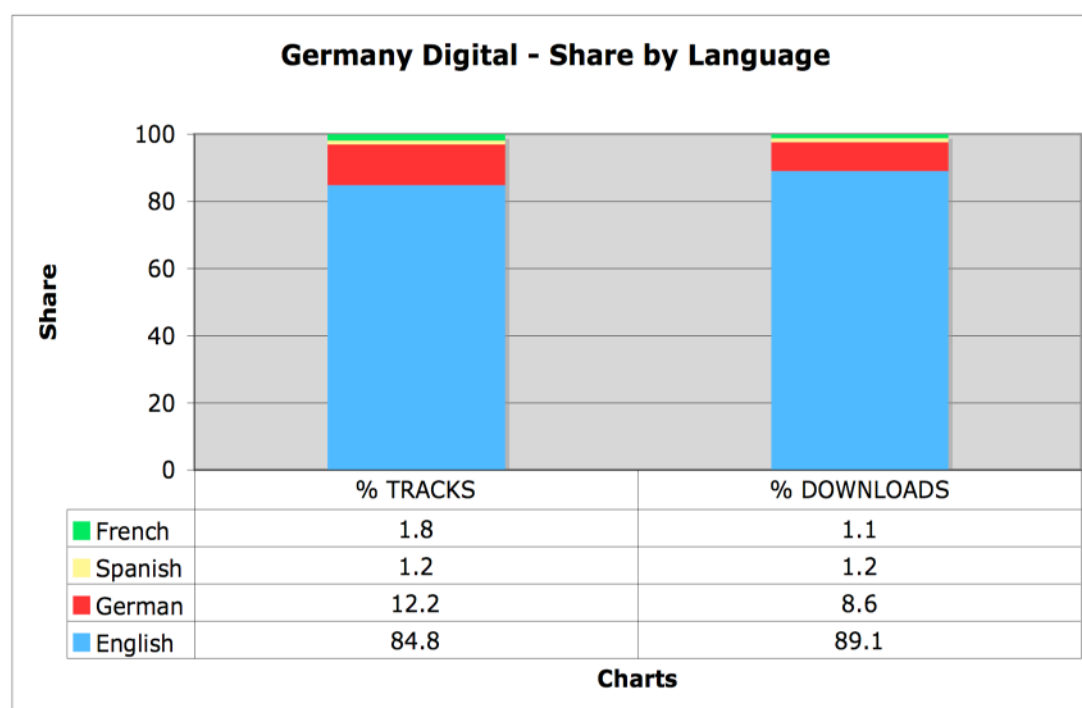
The share of EU repertoire in Germany's Top 200 Downloads chart is just slightly higher than the US's share (43.4% vs. 42.9%). Top countries are Germany, UK and France, with all three accounting for over 75% of all Downloads. In the wake of the Top 10 success of Alexandra Stan, Romania takes a 2.6% share of the Downloads.



III.2.i – Digital Germany: Share by languages in the Top 200 downloads charts

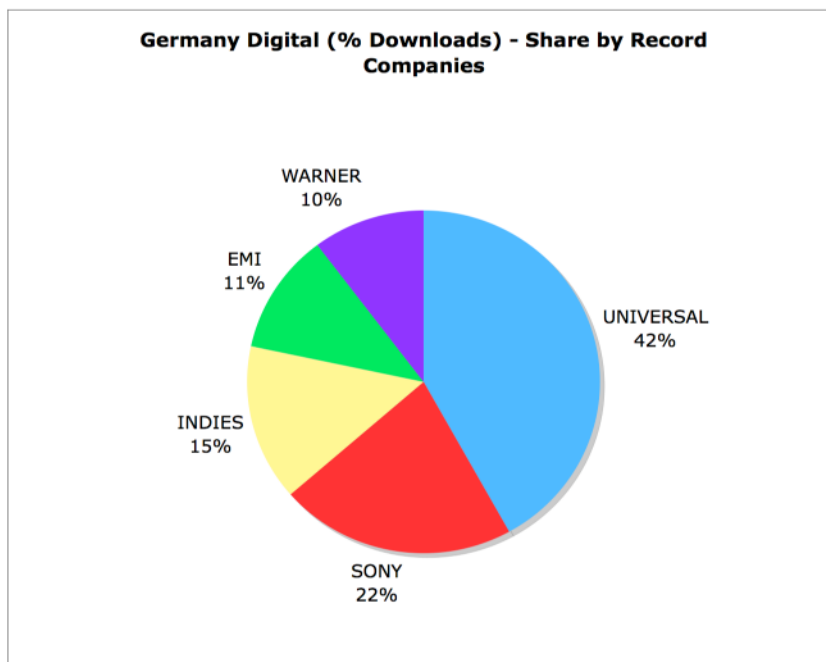
Showing similar patterns as in Airplay, Germany's Digital charts are dominated by tracks in English, accounting for close to 90% of the total Downloads.

Tracks in German take 8.6% of the total, with French and Spanish being the only other two languages in the Top 200 Digital chart.

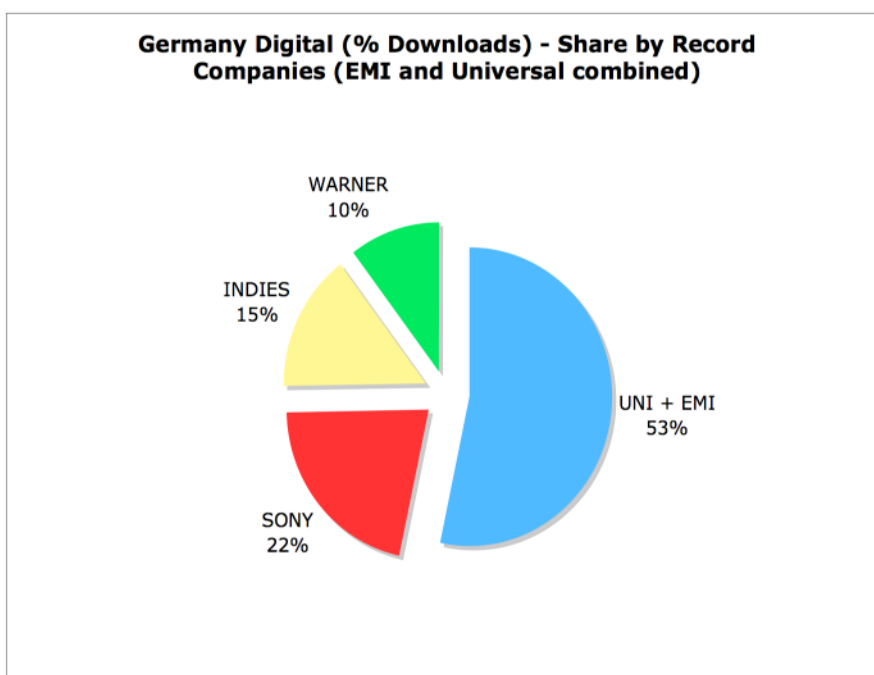


III.2.j – Digital Germany: Share by record companies in the Top 200 downloads charts

Universal confirms in Downloads its leadership of the German market, with 40% of the tracks and 42% of the Downloads. Combined with EMI, the company would command a 53% share of Downloads. Indies fare better in Digital than in Airplay with 14% of the tracks and almost 15% of the total Downloads, ahead of EMI and Warner.



A combination of Universal and EMI would make for over 50% of the Downloads Chart.



III.3 – Analysis by country: Netherlands

Since the mid-80s, the Netherlands has built a reputation of a country quite open to music from the rest of the world in general and Europe in particular.

The relatively modest local scene might explain the openness, but in the past decades, a healthy and creative music scene has blossomed in the Netherlands to a point that there is now a local scene for local consumption (usually singing in Dutch) and one with export potential (as shown recently with Caro Emerald or the Dutch dance music scene).

The country's interest in music from various origins also comes from its geographical position, at the crossroads of Northern and Southern Europe, between Belgium and Germany and not too far from France. When setting up export strategies, labels see the Netherlands as the gate to the Nordic countries and as the potential launch pad to Germany.

In addition, the country benefits from a public broadcasting service that takes seriously its remit to provide listeners with diversity and the music infrastructure is conducive to take programming risks.

The analysis of the Airplay and Digital Top 200 in the country shows that the Netherlands has a quite strong domestic music scene that can claim up to 20-25% of the total Airplay and Digital sales. At the same time, the analysis also shows that the country is very open to European repertoire.

III.3.a – Airplay Netherlands: Top 10 most played tracks

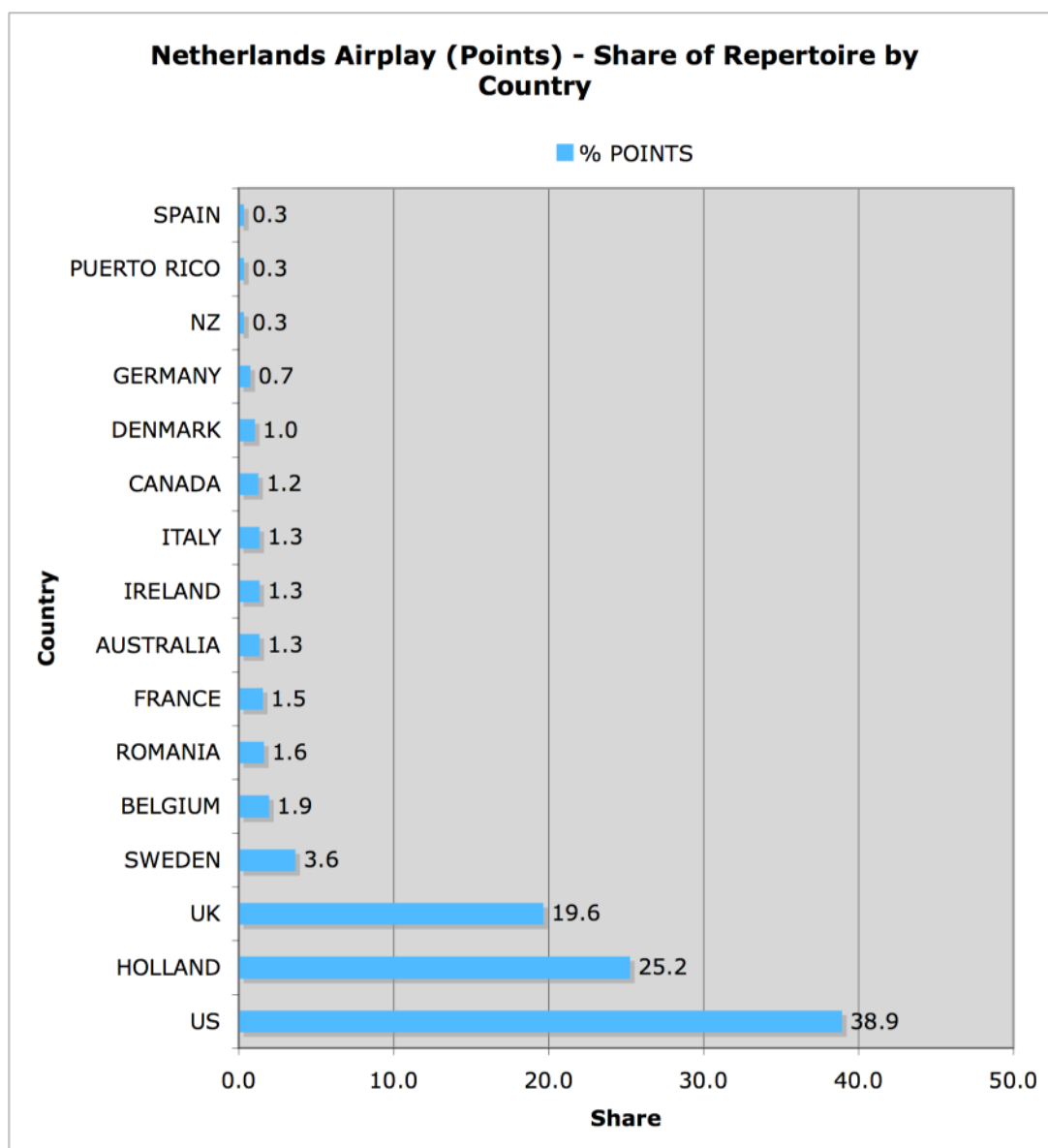
RANK	TITLE	ARTIST	RECORD COMPANY
1	STAY THE NIGHT	BLUNT, JAMES	WARNER
2	ROLLING IN THE DEEP	ADELE	BEGGARS
3	SET FIRE TO THE RAIN	ADELE	BEGGARS
4	HAPPINESS	JORDAN, ALEXIS	SONY
5	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
6	GRENADE	MARS, BRUNO	WARNER
7	STUCK	EMERALD, CARO	GRANMONO
8	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL	SONY
9	MISERY	MAROON 5	UNIVERSAL
10	NO MERCY	RACoon	PIAS

Anglo-American repertoire dominates the upper echelons of the Netherlands' Airplay Top 200, with five tracks from US artists and three from the UK (the Top 3, with two tracks from Adele).

Dutch artists are present in the Top 10 through Caro Emerald and Racoon, at 7 and 10 in the charts, respectively, with two tracks in English.

III.3.b – Airplay Netherlands: Share by country's repertoire in the Top 200 Airplay charts

Local repertoire in the Netherlands commands a significant share of the Airplay with 31% of the Tracks, 28% of the total Plays and 25% of the Points. This marks a sharp contrast with the situation in neighbouring Germany.

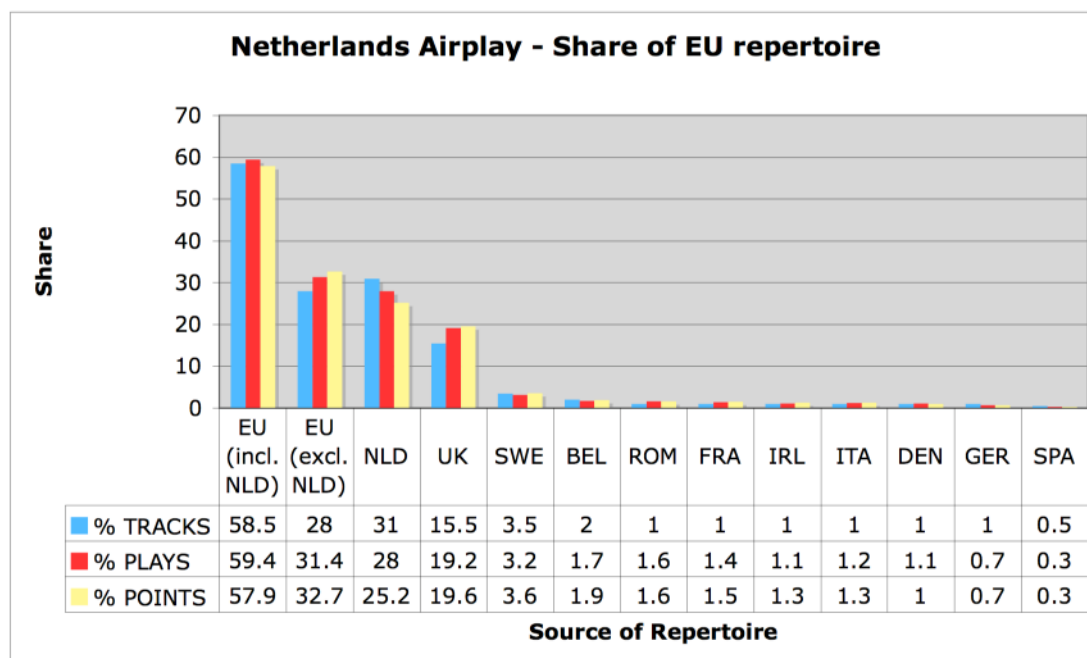


The leading source of Airplay repertoire comes from the US (with 39% of Airplay Points). Dutch artists come second with about a quarter of all Airplay Points, and the UK third, with almost 20% of the Airplay Plays and Points.

The high share of local acts in Airplay is a sign of the current strength of the local domestic music scene.

III.3.c – Airplay Netherlands: Share of EU repertoire in the Top 200 Airplay charts

Music played on Dutch radio comes from diversified sources, but EU repertoire takes the bigger share of Airplay, with close to 60% of the Tracks, Plays and Points.

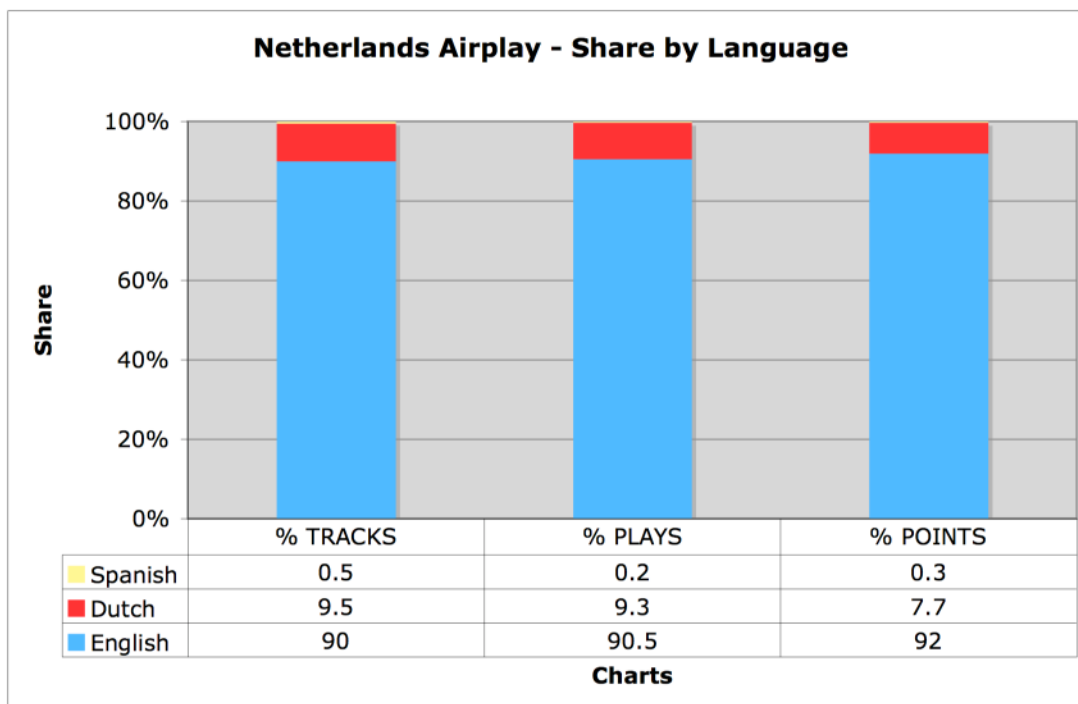


Even excluding local repertoire, the share of EU repertoire remains rather high with almost 33% of Airplay Points, thanks to the strength of UK repertoire but also with the support of repertoire from Sweden, Romania or France.

III.3.d – Airplay Netherlands: Share by languages in the Top 200 Airplay charts

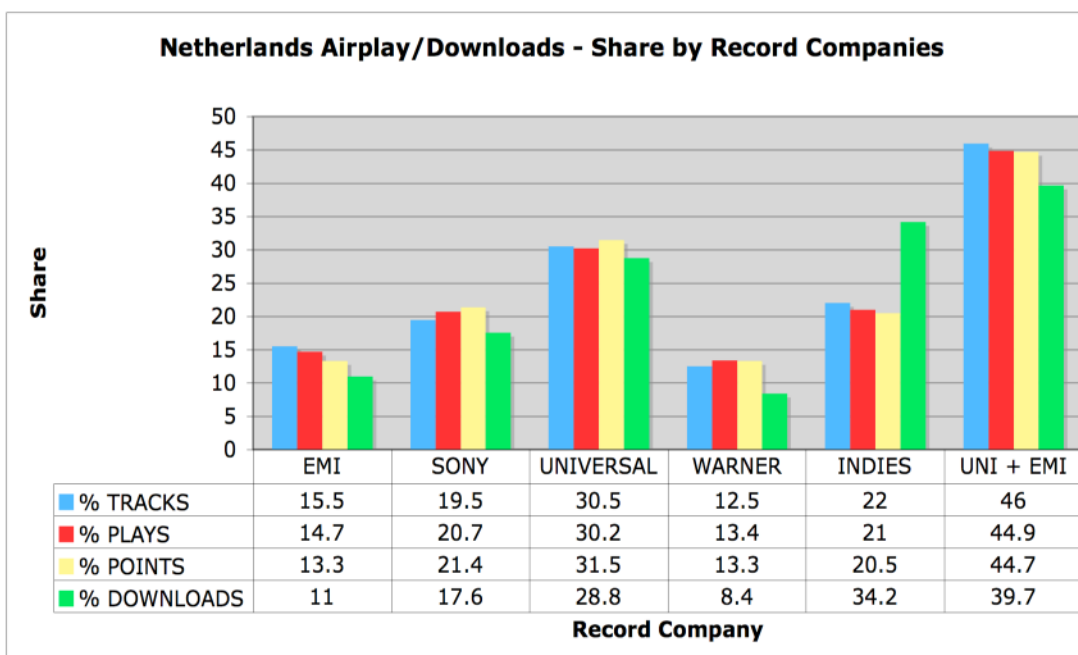
The share of Dutch repertoire in the Airplay Top 200 is not matched by the share of repertoire in Dutch language. While local artists account for 25% of the total Airplay Points, tracks in local language only account for less than 8% of Airplay Points, just 25% of the total share of Dutch repertoire.

English takes the lion's share of the airwaves with 92% of the Airplay Points and 90% of the tracks played. The only other language present in the Top 200 is Spanish, with just one song charting.



III.3.f – Airplay Netherlands: Share by record companies in the Top 200 Airplay and Downloads charts

Universal is in the driving seat, but at 31.5% of Airplay Points, its dominance in the Netherlands is lesser than in France or Germany. Indie labels come third in share of airplay, with 20.5% of Airplay Points, behind of Sony, but ahead of EMI and Warner.



A combined EMI/Universal would control about 45% of the Airplay Points, a lower share than in other EU countries surveyed.

III.3.g – Digital Netherlands: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	ROLLING IN THE DEEP	ADELE	BEGGARS
2	HAPPINESS	JORDAN, ALEXIS	SONY
3	HELLO (RADIO EDIT)	SOLVEIG, MARTIN & DRAGONETTE	UNIVERSAL
4	GRENADE	MARS, BRUNO	WARNER
5	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
6	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
7	SET FIRE TO THE RAIN	ADELE	BEGGARS
8	LOCA PEOPLE (WHAT THE F*CK)	NOEL, SAK	CLIPPER'S SOUND
9	AFSCHEID	GRACE, GLENNIS	CMM
10	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL

The Digital Top 10 is quite different from the Airplay Top 10. Five US tracks make it in the Top 10 (Alexis Jordan, Bruno Mars twice, Pitbull, and Jennifer Lopez). Adele takes two slots (No.1 and seven), and has in total five tracks in the Top 200.

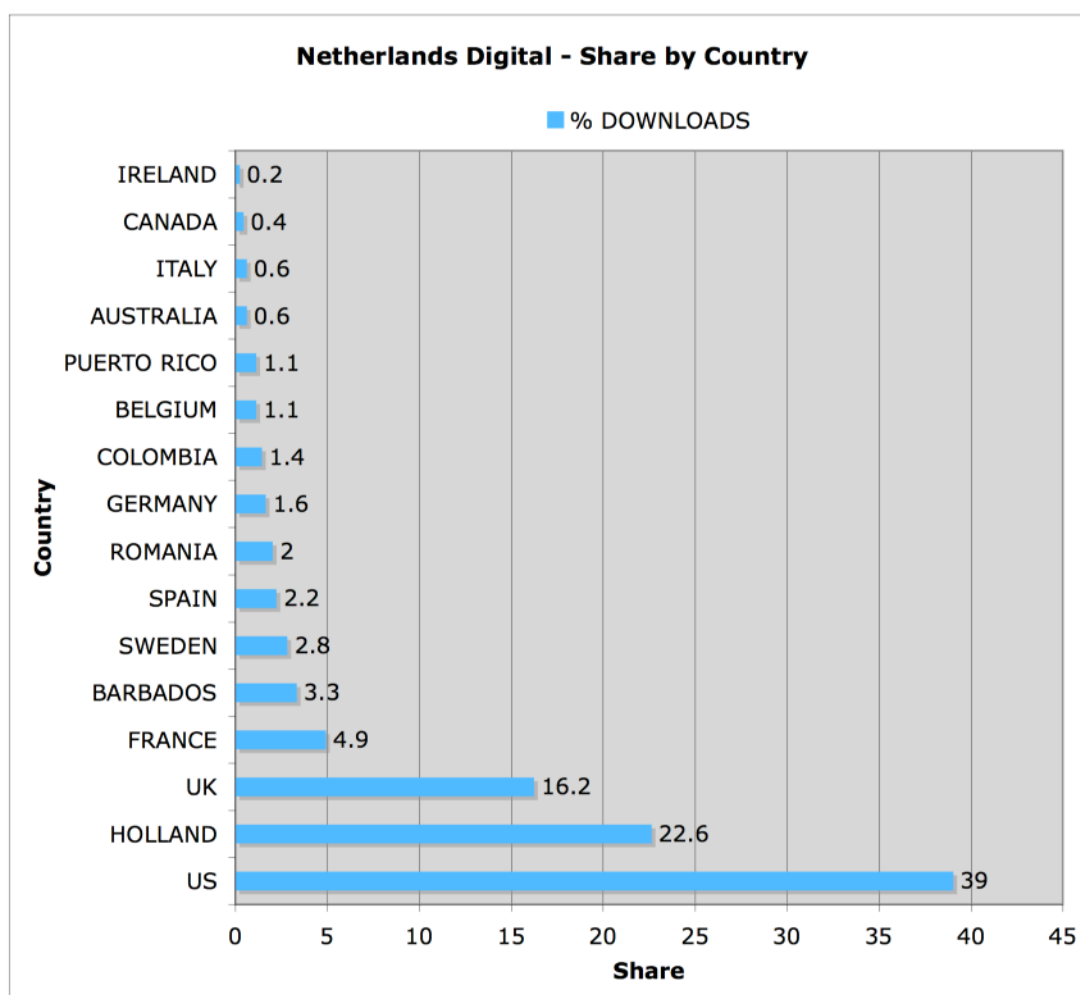
The surprise entrants in the Top 10 are French electronic act Martin Solveig and Spanish Dance sensation Sak Noel with his pan-European hit 'Loca People'.

III.3.h – Digital Netherlands: Share by country repertoire in the Top 200 downloads charts

Dutch repertoire shows in Digital a similar pattern as in Airplay, with a share of 22.6% of the Top 200 Downloads. It is higher than the share of UK repertoire (16.2%), but lower than US (39%).

These three countries account for almost 80% of all Downloads. It is interesting to note that Adele accounts for about 45% of the UK's total Downloads with five tracks.

France comes fourth and takes almost 5% of the Downloads chart, thanks mostly to its Electronic acts (Solveig, Guetta).

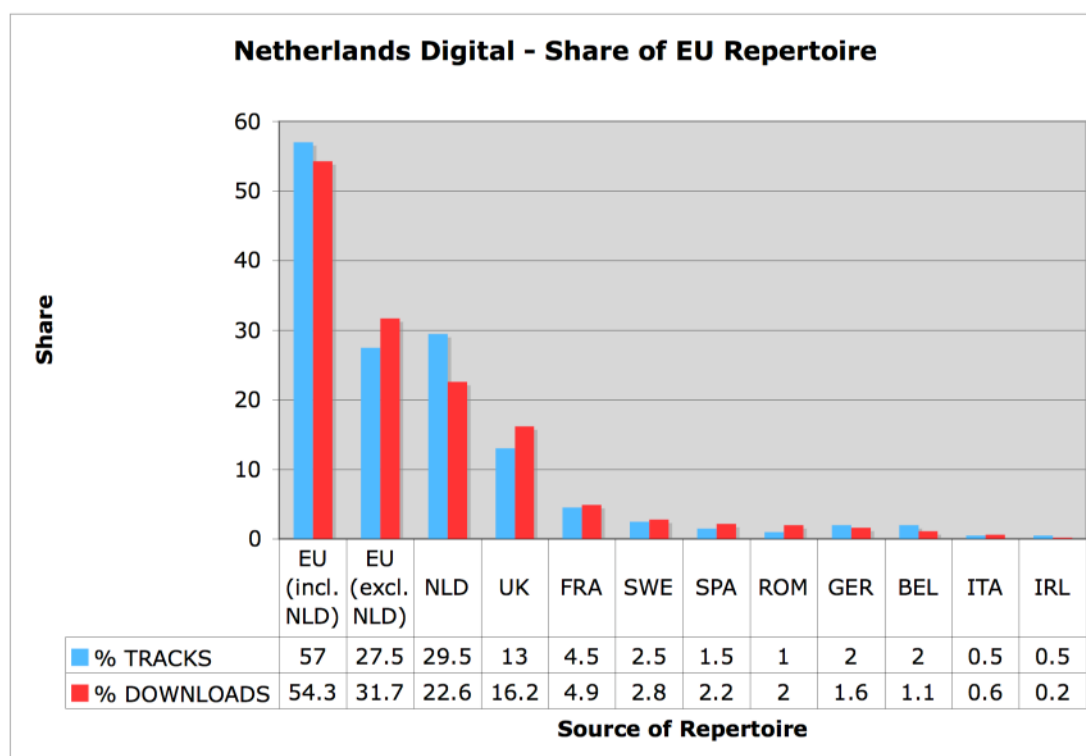


III.3.i – Digital Netherlands: Share of EU repertoire in the Top 200 downloads charts

With over 57% of the Tracks and 54% of the Downloads, EU repertoire almost matches the shares in Airplay, confirming the good performance seen in the Airplay chart.

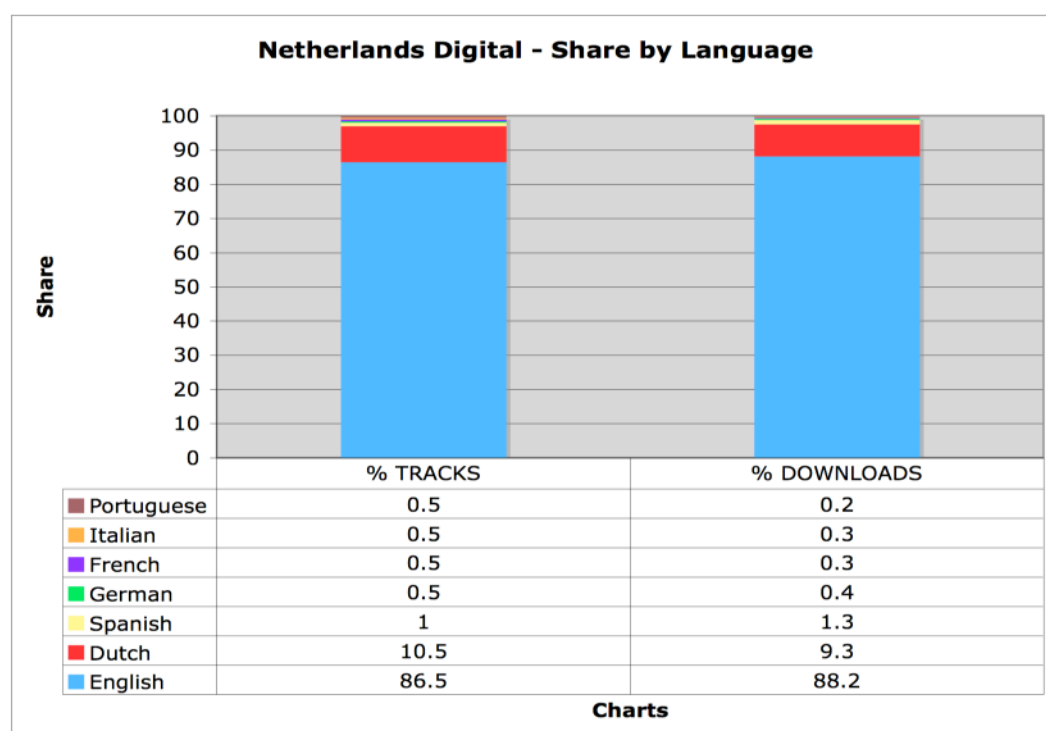
Without taking into consideration artists from the Netherlands, the share of EU repertoire stays high at close to 32%, half of which coming from the UK.

France, Sweden, Romania and Spain also make significant contributions.



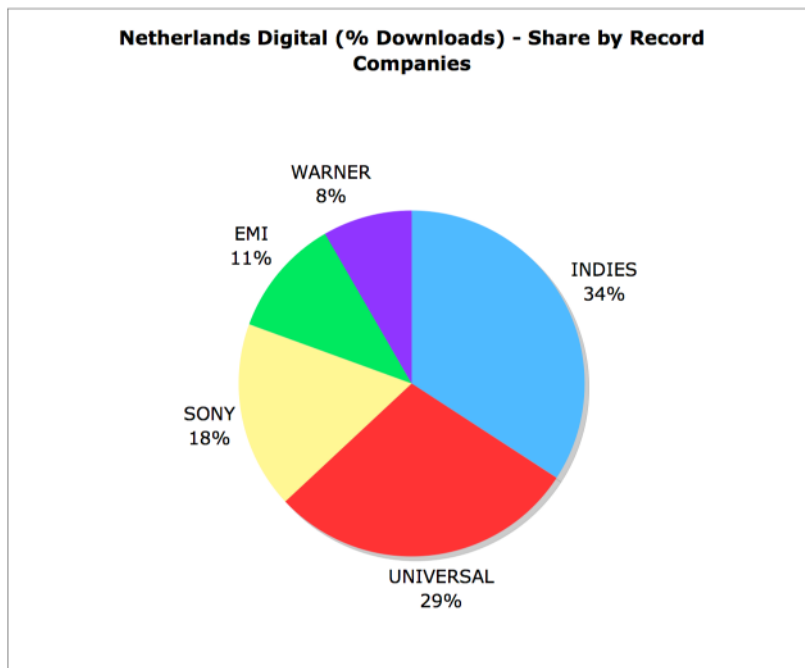
III.3.j – Digital Netherlands: Share by languages in the Top 200 downloads charts

Language-wise, Netherlands provides the most diversified result in all countries surveyed, with no less than seven different languages featured in the charts, bringing the English share slightly below 90% -- but still a very high percentage.

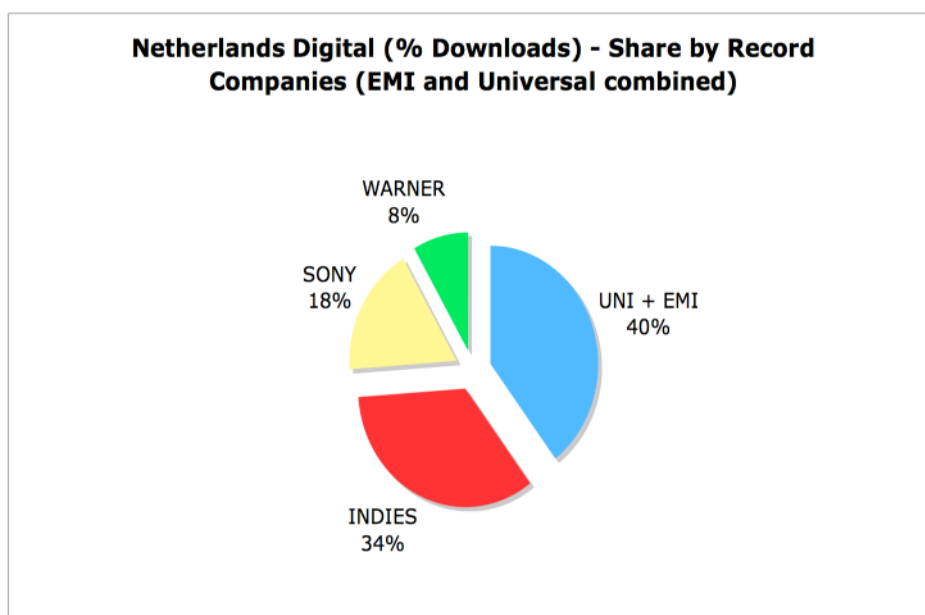


III.3.k – Digital Netherlands: Share by record companies in the Top 200 downloads charts

The largest record company share of the Top 200 Downloads is grabbed by Indie labels, which claim over 34% of all Downloads (Adele accounting for about 20% of the total). Universal comes second with close to 29% of the Downloads, ahead of Sony, EMI and Warner.



A combination of Universal and EMI would take 40% of the Downloads, slightly less than in other countries such as France or Germany.



III.4 – Analysis by country: Poland

Poland's airwaves and music market started to open up in the early 1990s, with the collapse of the so-called 'Iron Curtain'. Very quickly after the political changes, the country's government authorised the establishment of commercial radio and the sector grew rapidly, adopting the same programming strategies already in place in Western Europe or in the US: tight playlists, use of research to test music, reliance on international hits.

In parallel a thriving music scene started to build up, with the arrival of major labels and the building of infrastructures. Polish artists are in general singing in Polish, as shown by the strong proportion of songs in Polish in the Airplay Top 200: 29 out of the 33 tracks are in Polish. As a result, this repertoire has been mostly confined to the domestic market so far, but the rise of a new generation of artists singing in English, such as Robert M. or 3R, could set up a new deal in the future.

Even if Polish radio is formatted and researched, it still remains open to multiple music genres and music from different origins, not necessarily relying solely on US repertoire to fill in playlists. The Top 200 Airplay features tracks from 25 different countries, and US repertoire only accounts for one fifth. Poland has the highest share of EU repertoire of all the countries surveyed.

III.4.a – Airplay Poland: Top 10 most played tracks

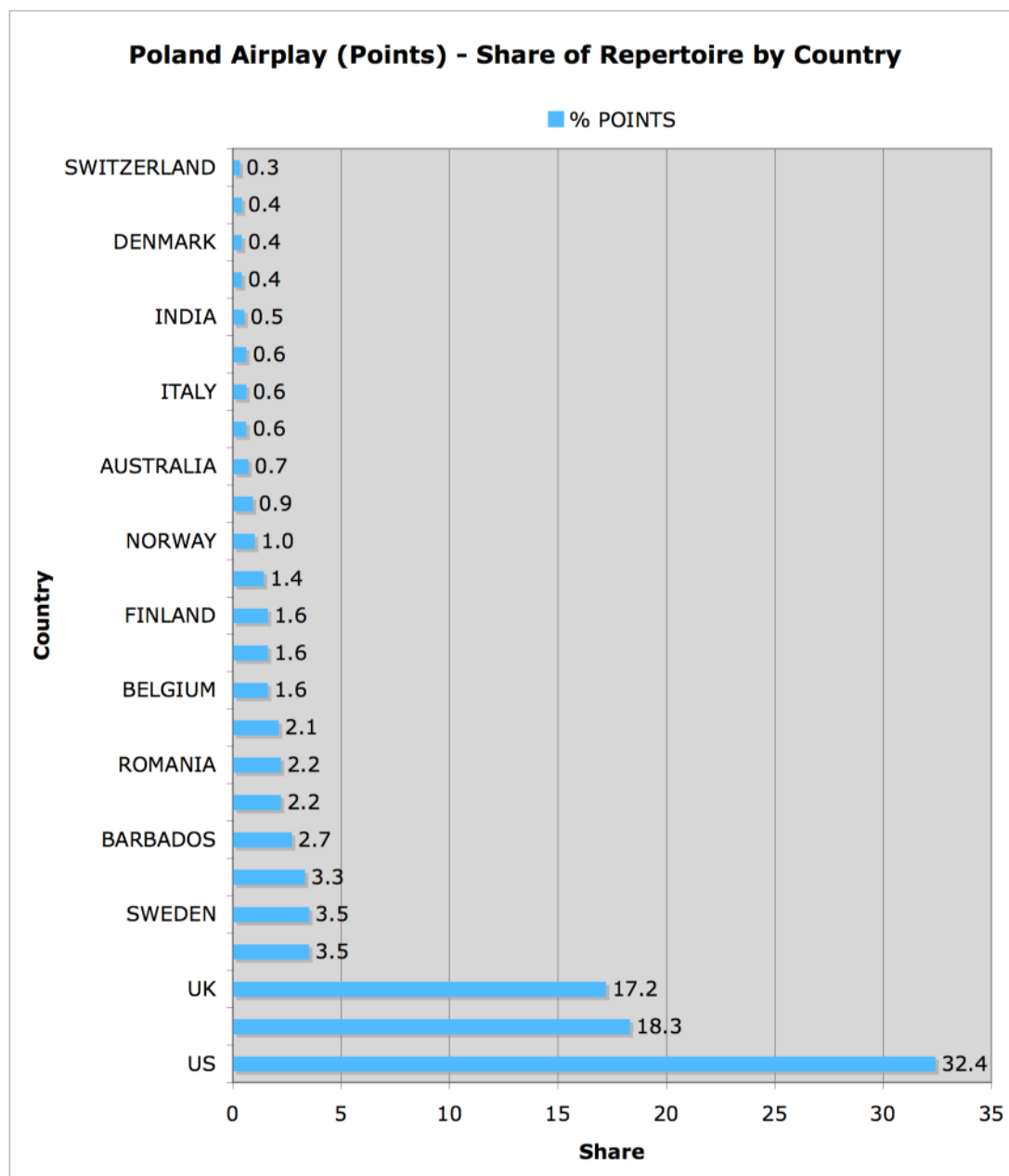
RANK	TITLE	ARTIST	RECORD COMPANY
1	WONDERFUL LIFE	HURTS	SONY
2	JUST A DREAM	NELLY	UNIVERSAL
3	EWAKUACJA	FARNA, EWA	UNIVERSAL
4	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
5	ROLLING IN THE DEEP	ADELE	BEGGARS
6	NOT GIVING UP ON LOVE	VAN BUUREN, ARMIN VS. ELLIS-BEXTOR, SOPHIE	SONY
7	HAPPINESS	JORDAN, ALEXIS	SONY
8	FREAKY LIKE ME	MADCON	SONY
9	GRENADE	MARS, BRUNO	WARNER
10	WIEM ZE JESTES TAM	WYSZKONI, ANIA	SONY

Poland offers a diversified picture in the Top 10 Airplay with no less than seven different nationalities represented: UK (Hurts, Adele), US (Nelly, Alexis Jordan, Bruno Mars), Czech (Ewa Farna), Barbados (Rihanna), Netherlands (Armin van Buuren), Norway (Madcon) and Poland (Ania Wyszkon).

Poland is also one of the two surveyed countries (with Germany) where British band Hurts tops the Airplay chart.

III.4.b – Airplay Poland: Share by country's repertoire in the Top 200 Airplay charts

Poland's Airplay Top 200 is the most diversified of all the counties surveyed based on the number of different countries with tracks in the listing, including Azerbaijan (Ell & Nikki, the country's Eurovision entry), India (A.R. Rahman with the Pussycat Dolls), and the Czech Republic (Ewa Farna).

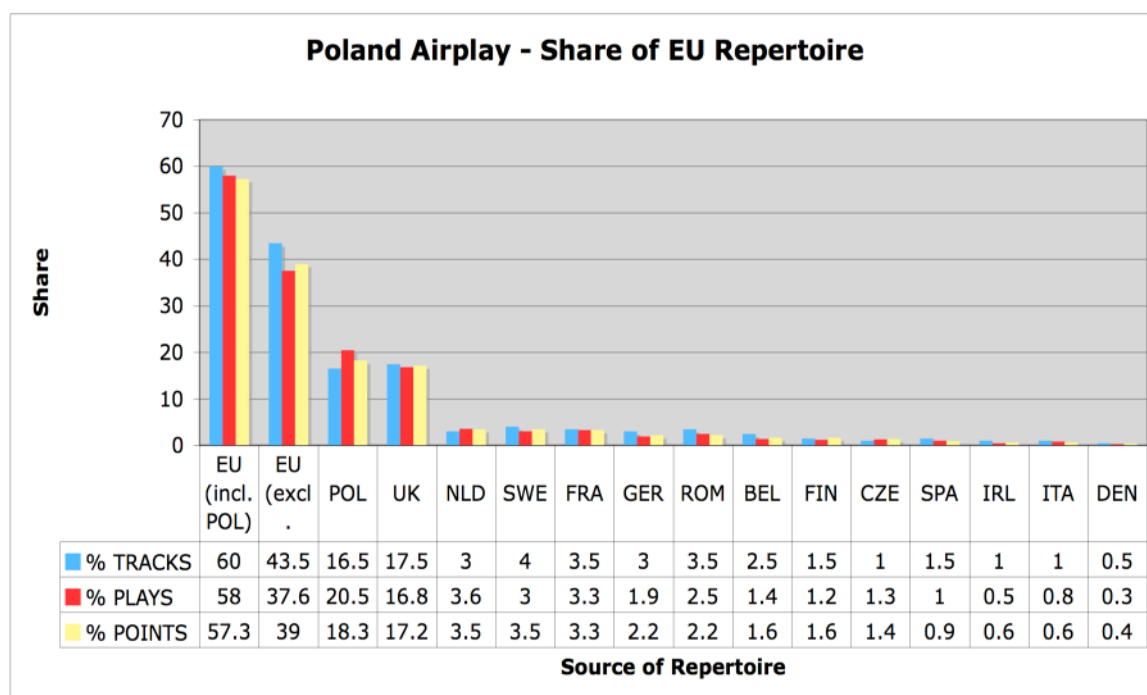


Polish artists have 33 tracks in the Airplay Top 200 (16.5% of the total number of tracks), accounting for about one fifth of the total Airplay.

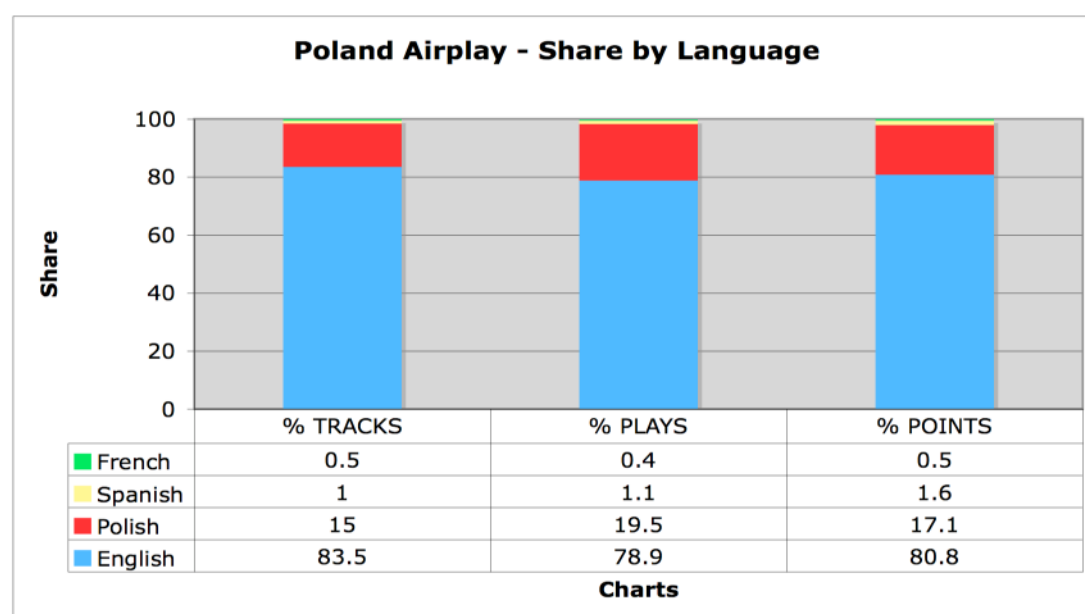
The share of US repertoire is also one of the lowest of the countries surveyed, with about one third of the Airplay Points. The UK is the third source of repertoire on Polish radio with 17% of the Airplay.

III.4.c – Airplay Poland: Share of EU repertoire in the Top 200 Airplay charts

The vast majority of the Polish Airplay charts features EU repertoire, which accounts for over 57% of Airplay Points. Excluding Polish output, the share of EU repertoire stays at a healthy 39%, of which less than half comes from UK acts. France, Germany, Netherlands, Sweden and Romania all provide significant repertoire to the whole.



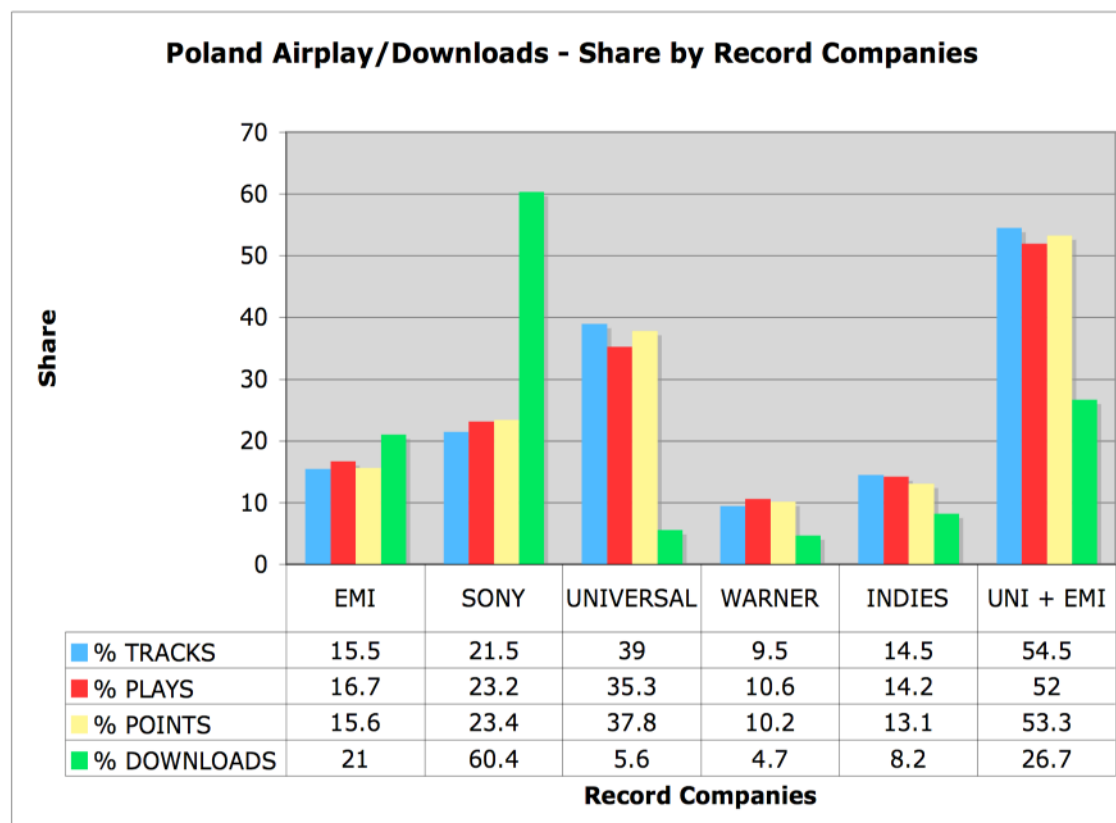
III.4.d – Airplay Poland: Share by languages in the Top 200 Airplay charts



Close to one fifth of the music featured in Poland's Airplay charts is sung in Polish. English, with 80% of the Airplay, is the most heard language on Polish airwaves. French and Spanish account for a fraction of the total Airplay output.

III.4.e – Airplay Poland: Share by record companies in the Top 200 Airplay and Downloads charts

Universal claims a healthy 38% of the total Airplay Points, a result in line with its share in many other European countries.



Indie labels are a significant force in Poland. They account for 14.5% of the total number of tracks, and score 13.1% in Airplay Points, ahead of Warner, but below EMI with 15.6%.

The combination with EMI exceeds 53% of Airplay Points, way ahead of Sony (23.4%) and Warner (10.2%).

The shares in Downloads are not significant since one major platform is missing from Nielsen's sample. Sony's 60% is three times its Airplay share, and Universal does not have a share anywhere near its share in Airplay and in other countries.

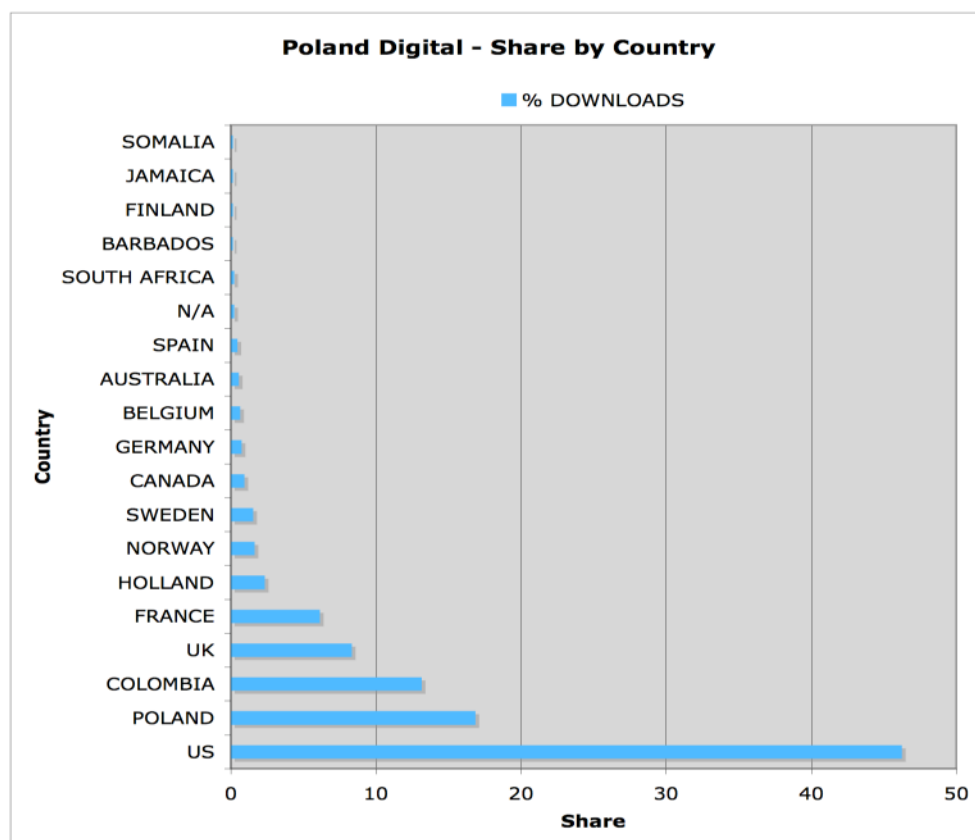
III.4.f – Digital Poland: Top 10 most downloaded tracks

Note: Poland's Digital chart does not provide the full picture of the country's legal commercial downloads since a major platform is missing from the sample used by Nielsen to monitor digital sales.

RANK	TITLE	ARTIST	RECORD COMPANY
1	HAPPINESS	JORDAN, ALEXIS	SONY
2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
3	RABIOSA	SHAKIRA	SONY
4	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
5	LOCA (SPANISH VERSION)	SHAKIRA FEAT. EL CATA	SONY
6	STAY	HURTS	SONY
7	HOLD IT AGAINST ME	SPEARS, BRITNEY	SONY
8	SNIADANIE DO LOZKA	PIASECZNY, ANDRZEJ	SONY
9	HOLD MY HAND	JACKSON, MICHAEL	SONY
10	WHO'S THAT CHICK ?	GUETTA, DAVID FEAT. RIHANNA	EMI

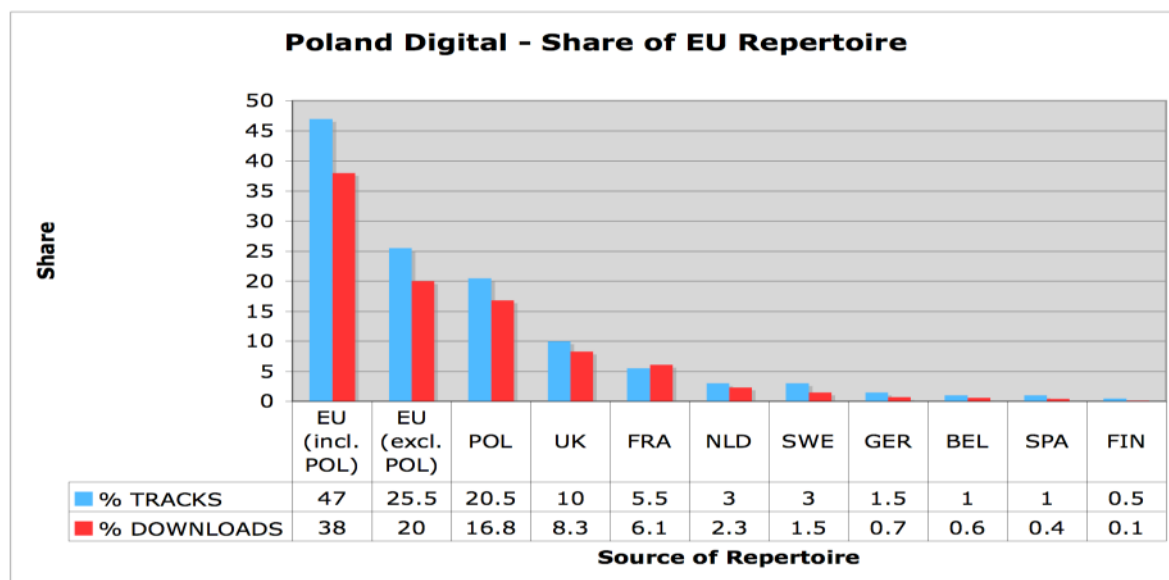
Shakira takes three of the Top 10 Digital positions and Sony nine of the 10. Other countries represented are the US (four artists), the UK (Hurts) and France (Guetta). One local artist features in the Top 10: Andrzej Piaseczny.

III.4.g – Digital Poland: Share by country's repertoire in the Top 200 downloads charts



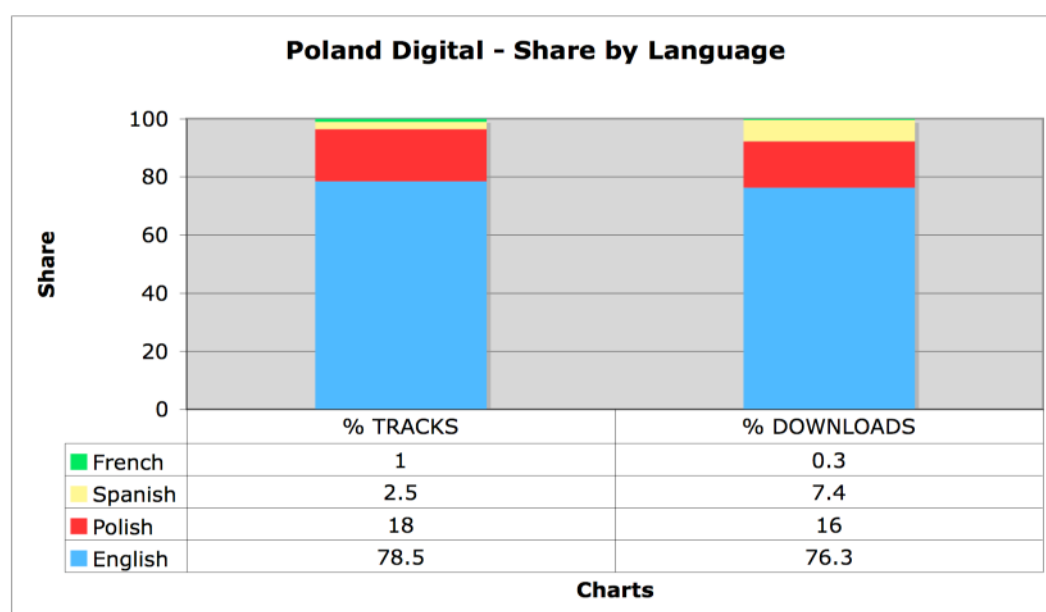
The US has a larger share of the Polish Top 100 Digital than of the Airplay chart, with a hefty 46% of the total downloads. Poland's share of tracks (20.5%) is not matched by its share of Downloads (16.8%), and is lower than its Airplay share.

III.4.h – Digital Poland: Share of EU repertoire in the Top 200 downloads charts



With a 37% of total Downloads, EU repertoire fails to emulate its performance in the Polish Airplay chart. The share falls to 20% without Polish repertoire. The biggest contributors are the UK and France, with respectively 8.3% and 6.1%.

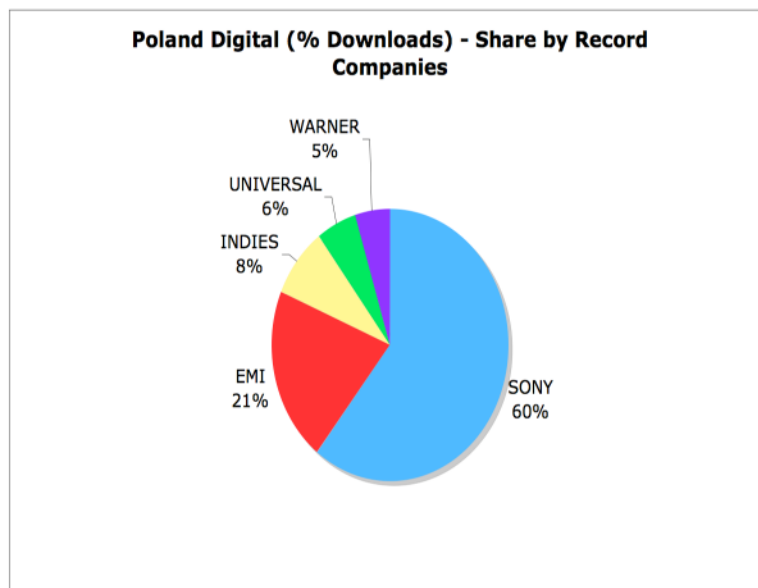
III.4.i – Digital Poland: Share by languages in the Top 200 downloads charts



Polish language tracks account for the same share of Digital as they do for Airplay with 16% of the Downloads. English language tracks take roughly 76% and Spanish, due to Shakira's strong presence, accounts for 7.4%.

III.4.j – Digital Poland: Share by record companies in the Top 200 downloads charts

Sony takes 60% of the Downloads, the biggest share of any company in any country, but this result is probably not significant since there is too much of a discrepancy between Airplay and Digital.



III.5 – Analysis by country: Spain

Spain has been one the most heavily hit country in Europe by the decline in music sales and this has far reaching consequences. Its usually thriving local music scene has been affected by the diminishing involvement of record companies and drastic cuts, especially affecting the development of new talent.

Radio stations that could rely of a steady flow of releases from established acts (Alejandro Sanz, La Oreja de Van Gogh, Miguel Bosé, Malu...) and newcomers have seen the pool of talent reducing. Local repertoire still commands a strong share, as the study shows, with 68 tracks in the Top 200 Airplay chart from Spanish artists, commanding a 33% share of the Airplay. But music industry and radio executives both acknowledge that the flow of production has significantly slowed down. As a result, radio programmers tend to rely even more on international acts, especially from Latin America.

On the positive side, most of the Spanish artists sing in Spanish and have a very strong connection with their audience. However, the language factor, coupled with difficult market conditions, has had the consequence of seriously limiting the capacity to export Spanish music. Only a few artists and tracks from Spain managed to cross borders in recent years. One of the few Spanish successes abroad during the period surveyed has been DJ Sak Noel.

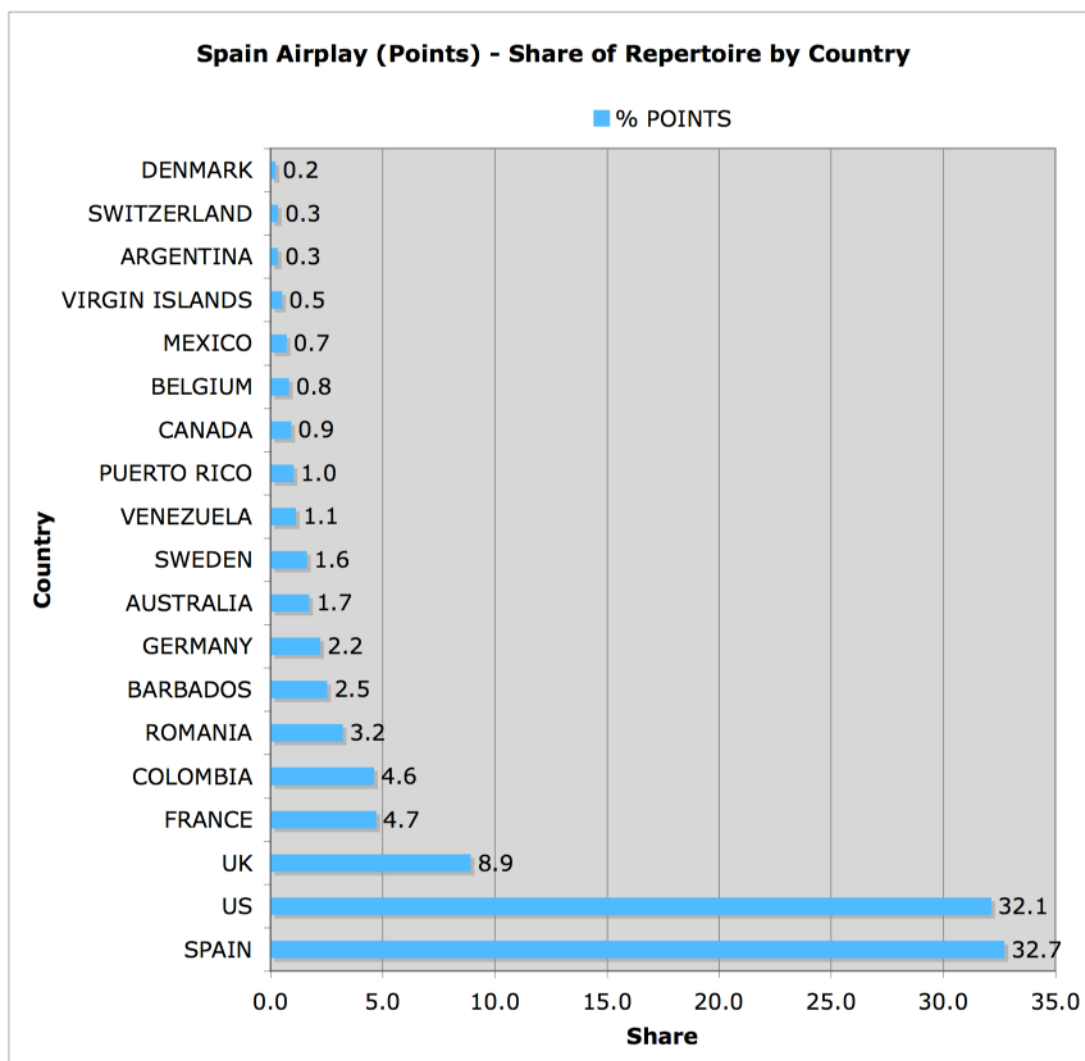
III.5.a – Airplay Spain: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	CRY CRY	OCEANA	UNIVERSAL
2	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	UNIVERSAL
3	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. GUETTA, DAVID	WARNER
4	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
5	LOCA	SHAKIRA	SONY
6	ME ACORDE DE TI	FITO & FITIPALDIS	WARNER
7	DYNAMITE	CRUZ, TAO	UNIVERSAL
8	16 ANITOS	MARTIN, DANI	SONY
9	BLANCO Y NEGRO	MALU	SONY
10	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL

German R&B act Oceana tops Spain Top 200 Airplay listing with a song in English, beating such established acts as Eminem, Flo Rida or Rihanna. Three acts in the Top 10 Airplay are Spanish: Fito & the Fittipaldis, Dani Martin and Malu. Six of the tracks in the Top 10 are in English.

III.5.b – Airplay Spain: Share by country repertoire in the Top 200 Airplay charts

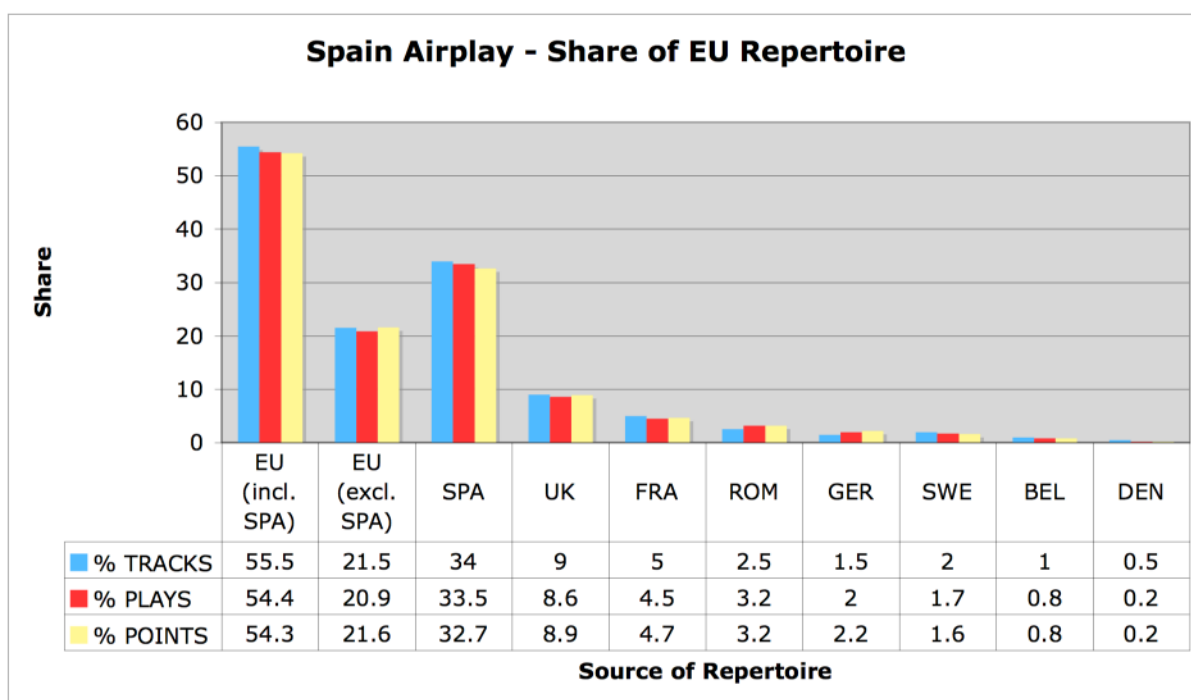
Spanish acts account for close to 33% of Airplay Points, slightly ahead of the share of US repertoire (32.1%). The UK is the third largest contributor with close to 9%.



Spain radio's sourcing of music is geared far more towards Latin countries such as Argentina, Colombia, Mexico, Puerto Rico and Venezuela. Altogether, these countries account for 7.7% of total Airplay Points.

III.5.c – Airplay Spain: Share of EU repertoire in the Top 200 Airplay charts

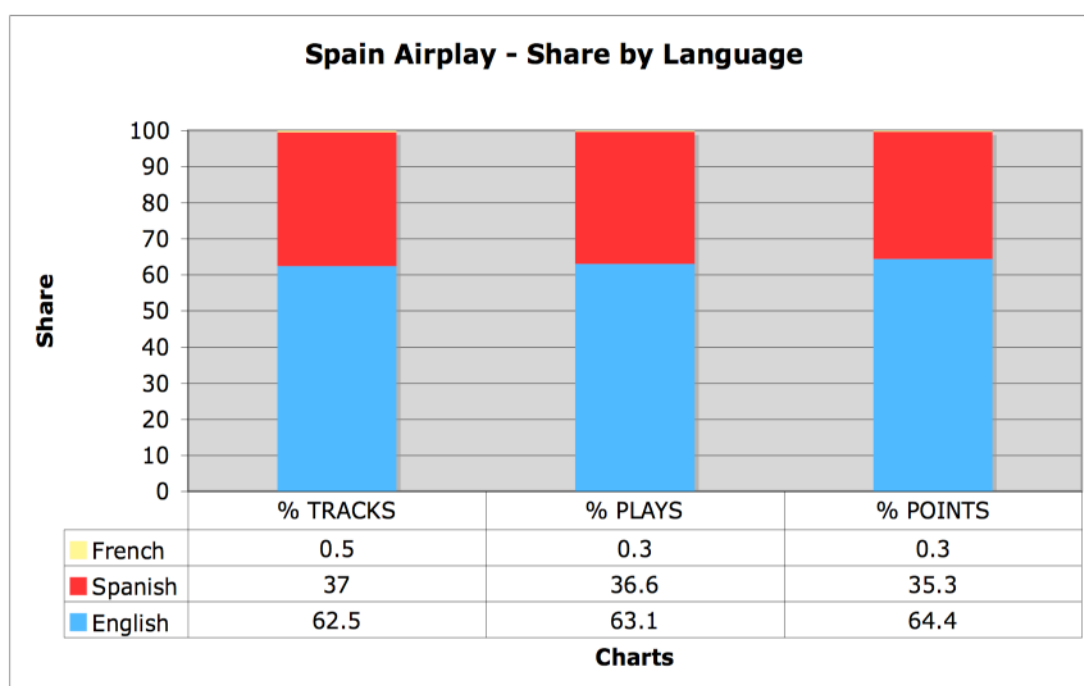
Boosted by the high share of Spanish repertoire, EU repertoire accounts for 54.3% of the Airplay Points. Excluding Spain, the share falls to 21.6%, with the UK and France as the main contributors.



III.5.d – Airplay Spain: Share by languages in the Top 200 Airplay charts

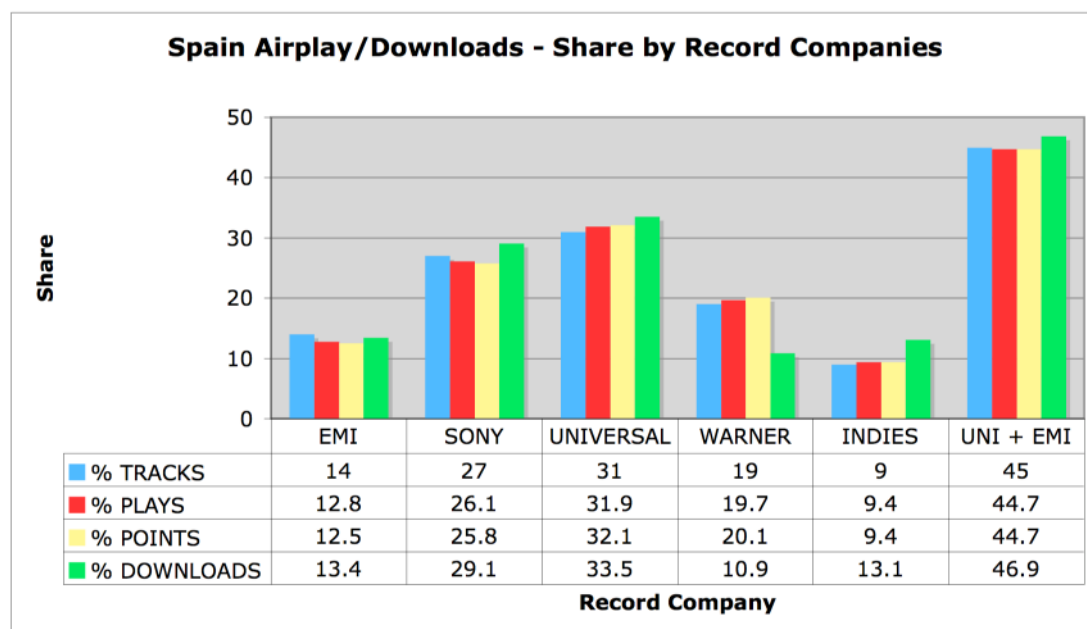
Spanish language accounts for over 35% of the total Airplay Points, slightly lower than the share of Tracks (37%). The dominant language is English with over 64% of total Airplay Points.

Only one track in the Top 200 Airplay was in a language other than Spanish and English: Stromae's 'Alors On Danse'.



III.5.e – Airplay Spain: Share by record companies in the Top 200 Airplay and Downloads charts

Universal's share in Spain, at 32.1% of Airplay Points, does not match its share in other European countries. Sony comes as a solid second with close to 26% and Warner enjoys its highest share in the countries surveyed with over 20% of the Airplay Points.



A combination of Universal and EMI would command a little bit less than 45% of the Airplay Points.

III.5.f – Digital Spain: Top 10 most downloaded tracks

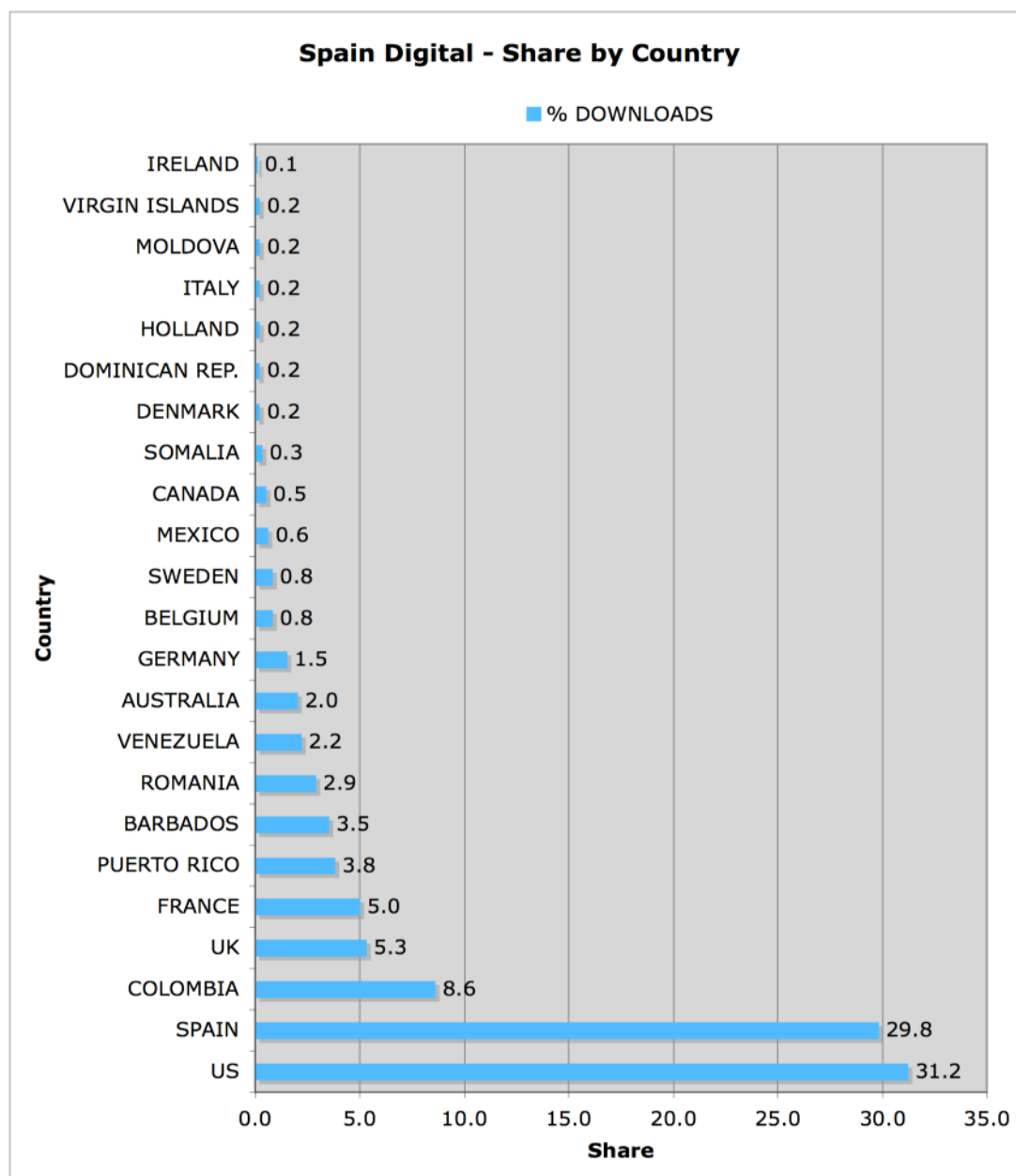
RANK	TITLE	ARTIST	RECORD COMPANY
1	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
2	LOCA [JS MIX (SPANISH VERSION)]	SHAKIRA FEAT. EL CATA	SONY
3	DANZA KUDURO	DON OMAR FEAT. LUCENZO	UNIVERSAL
4	SOLAMENTE TU	ALBORAN, PABLO	EMI
5	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
6	RABIOSA	SHAKIRA	SONY
7	WAKA WAKA (ESTO ES AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
8	BLANCO Y NEGRO	MALU	SONY
9	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	UNIVERSAL
10	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY

The Digital listing in Spain shows a different picture than Airplay, with Jennifer Lopez topping the Top 10 and Shakira scooping three positions. Two Spanish artists make it in the Top 10, Pablo Alboran and Malu, the latter already

present in Airplay. Oceana, who topped the Airplay chart is only 20 in the Download chart.

III.5.g – Digital Spain: Share by country’s repertoire in the Top 200 downloads charts

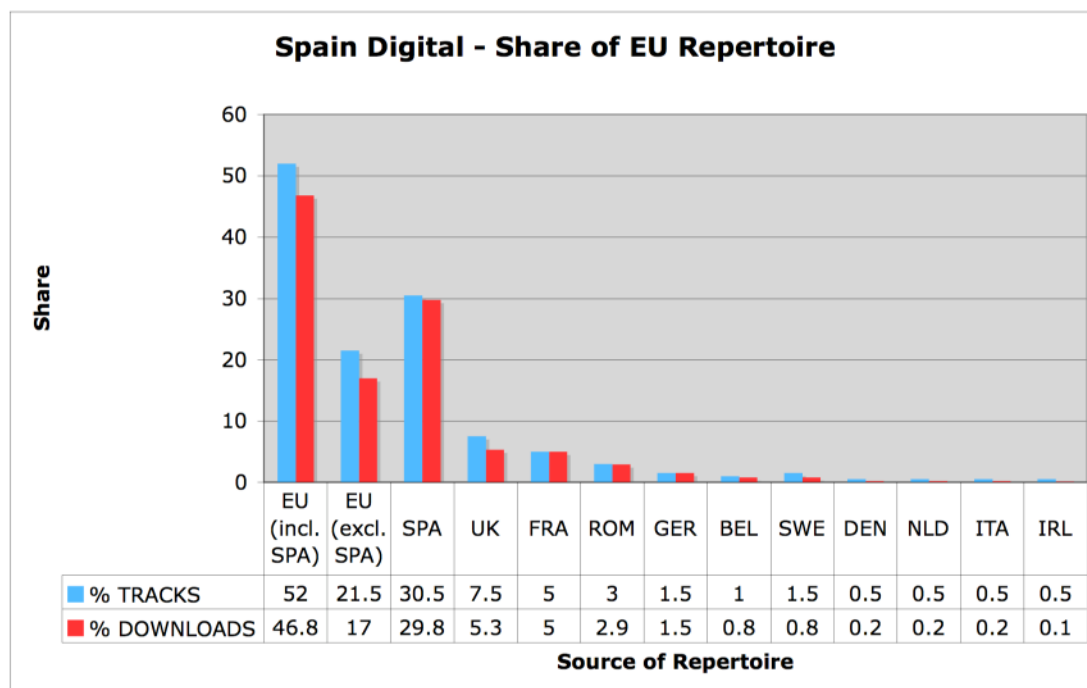
Spain shows a similar diversity in repertoire in Digital than in Airplay, with the presence of several countries in the listing unseen elsewhere, such as Mexico, Moldova or Venezuela.



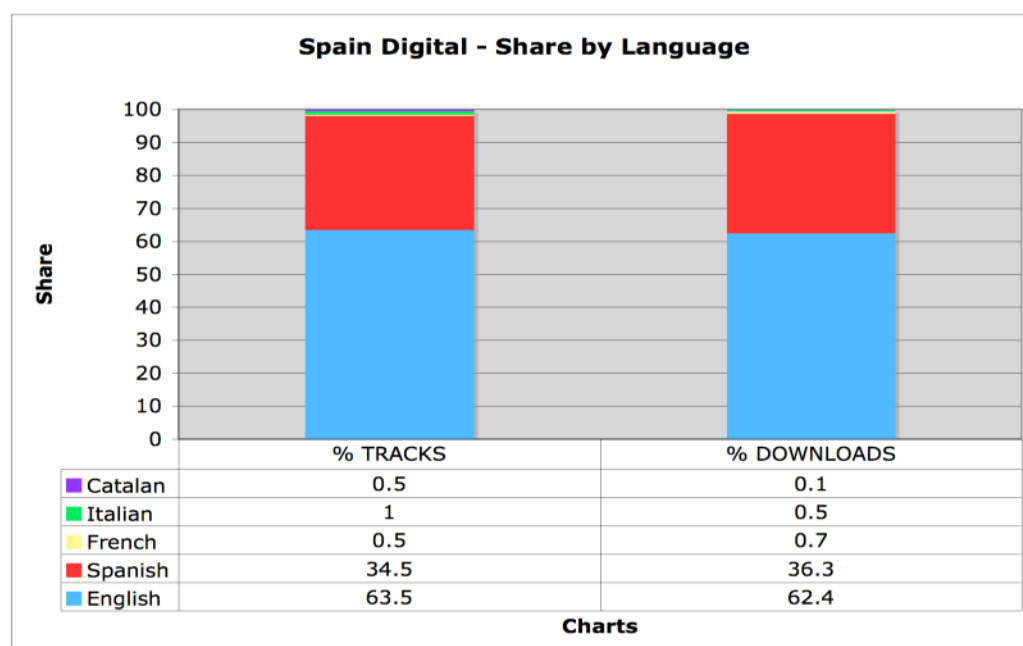
Spanish repertoire is near 30% of Airplay Points, behind US repertoire at just over 31%. Colombia, thanks to Shakira, accounts for 8.6% of the Downloads. France benefits from David Guetta’s good showing in the listing to reach 5% of Downloads, and is almost on par with the UK at 5.3%.

III.5.h – Digital Spain: Share of EU repertoire in the Top 200 downloads charts

The share of EU repertoire fails to reach the 50% mark at 46.8%, and is at 17% without Spain's repertoire. France and the UK are the two biggest contributors, with Romania third with close to 3%.



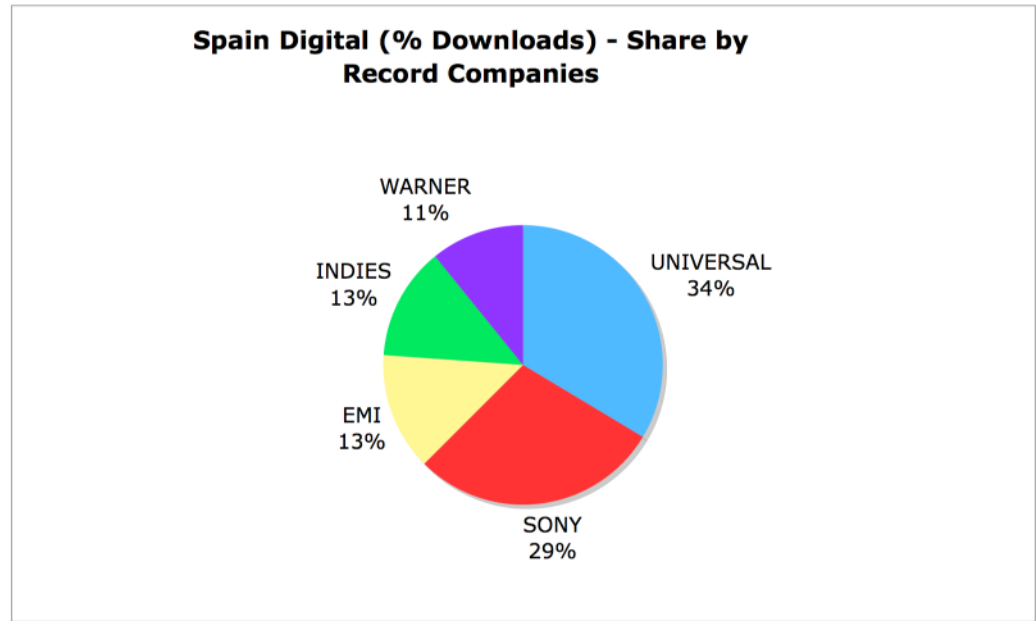
III.5.i – Digital Spain: Share by languages in the Top 200 downloads charts



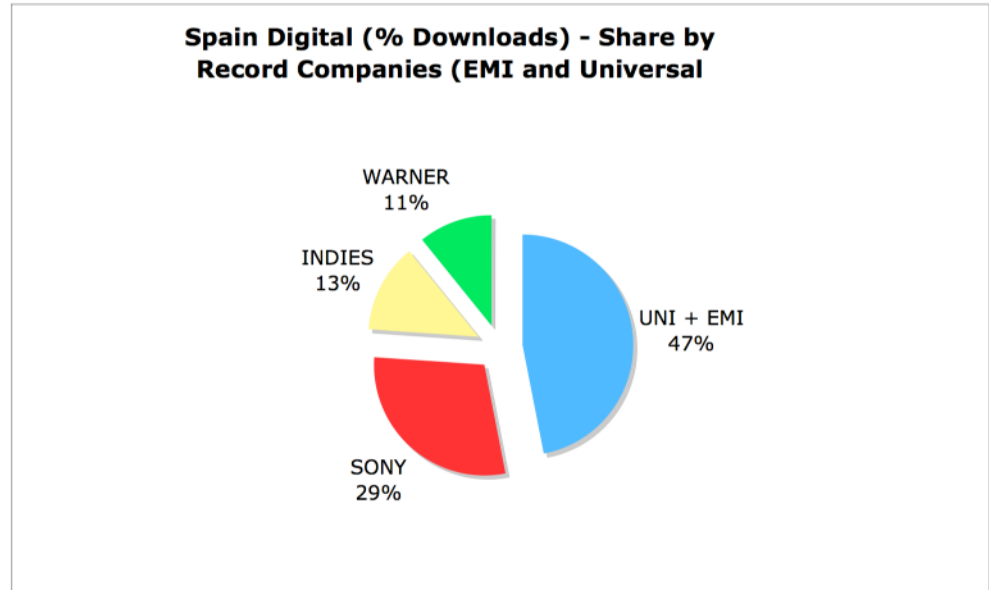
Repertoire in Spanish takes a 36% share of Downloads, while repertoire in English leads with 62.4%. A track in Catalan makes it in the Top 200 Digital, alongside one in French and two in Italian.

III.5.j – Digital Spain: Share by record companies in the Top 200 downloads charts

At 33.5%, Universal grabs in Digital Downloads a higher share than in Airplay, reaching a share closer to the one it achieves in the other European countries surveyed. Sony comes as a strong second with almost 30%, but Warner has almost halved its Airplay share with only 10.9% in Digital. Indie labels enjoy a share superior to Warner’s at 13.1%.



A combined EMI/Universal would take 47% of the Downloads charts.



III.6 – Analysis by country: Sweden

Sweden is one of the leading exporters of talent, producers and songwriters in Europe. Since the heydays of ABBA, the country has been on the music map and has been able to consistently provide talent for the international market.

In parallel, Swedish artists have benefited from a strong local market and from the support of local radio stations. Swedish artists had 68 tracks in the Airplay Top 200 and accounted for close to 38% of Airplay Points. Considering the size of the country, this is no mince achievement.

One of the consequences of the quest for new markets for their musical output is the relatively low share of songs in Swedish on local radio (about 10% of the total output). Radio in Sweden is quite open to European repertoire, which represents over 20% of the output (excluding Swedish repertoire).

Veteran Swedish acts such as Robyn or Roxette continue to benefit from the support of local radio and are still hot exports. But new generations of acts constantly renew the interest in the Swedish music scene. This year's key exports were Swedish House Mafia, Mohombi and Tim Berg (who also goes with the alias of Avicii), three artists still unknown three years ago.

This capacity to constantly find and develop new talent is one of Sweden's trademarks and the dynamism of the local music business is probably the model that other European countries should emulate.

III.6.a – Airplay Sweden: Top 10 most played tracks

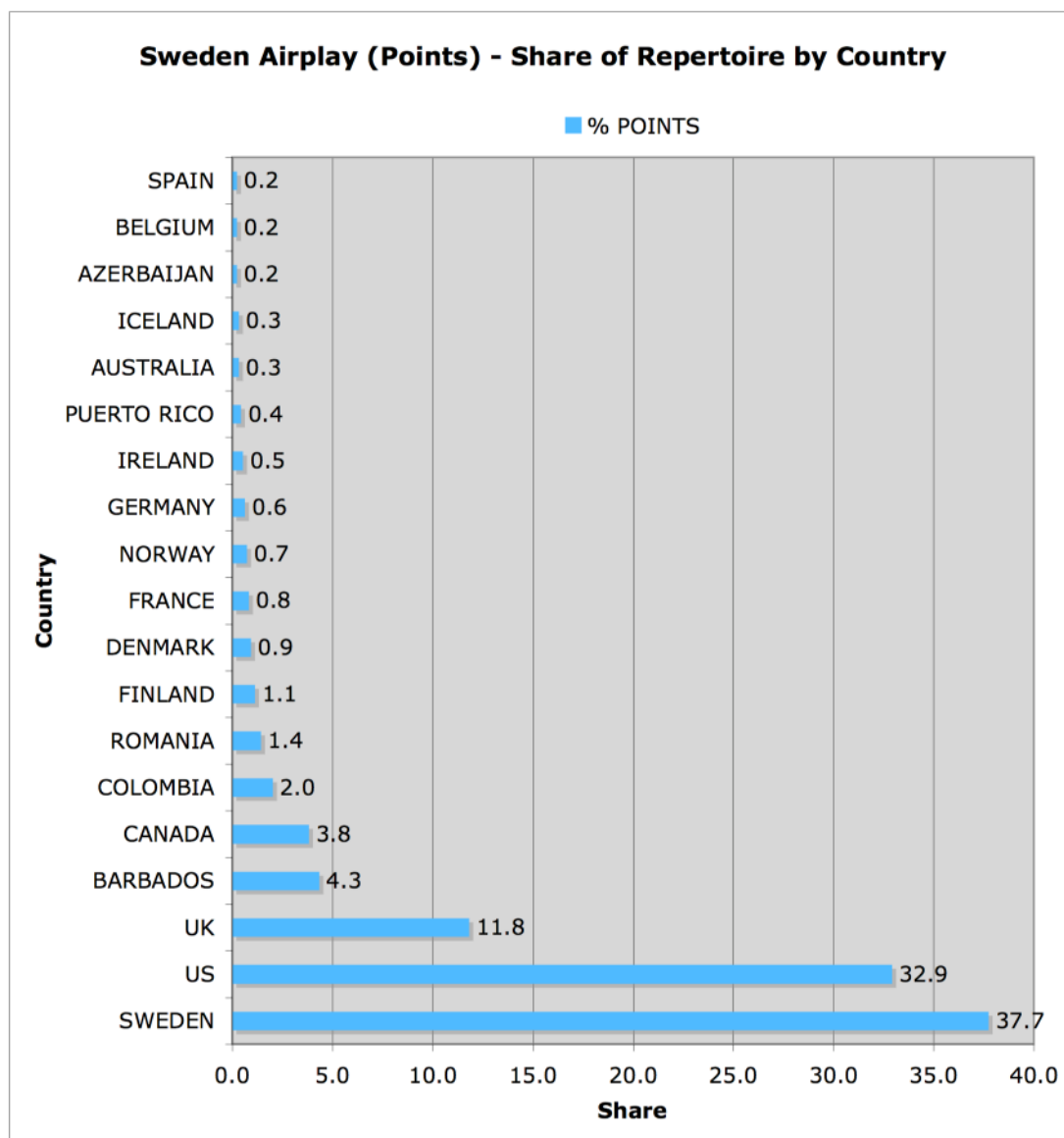
RANK	TITLE	ARTIST	RECORD COMPANY
1	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
2	HANG WITH ME	ROBYN	KONICHIWA
3	INDESTRUCTIBLE	ROBYN	KONICHIWA
4	FRAN OCH MED DU	LINNROS, OSKAR	UNIVERSAL
5	DANCING ON MY OWN	ROBYN	KONICHIWA
6	WHITE LIGHT MOMENT	STYRKE, TOVE	SONY
7	RAISE YOUR GLASS	PINK	SONY
8	MONDAY MORNING	FIONA, MELANIE	UNIVERSAL
9	MIKROFONKAT	SEPTEMBER	CATCHY TUNES
10	LOVE THE WAY YOU LIE (PART II)	RIHANNA	UNIVERSAL

Reflecting the country's local repertoire's strength, no less than six Swedish tracks make it into the Airplay Top 200, three of which from Robyn. The three others are by Oskar Linnros, Tove Styrke and September.

Even if Bruno Mars tops the Airplay chart, there are only two US acts in the Top 10 (Mars and Pink), the lowest number among all the countries surveyed.

III.6.b – Airplay Sweden: Share by country's repertoire in the Top 200 Airplay charts

Sweden's repertoire is almost on par with US's with 37.7% of Airplay Points against 32.9% for the US. With close to 12% of Airplay Points, the UK is a distant third.

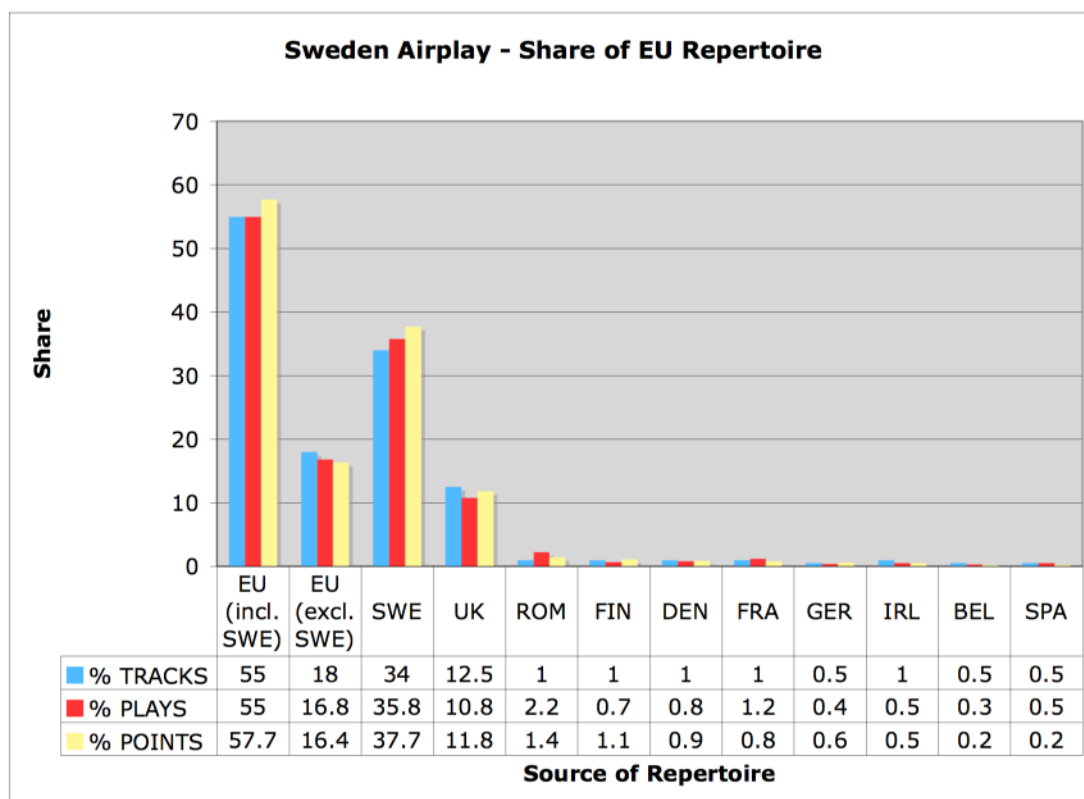


Geography affects the origin of repertoire played on Swedish radio since all Nordic countries are featured in the listing: Denmark, Finland, Iceland, and Norway.

III.6.c – Airplay Sweden: Share of EU repertoire in the Top 200 Airplay charts

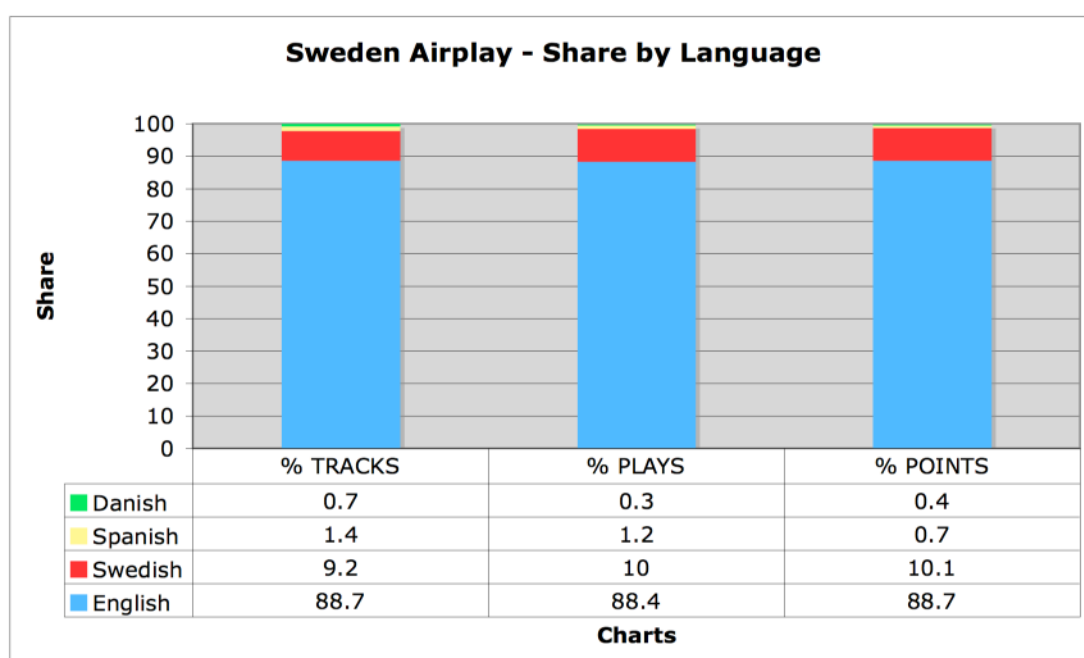
Sweden's repertoire accounts for two-thirds of the EU's share of repertoire in Airplay. The share of EU repertoire in Airplay is the highest in Europe among

the countries surveyed, at 57.7 Airplay Points, but falls to 16.4% once Swedish repertoire is excluded, of which 11.8% come from UK repertoire.



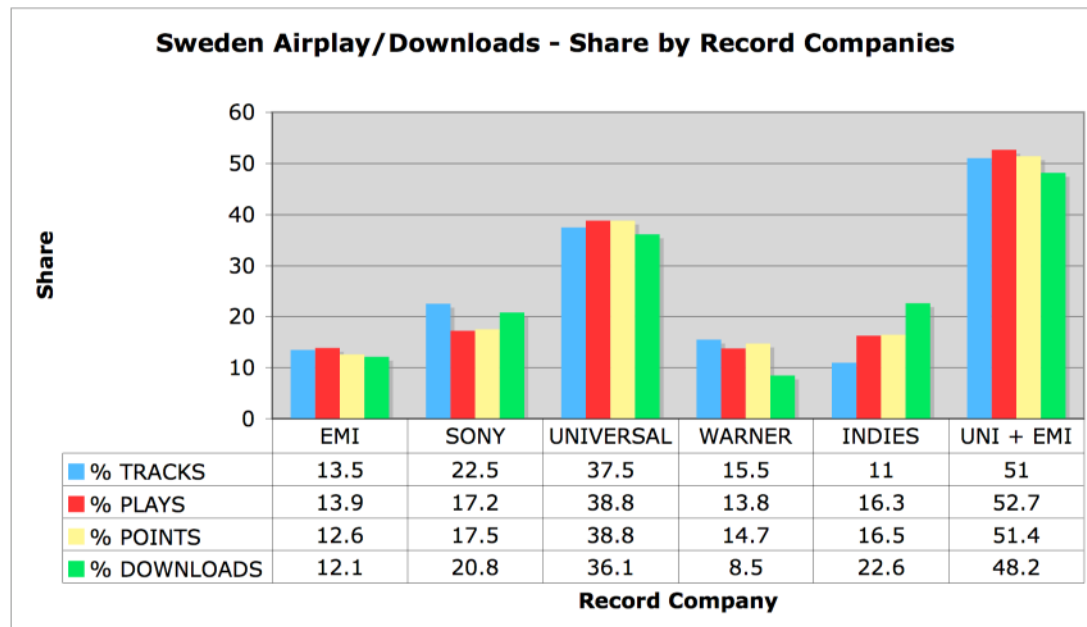
Romania takes the third largest share of EU repertoire in Sweden with 1.4% of Airplay Points.

III.6.d – Airplay Sweden: Share by languages in the Top 200 Airplay charts



Swedish tracks may account for 38% of Airplay, but songs in Swedish language only grab 10% of Airplay Points, reflecting the country's musical output mostly geared towards export, with most local acts – such as Robyn – singing in English. Overall, songs in English account for 88.7% of Airplay Points.

III.6.e – Airplay Sweden: Share by record companies in the Top 200 Airplay and Downloads charts



Universal commands a strong 39% of Airplay Points, and would be above the 50% mark if combined with EMI's results. Indie labels (Robyn's own label Konichiwa, Catchy Tunes or Roxy) at 16.5% of Airplay Points enjoy a healthy run. They are above Warner and EMI, and just one percentage point away from Sony.

III.6.f – Digital Sweden: Top 10 most downloaded tracks

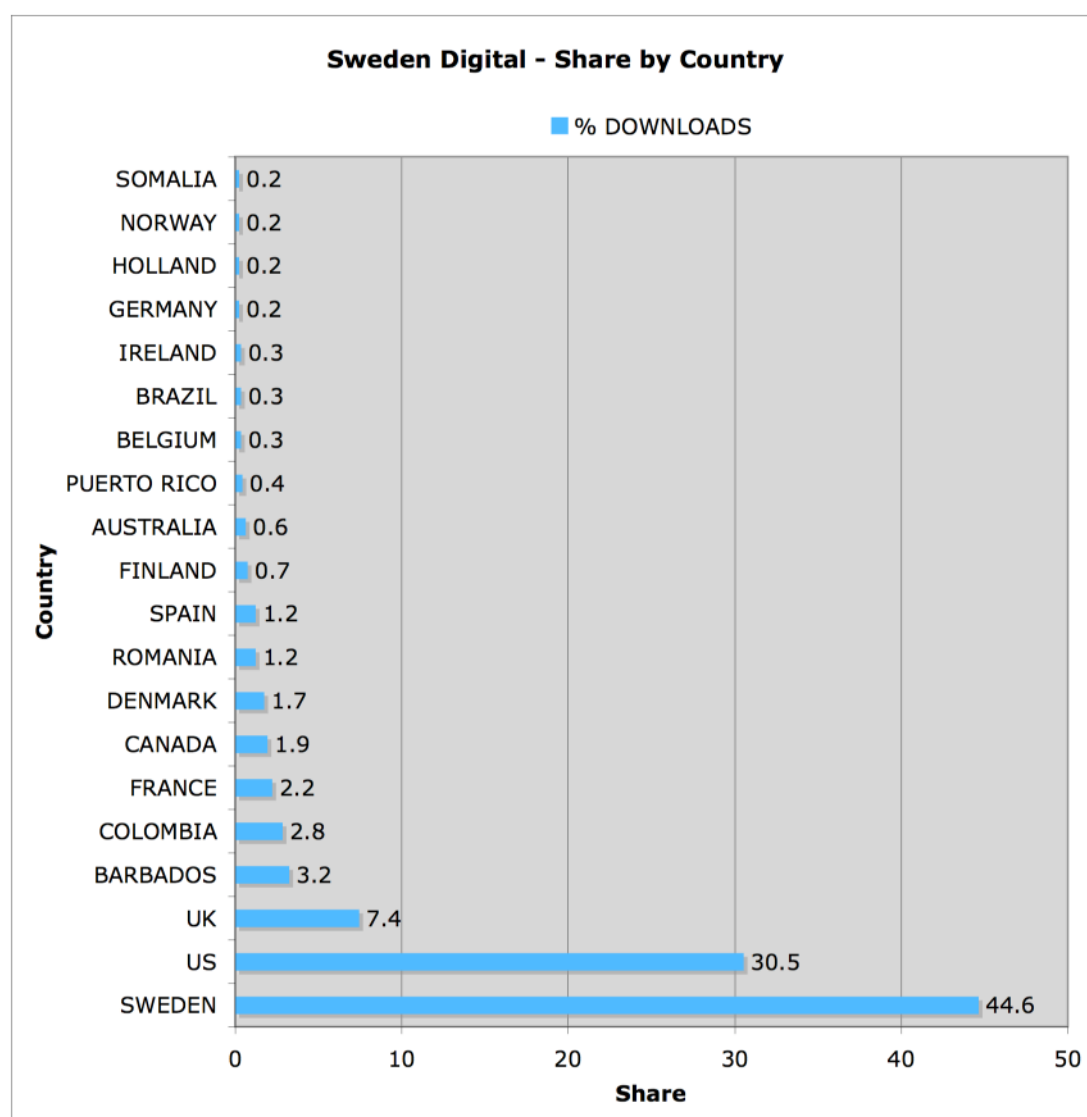
RANK	TITLE	ARTIST	RECORD COMPANY
1	MIKROFONKAT	SEPTEMBER	CATCHY TUNES
2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
3	GUBBEN I LADAN	ADAMS-RAY, DANIEL	UNIVERSAL
4	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	UNIVERSAL
5	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
6	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
7	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
8	FRAN OCH MED DU	LINNROS, OSKAR	UNIVERSAL
9	INDESTRUCTIBLE	ROBYN	KONICHIWA
10	GRENADE	MARS, BRUNO	WARNER

Four Swedish tracks make it into the Digital Top 10, including the top spot for September's 'Mikrofonkat', echoing the strong showing in Airplay. Three of the Swedish tracks are in Swedish, including 'Mikrofonkat'. Robyn, who had three tracks in Airplay, has one in the Digital Top 10, and four overall in the Top 200. US artists place four tracks in the Top 10.

III.6.g – Digital Sweden: Share by country repertoire in the Top 200 downloads charts

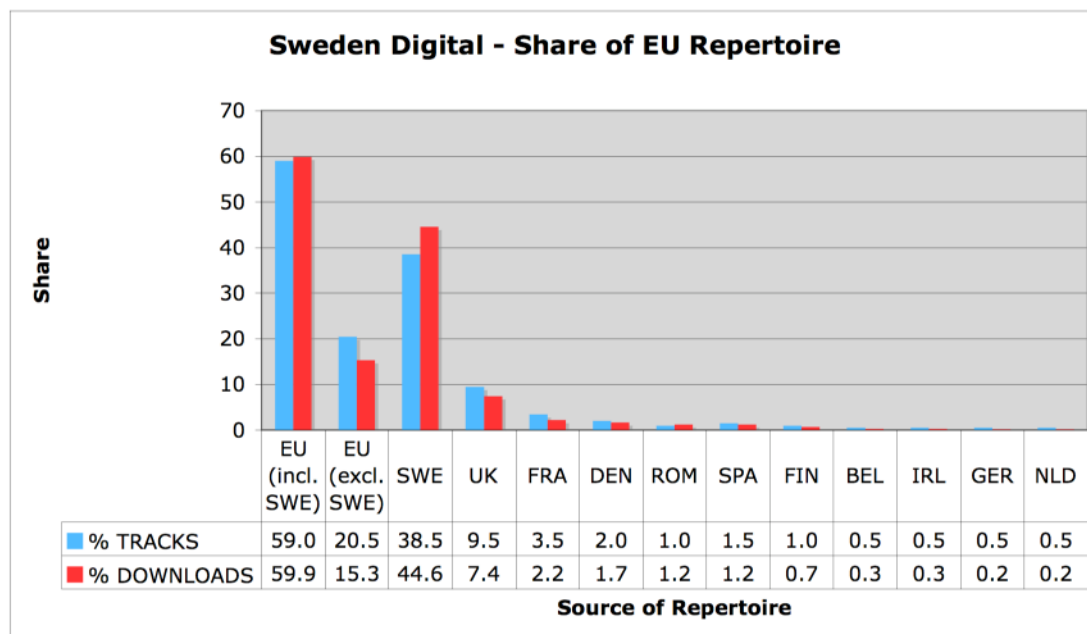
Sweden achieves the impressive feat of increasing its Airplay share in Digital, claiming 33.6% of Downloads. US repertoire barely exceeds 30% of Downloads, one of its lower shares in all countries surveyed. With 7.4% of Downloads, the UK is also experiencing a share below par in Sweden.

Overall, Sweden's consumers download music from quite diverse sources of repertoire.

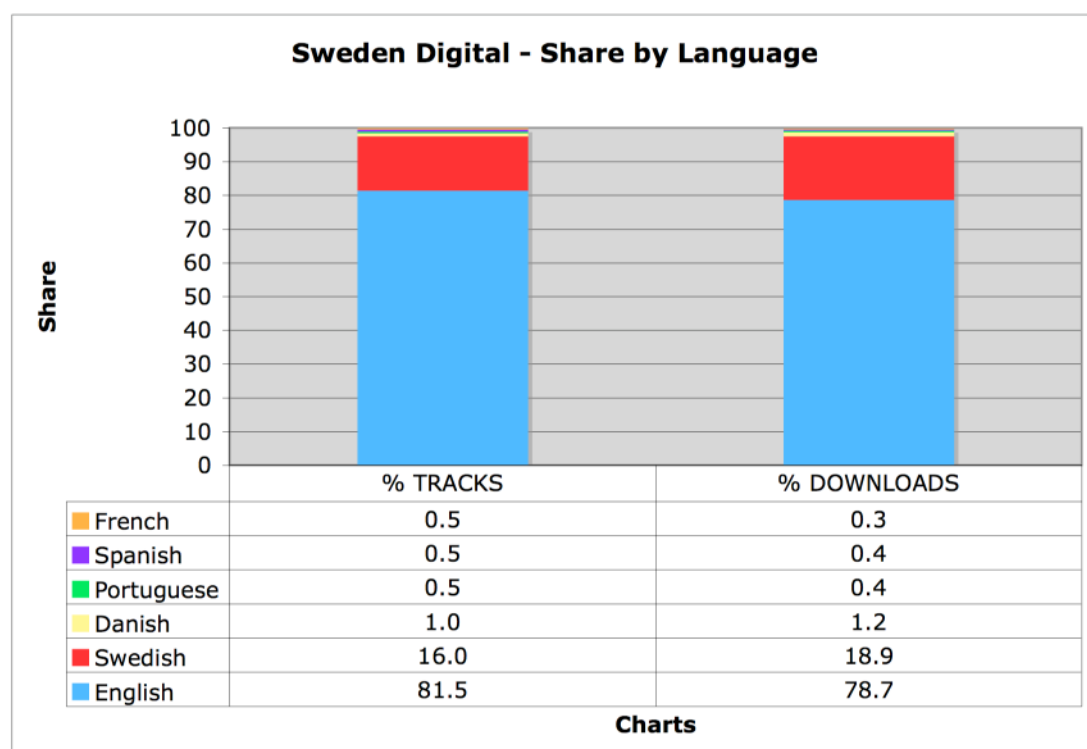


III.6.h – Digital Sweden: Share of EU repertoire in the Top 200 downloads charts

Boosted by Sweden's impressive share of Downloads, EU repertoire accounts for almost 60% of total Downloads. However, if Sweden's share is excluded, EU repertoire falls to 15.3%, with the UK accounting for half of the figure. France, with 2.2% of Downloads, is the second largest EU contributor.



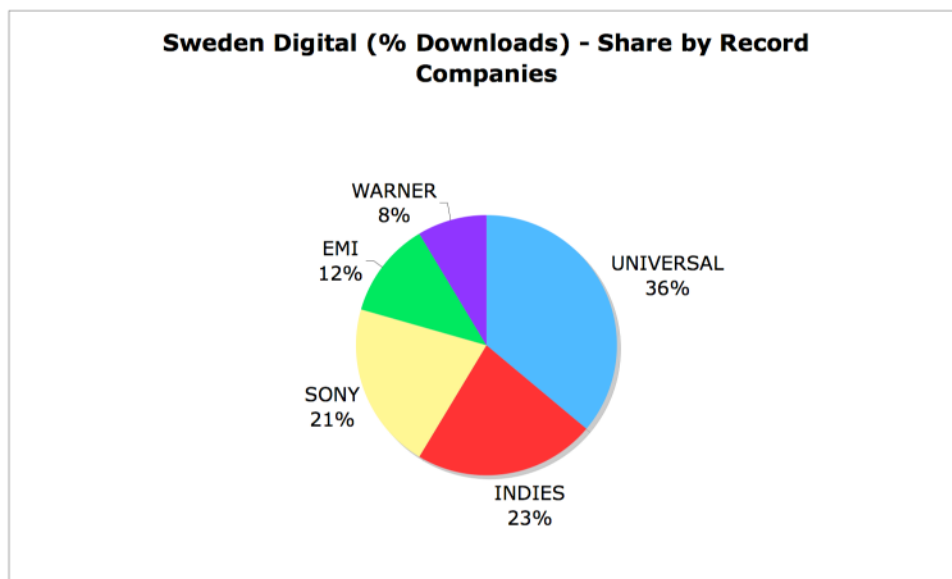
III.6.i – Digital Sweden: Share by languages in the Top 200 downloads charts



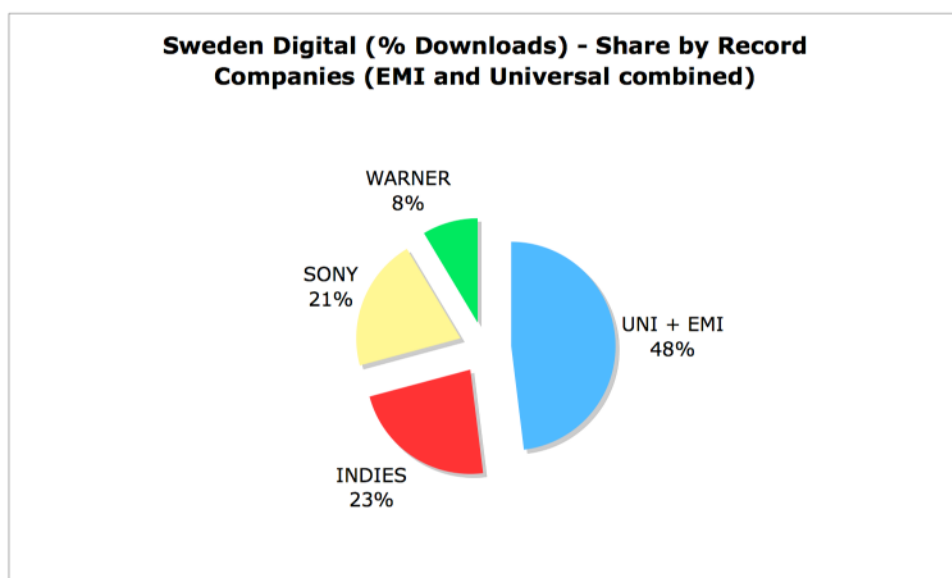
Sweden manages to increase its share of local language from 10% in Airplay to 19% in Downloads. Unlike other countries surveyed, it seems that Swedish music buyers support local talent in local language. As a result, the share of English language is under 80%, one of the lowest among countries surveyed.

III.6.j – Digital Sweden: Share by record companies in the Top 200 downloads charts

Universal is the leader with 36% of the Downloads, but coming second are indie labels with a 22.6% share, ahead of Sony, EMI and Warner, which shows one of its lowest shares among the countries surveyed with 8.5%.



The combination of Universal and EMI would come slightly under 50% in Downloads with Indies a solid second.



III.7 – Analysis by country: Pan-European

The pan-European charts provided by Nielsen are aggregates. The pan-European Airplay chart is based on monitoring on a weekly basis the most played songs at European radio. The yearly chart is a compilation of the weekly results for the period concerned.

The pan-European Digital chart aggregates on a weekly basis the most downloaded tracks from legal digital services in each European country. The yearly chart is a compilation of all Downloads sales for the given period.

By their very own nature, the pan-European charts tend to favour tracks and artists that cross borders throughout Europe – mostly Anglo-American repertoire. Therefore it is not a surprise to see that US, and to a lesser level, UK acts, as well as repertoire originating from the US by non-US acts such as Rihanna and Shakira, do well in the pan-European listings.

Some European artists doing extremely well in their homeland charts – especially from countries like Germany or France – can also graduate to the pan-European charts solely on the basis of their national performances, or thanks to regional success based on linguistic grounds: Germany, Austria and German-speaking parts of Switzerland; France, Belgium and French-speaking parts of Switzerland; Netherlands and Flanders.

However, the aggregate charts give a pretty good picture of what is played throughout Europe and what is downloaded. European acts who manage to fare well in the pan-European charts really reach out to the “masses”.

Such feat was experienced by the likes of Martin Solveig and David Guetta (France), Alexandra Stan and Inna (Romania), Stromae and Milow (Belgium), Sunrise Avenue (Finland), Tim Berg, Mohombi and Swedish House Mafia (Sweden), Sak Noel (Spain), to name but a few.

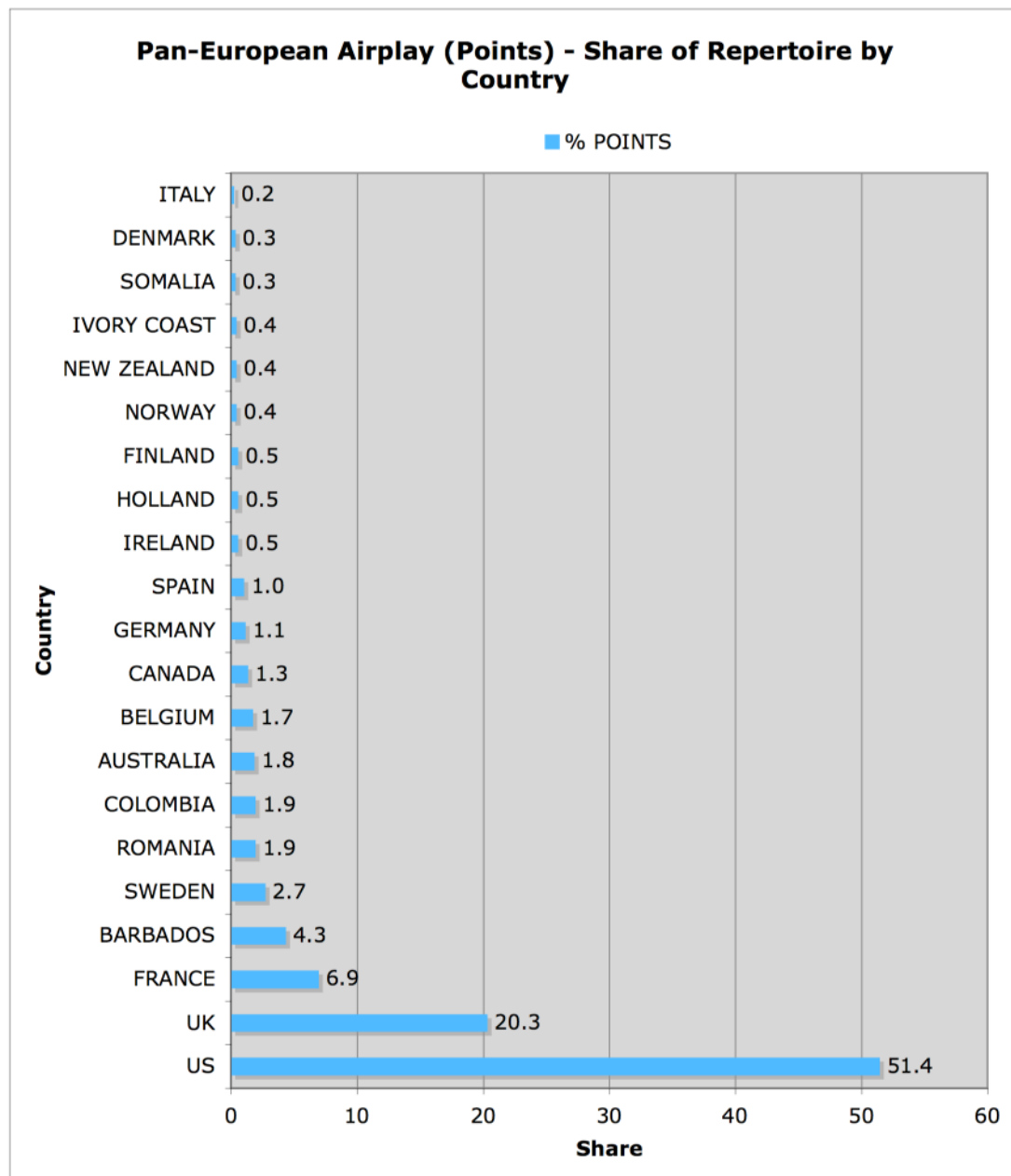
But overall, the pan-European charts are the preserve of US repertoire, with 90 tracks overall, and a share around 50% of Airplay and Digital.

III.7.a – Airplay Pan-European: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
2	ROLLING IN THE DEEP	ADELE	BEGGARS
3	GRENADE	MARS, BRUNO	WARNER
4	DYNAMITE	CRUZ, TAO	UNIVERSAL
5	RAISE YOUR GLASS	PINK	SONY
6	STAY THE NIGHT	BLUNT, JAMES	WARNER
7	FIREWORK	PERRY, KATY	EMI
8	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
9	PRICE TAG	JESSIE J FEAT. B.O.B.	UNIVERSAL
10	HELLO	SOLVEIG, MARTIN & DRAGONETTE	VARIOUS

The US and the UK score four tracks each in the pan-European Top 10 Airplay. On the US side, Bruno Mars has two tracks in the Top 10, including the No.1, 'Just The Way You Are'. Pink and Katy Perry have one each. Adele, Taio Cruz, James Blunt and Jessie J carry the UK mantle. The only non Anglo-American act in the Top 10 is Frenchman Martin Solveig with his electronica hit 'Hello'. Most of these tracks already appear in the various countries' Airplay Top 10.

III.7.b – Airplay Pan-European: Share by country's repertoire in the Top 200 Airplay charts



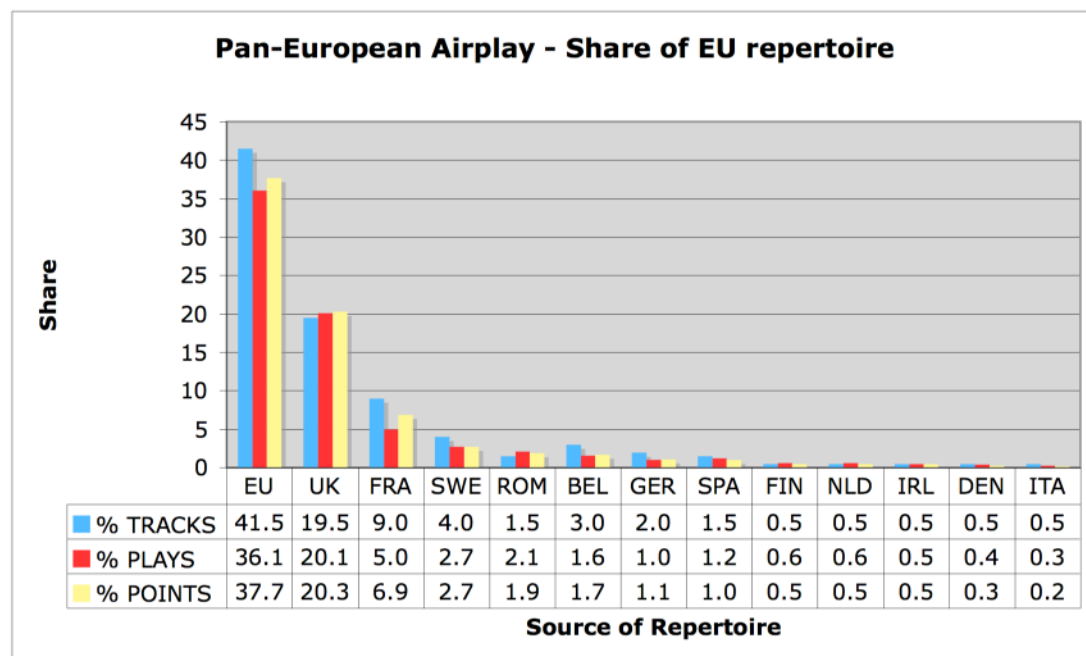
The countries listed in the pan-European Airplay chart match those featured in individual country Airplay charts.

However, many countries are only present with one track: Denmark, Finland, Netherlands, Ireland, Italy, and Norway. This highlights the difficulty to score a pan-European hit that crosses many borders, which makes the performance of Romania, with three tracks and 1.9% of airplay Points even more remarkable.

France, with 18 tracks and 7% of the Airplay Points, is the third largest supplier of repertoire for the Top 200.

Overall, there is a very high proportion of US/UK tracks, which account together for almost two thirds of the total Airplay Points, with US repertoire above the 50% mark.

III.7.c – Airplay Pan-European: Share of EU repertoire in the Top 200 Airplay charts

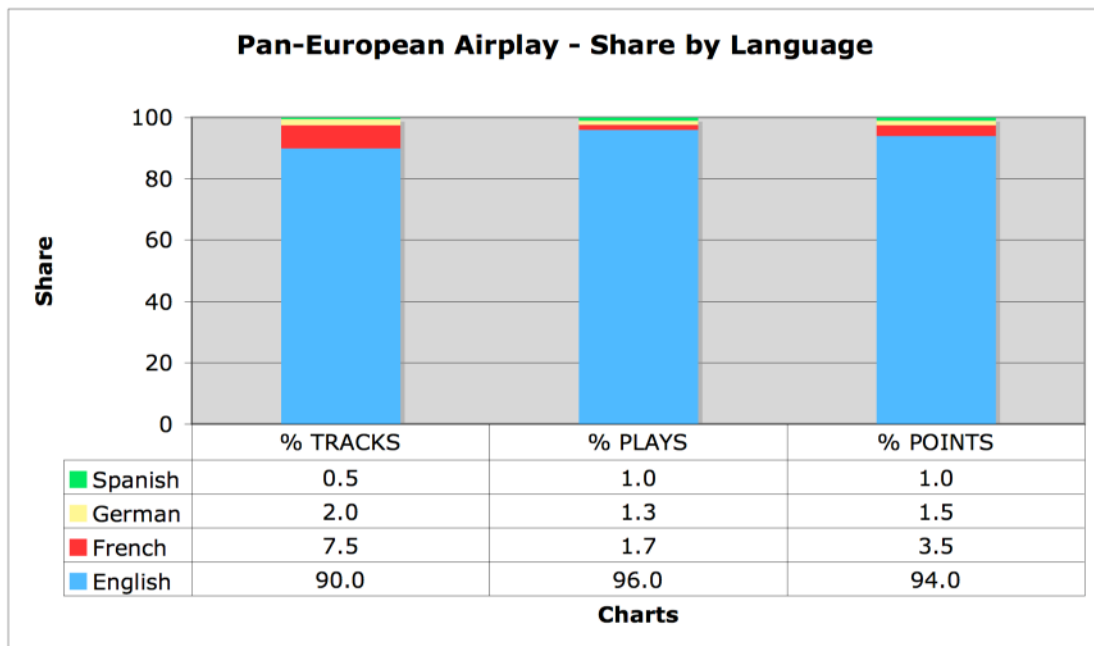


Considering the strength of the US share of repertoire, EU fares quite well with close to 38% of Airplay Points, from 83 tracks. The UK makes up for more than half of the EU content in the pan-European Airplay listing.

Other significant countries present in the Top 200 are France (6.9%), Sweden (2.7%), Romania (1.9%), Belgium (1.7%) and Germany (1.1%).

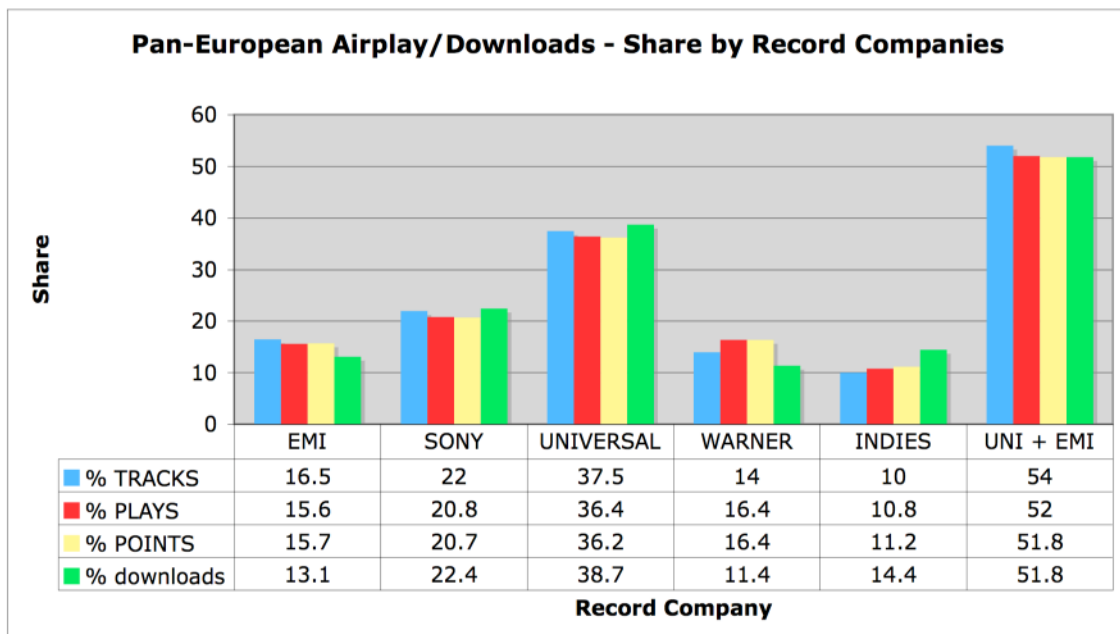
III.7.d – Airplay Pan-European: Share by languages in the Top 200 Airplay charts

The Top 200 Airplay is almost totally filled with English speaking tracks. This reinforces the notion that aside from exceptions such as Stromae's 'Alors On Danse', there are very few pan-European hits in languages other than English.



The bulk of the songs in French (15 in total) are tracks that have crossed borders within the regional boundaries of France, Belgium and Switzerland and had no traction elsewhere, except for Stromae and ZaZ. The same phenomenon is observed for tracks in German.

III.7.e – Airplay Pan-European: Share by record companies in the Top 200 Airplay charts



The pan-European Airplay Top 200 reflects the balance of power between the four main record companies and indie labels. With over 36%, Universal takes the lead, followed by Sony (20.7%), Warner (16.4%) and EMI (15.7%).

There are 20 tracks from indie labels, for a total share of 11.2% of Airplay Points. It is worth noting that a good quarter of Warner's points come from one act, Bruno Mars, who has three tracks in the Top 20. Similarly, Adele represents 25% of Indies Points with three tracks.

III.7.f – Digital Pan-European: Top 10 most downloaded tracks

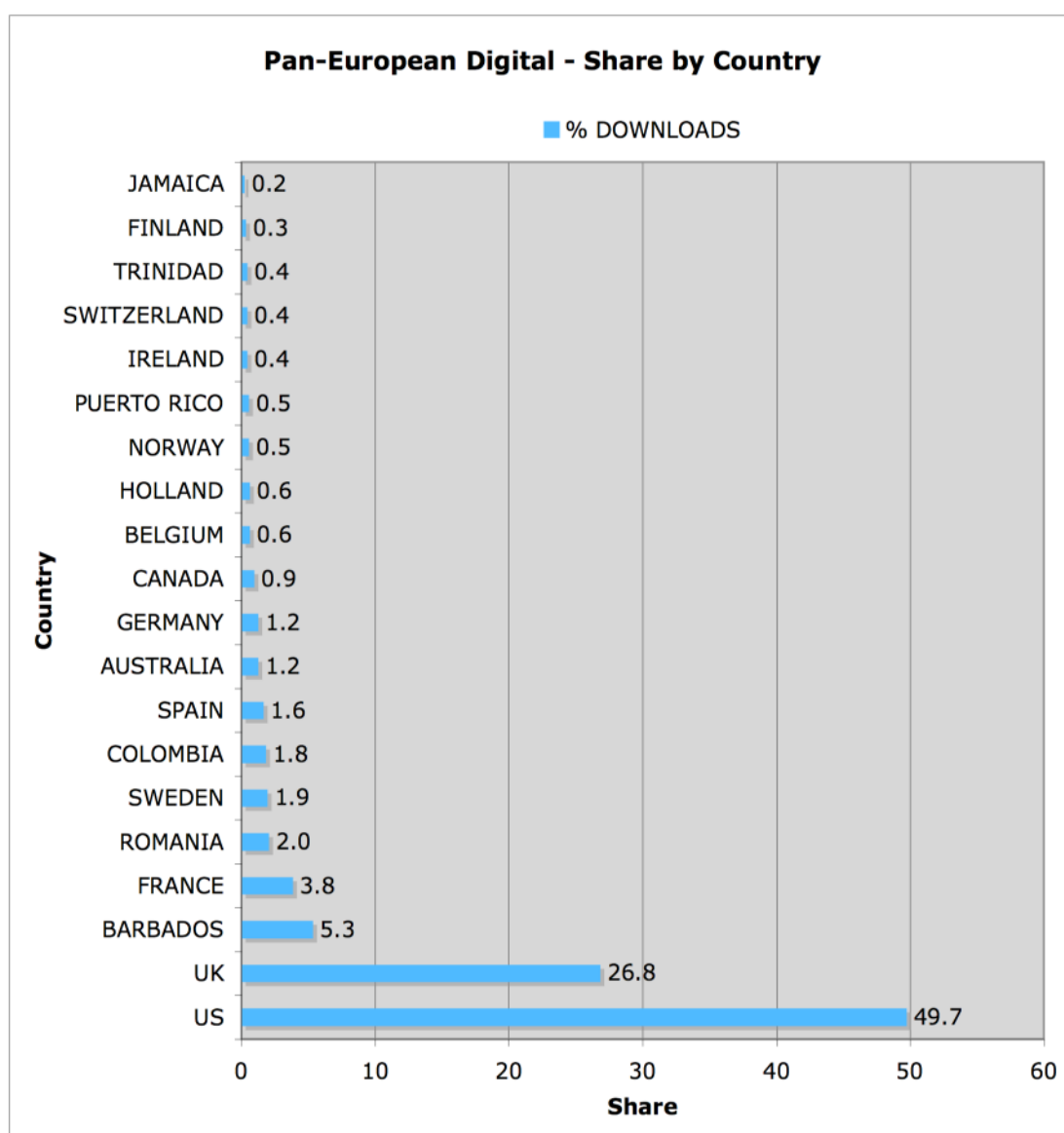
RANK	TITLE	ARTIST	RECORD COMPANY
1	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
2	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
3	PARTY ROCK ANTHEM	LMFAO FEAT. BENNETT, LAUREN & GOONROCK	UNIVERSAL
4	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
5	GRENADE	MARS, BRUNO	WARNER
6	ROLLING IN THE DEEP	ADELE	BEGGARS
7	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
8	THE TIME (DIRTY BIT)	BLACK EYED PEAS	UNIVERSAL
9	PRICE TAG	JESSIE J	UNIVERSAL
10	SOMEONE LIKE YOU	ADELE	BEGGARS

The domination of Anglo-American repertoire is felt in the Digital Top 10: Six US tracks are in the Top 10, while the UK has three tracks, two of which from Adele. This confirms the view that the pan-European chart tends to give a bonus to tracks that cross over to all European countries.

III.7.g – Digital Pan-European: Share by country repertoire in the Top 200 downloads charts

With slightly less than 50% of Airplay Points, the US repertoire enjoys a very strong showing, but its share is lower than its pan-European Airplay share (51.4%). On the contrary, the UK's Digital share at close to 27% is almost seven percentage points higher than its Airplay share.

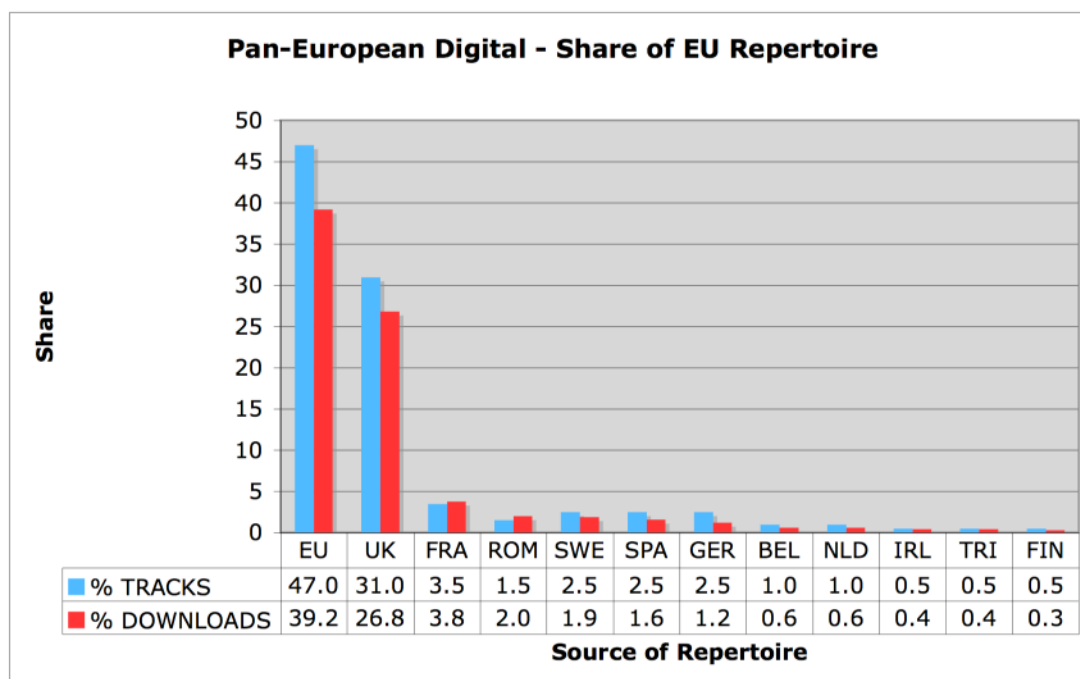
It has to be noted that Rihanna on her own has six tracks in the Top 200 Digital and accounts for almost 4.6 million downloads, providing her with a 5.3% of the pan-European Digital chart. Adele manages to sell close to 4 million downloads with four different tracks.



III.7.h – Digital Pan-European: Share of EU repertoire in the Top 200 downloads charts

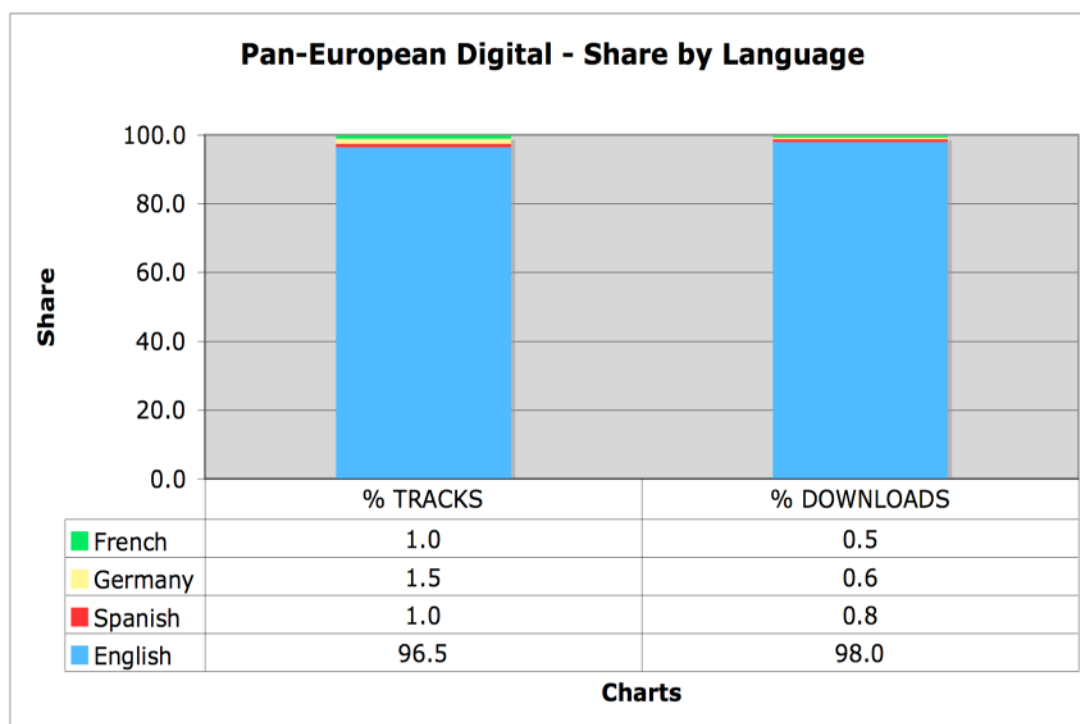
EU repertoire fares better in Digital than in Airplay, with over 45% of the Tracks and 39% of all Downloads. The UK makes for two thirds of the EU share, thanks mostly to a very good performance from UK artists (Adele, Jessie J, Taio Cruz, Tinie Tempah)

France, Sweden, Spain and Germany are various EU countries with a share above 1% of Downloads. Romania is making a significant contribution with 2% of Downloads with three tracks selling over 1.7 million units.



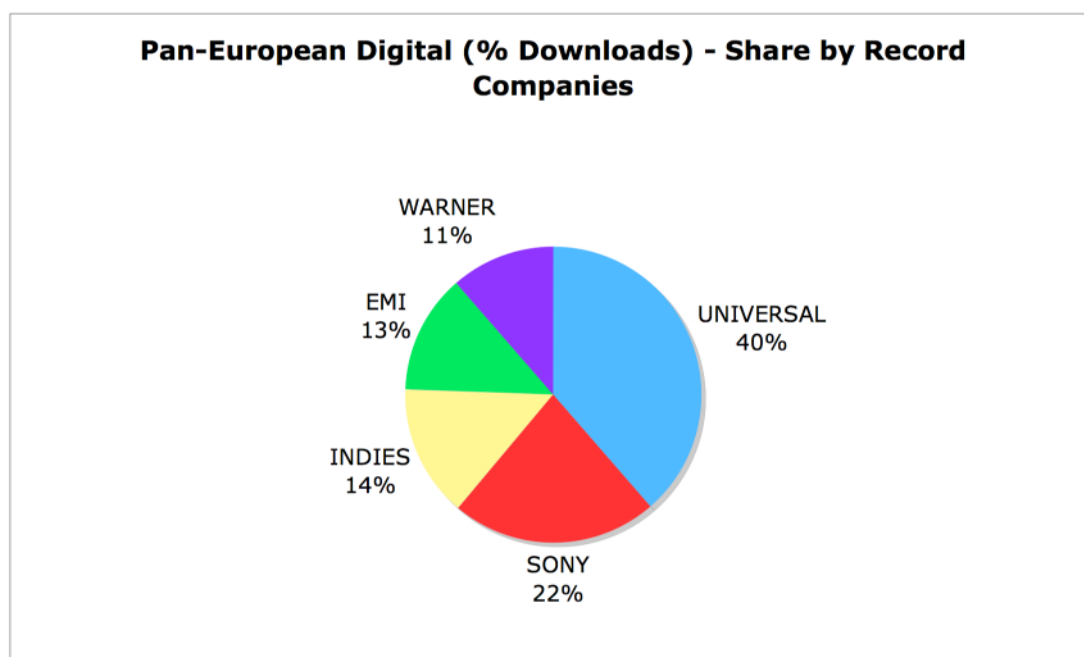
III.7.i – Digital Pan-European: Share by languages in the Top 200 downloads charts

The pan-European Top 200 Digital chart is even narrower than the Airplay counterpart in terms of languages: Tracks in English represent 98% of all downloads (94% in Airplay). A little diversity comes from Spanish (Shakira and Don Omar), German (Laserkraft 3D, Tim Bendzko and Jupiter Jones) and French (Stromae and ZaZ).

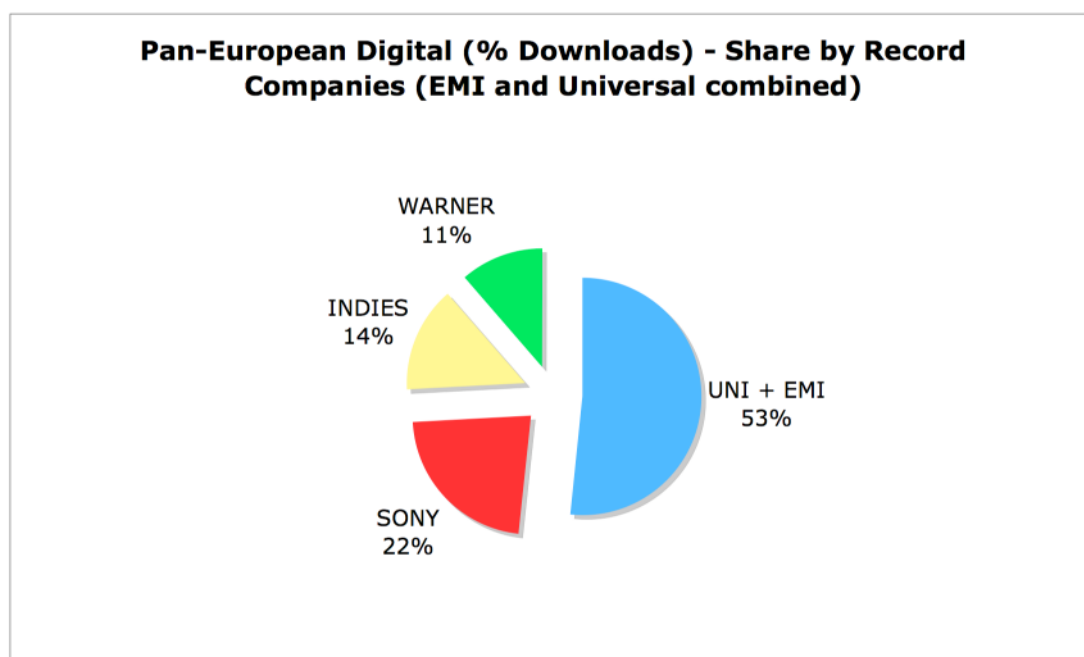


III.7.j – Digital Pan-European: Share by record companies in the Top 200 downloads charts

Digital shares are almost similar as in Airplay, with Universal slightly higher at 39% and Sony at 22.4%. Warner's digital share does not match its Airplay share (11.4% against 16.4%), and this benefits indie labels at 14.4% against 11.2% in Airplay. Adele, with close to 4 million downloads, represents a third of indie labels' share.



On a pan-European level, a combination of Universal and EMI would command 53% of the Downloads chart.



Conclusions

The study documents a significant lack of cross-border success within the EU for the European repertoire. It is as if all markets were operating within in a fragmented Europe and in a non-synchronised manner for European repertoire, whereas artists from the US can claim a single market for their music.

This has far-reaching consequences:

- European artists do not enjoy the same level playing field as Anglo-American repertoire, which has traditionally been enjoying sales and radio airplay on a pan-European scale;
- It makes it more difficult for European artists and their professional entourage to build pan-European strategies both for recordings and live tours;
- It limits the possible revenues that artists could expect from operating in the EU;
- And it is a limitation to cultural diversity.

Recommendations:

Based on this survey we would recommend the following issues to be considered by European policy-makers:

- Support for the live music sector, with a special focus on new talents and on festivals.
- Financial schemes to support cross-border promotion and marketing campaigns.
- Create incentives for radio stations to broadcast and promote EU repertoire.
- Build awareness on European repertoire through viral digital campaigns.
- Create a European Observatory of Music to monitor the state of European repertoire on a constant basis.

Pan-European study 2013:

The results of the initial study should be the foundations for an in-depth study covering as many European Union countries as possible, based on a similar set of data, and going deeper in the analysis.

EMO and Eurosonic/Noordeslag will work together in researching additional funding to support the study.

About the report:

This report has been commissioned, financed and published by the European Music Office and Eurosonic Noordeslag.

Researcher/author: Emmanuel Legrand

Project managers: Jean-Marc Leclerc (EMO); Peter Smidt (Eurosonic Noordeslag)

Data: Nielsen Entertainment (Jean Littolff, Helena Kosinski)

No reproduction without the authorisation of the publishers of the report.

About the European Music Office:

The European Music Office is an international non-profit association promoting musical diversity and representing the interests of European music professionals at a European and worldwide level.

EMO ACTIVITIES:

EMO works directly with the EU institutions, the EU member states and the stakeholders of the European music sector in order to voice the needs and proposals of the music sector in Europe.

- EMO develops music cooperation projects responding to the EU calls for proposals with the aim of promoting the mobility of artists and of works of art.
- EMO runs the secretariat of the European Platform of Cultural and Creative Industries, a network of 40 organisations representing the interests of European cultural sectors to the EU and the member states.

EMO AIMS:

- The activities carried out by EMO in Europe favour the realisation of the European Union's objectives in the field of culture.
- EMO aims at facilitating the circulation of works, artists and productions, fostering exchanges, co-operation and the mobility of the music professionals, easing public access to new artists and cultures from all over Europe, and encouraging the development of professional organisations in the European music sector.

WHO IT REPRESENTS:

- The European Music Office brings together international and national professional organisations, associations and federations from the music sector within Europe.
- It represents through its members and associates all music genres and sectors (authors, composers, performers, publishers, producers, managers; those involved in live music, education and training, etc.).
- EMO members are mainly European Authors' Rights Collecting Societies, Music Information Centers and Music Export Offices.

Site: www.emo.org

About Eurosonic/Noorderslag:

Eurosonic Noorderslag is Europe's main conference and showcase festival for European music. Eurosonic Noorderslag creates a platform for the European music industry and promotes European repertoire. It offers a platform for the presentation, exchange and promotion of music talent through two festivals, a conference, a talent exchange program and the presentation of seven music awards.

A - Festivals

During Eurosonic the city of Groningen is dedicated to new European talent, the most promising acts in their homeland, but often unknown outside their borders. Eurosonic is the biggest showcase festival in Europe. It is supported by the European Broadcasting Union (EBU), Yourope and Network Europe.

Noorderslag presents the best of Dutch pop music. Every year this festival shows the latest and greatest Dutch artists in the Oosterpoort, ranging from hard and overwhelming to charming and intimate.

B - The conference

The purpose of the conference is to create a platform for the European and Dutch music industry and to encourage the exchange of ideas within the sector. With 3,000 music professionals and over 150 panels, keynote speeches, awards shows, discussions and presentations on the status quo of the national and international music industry, the conference offers a business platform for the European music market.

C- European Talent Exchange Program (ETEP)

The European Talent Exchange Program is an initiative of the Noorderslag Foundation to stimulate the circulation of European repertoire on festivals, radio and media in Europe. Each year ETEP brings together the leading European festivals, radio and other media and stimulates them to 'exchange' a selection of artists. Since the start of the ETEP program in 2003 a total of 1355 shows by 494 European artists were presented at the 60 ETEP festivals (2003 – 2011).

D - Awards

Traditionally during Eurosonic Noorderslag, the following different national and international Awards are presented:

- EBBA Awards: sponsored by the European Commission and the European Broadcasting Union (EBU), these Awards are presented to ten European debut artists who have been successful beyond their national borders.
- The Pop Award: this Award is presented to the artist who has made a major contribution to Dutch pop music in the previous year. The Pop Award is an initiative of BV Pop and is presented by Buma Cultuur and Sena.
- European Festival Awards: presented by Yourope and Virtual Festivals Europe, this series of Awards recognises the best European festivals, with the aim of promoting the diversity of European festivals.

- Interactive Awards: presented by <theFactor.e>, Buma Stemra and Eurosonic Noorderslag, these Awards celebrate European artists and companies who have put themselves in the picture through the internet in an original way.
- Pop Media Award: this is an initiative from Music Center The Netherlands to stimulate Dutch pop music journalism. The Pop Media Award is presented to a pop music journalist for their entire body of work, and in particular for their achievements in the past year.
- The Feather: this Award is presented to a personality within the Dutch music industry who has made an outstanding contribution to national music production.

Eurosonic Noorderslag is organized by Noorderslag Foundation. It works with many partners, including Buma Cultuur, which is the organization behind the conference.

Site: <http://festival.eurosonic-noorderslag.nl/en>

About the author of the report:

Emmanuel Legrand is a London-based freelance journalist, blogger and media consultant, specialising in the entertainment business and cultural trends.

He is the conference coordinator for the World Copyright Summit, organised by CISAC (the International Confederation of Societies of Authors and Composers). The next event will place in Washington, DC in June 2013.

He was from 2007 to 2009 the editor of Impact, a quarterly magazine for the music publishing community, and until March 2006 global editor of US trade publication Billboard. From January 1997 to July 2003 he was editor in chief of Billboard's sister publication Music & Media, the leading weekly pan-European trade magazine covering the music, radio and new media industries.

Blog: <http://legrandnetwork.blogspot.com>

About Nielsen:

Nielsen Music is the preferred measurement and analytics partner for the music sector. Whether you are a music label, a publisher, an artist, a manager or an agency, Nielsen can assist you with reports on sales, radio and TV airplay, online, mobile and consumer activity. Our insights allow our clients to effectively measure performance, understand the consumer and maximise return on marketing investment. Our local teams of music market experts across Europe and North America provide the most comprehensive, robust and qualitative insights.

Site: <http://nielsen.com/us/en/industries/media-entertainment.html>

ANNEX

A - Data by country

A.1 – Analysis by country: France

A.1.a – Airplay France: Top 10 most played tracks

Rank	Title	Artist	Record Company
1	TOI ET MOI	GRAND, GUILLAUME	CAPITOL
2	ROLLING IN THE DEEP	ADELE	XL/NAIVE
3	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER	SONY
4	THE TIME (THE DIRTY BIT)	BLACK EYED PEAS, THE	UNIVERSAL
5	JUST CAN'T GET ENOUGH	BLACK EYED PEAS, THE	UNIVERSAL
6	SO FAR GONE	BLUNT, JAMES	ATLANTIC
7	SWEAT	SNOOP DOGG	CAPITOL
8	WONDER WHY	PERRETTA, JULIAN	SONY
9	ON THE FLOOR	LOPEZ, JENNIFER FEAT. PITBULL	UNIVERSAL
10	HEARTLESS	NOZUKA, JUSTIN	PIAS

A.1.b – Airplay France: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
AUSTRALIA	3	1.5	5,146	1.0	537,403	0.8
BARBADOS	5	2.5	18,392	3.4	2,248,327	3.4
BELGIUM	5	2.5	13,517	2.5	1,694,154	2.6
CANADA	4	2.0	6,978	1.3	1,010,125	1.5
COLOMBIA	3	1.5	11,192	2.1	1,081,048	1.6
FRANCE	72	36.0	161,593	30.3	20,519,989	30.9
HOLLAND	1	0.5	1,685	0.3	310,693	0.5
IRELAND	2	1.0	3,137	0.6	342,488	0.5
IVORY COAST	2	1.0	6,868	1.3	957,776	1.4
JAMAICA	1	0.5	2,376	0.4	296,555	0.4
MALI	1	0.5	1,954	0.4	254,298	0.4
ROMANIA	5	2.5	12,780	2.4	1,836,657	2.8
SPAIN	2	1.0	2,848	0.5	440,891	0.7
SWEDEN	5	2.5	11,873	2.2	1,539,547	2.3
SWITZERLAND	5	2.5	9,805	1.8	1,561,582	2.4
UK	23	11.5	70,585	13.2	8,642,218	13.0
US	61	30.5	192,639	36.1	23,138,321	34.8
TOTAL	200	100	533,368	100	66,412,072	100

A.1.c – Airplay France: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU (incl. FRANCE)	115	57.5	278,018	52.1	35,326,637	53.2
EU (exclu FRANCE)	43	21.5	116,425	21.8	14,806,648	22.3
BELGIUM	5	2.5	13,517	2.5	1,694,154	2.6
FRANCE	72	36.0	161,593	30.3	20,519,989	30.9
HOLLAND	1	0.5	1,685	0.3	310,693	0.5
IRELAND	2	1.0	3,137	0.6	342,488	0.5
ROMANIA	5	2.5	12,780	2.4	1,836,657	2.8
SPAIN	2	1.0	2,848	0.5	440,891	0.7
SWEDEN	5	2.5	11,873	2.2	1,539,547	2.3
UK	23	11.5	70,585	13.2	8,642,218	13.0

A.1.d – Airplay France: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
French	58	29	129,279	24.2	16,651,890	25.1
English	138	69	393,468	73.8	48,655,154	73.2
Spanish	2	1	8,221	1.5	753,944	1.2
Italian	2	1	2,400	0.5	351,084	0.5
TOTAL	200	100	533,368	100	66,412,072	100

A.1.e – Airplay France: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EMI	27	13.5	80,147	15.03	10,149,035	15.28
SONY	41	20.5	94,945	17.80	11,578,579	17.43
UNIVERSAL	71	35.5	201,246	37.73	24,994,689	37.64
WARNER	33	16.5	89,608	16.80	10,789,996	16.25
INDIES	28	14	67,422	12.64	8,899,773	13.40
UNI + EMI	98	49	281,393	52.76	35,143,724	52.92
TOTAL	200	100	533,368	100	66,412,072	100

A.1.f – Digital France: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	THE TIME (DIRTY BIT)	BLACK EYED PEAS	UNIVERSAL
2	LOCA (SPANISH VERSION)	SHAKIRA FEAT. EL CATA	SONY
3	SOMEWHERE OVER THE RAINBOW	IZ (ISRAEL 'IZ' KAMAKAWIWO'OLE)	UNIVERSAL
4	PARTY ROCK ANTHEM	LMFAO FEAT. BENNETT, LAUREN & GOONROCK	UNIVERSAL
5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
6	ROLLING IN THE DEEP	ADELE	BEGGARS
7	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
8	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
9	JUST CAN'T GET ENOUGH	BLACK EYED PEAS	UNIVERSAL
10	SWEAT (DAVID GUETTA REMIX)	SNOOP DOGG VS. DAVID GUETTA	EMI

A.1.g – Digital France: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	2	1	117,998	1.2
BARBADOS	5	2.5	429,051	4.5
BELGIUM	4	2	168,019	1.8
CANADA	3	1.5	91,725	1.0
COLOMBIA	3	1.5	431,608	4.6
FRANCE	70	35	2,647,565	28.0
GERMANY	1	0.5	18,647	0.2
HOLLAND	1	0.5	73,125	0.8
IRELAND	1	0.5	18,771	0.2
IVORY COAST	2	1	142,386	1.5
JAMAICA	1	0.5	27,310	0.3
MALI	1	0.5	45,659	0.5
ROMANIA	6	3	292,978	3.1
SOMALIA	1	0.5	26,892	0.3
SPAIN	3	1.5	73,242	0.8
SWEDEN	5	2.5	184,484	2.0
SWITZERLAND	4	2	116,774	1.2
UK	20	10	878,759	9.3
US	67	33.5	3,661,103	38.8
TOTAL	200	100	9,446,096	100

A.1.h – Digital France: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	111	55.5	4,355,590	46.1
EU (excl. FRANCE)	41	20.5	1,708,025	18.1
BELGIUM	4	2	168,019	1.8
FRANCE	70	35	2,647,565	28.0
GERMANY	1	0.5	18,647	0.2
HOLLAND	1	0.5	73,125	0.8
IRELAND	1	0.5	18,771	0.2
ROMANIA	6	3	292,978	3.1
SPAIN	3	1.5	73,242	0.8
SWEDEN	5	2.5	184,484	2.0
UK	20	10	878,759	9.3

A.1.i – Digital France: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
English	139	69.50	6,899,567	73.0
French	57	28.50	2,227,111	23.6
Italian	1	0.50	37,636	0.4
Portuguese	1	0.50	21,397	0.2
Spanish	2	1.00	260,385	2.8
TOTAL	200	100	9,446,096	100

A.1j – Digital France: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL downloads	% Downloads
EMI	29	14.5	1,411,987	14.95
SONY	36	18	1,687,031	17.86
UNIVERSAL	67	33.5	3,575,369	37.85
WARNER	24	12	1,003,207	10.62
INDIES	44	22	1,768,502	18.72
UNI + EMI	96	48	4,987,356	52.80
TOTAL	200	100	9,446,096	100

A.2 – Analysis by country: Germany

A.2.a – Airplay Germany: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	WONDERFUL LIFE	HURTS	SONY
2	STAY THE NIGHT	BLUNT, JAMES	WARNER
3	ROLLING IN THE DEEP	ADELE	BEGGARS
4	WE ARE THE PEOPLE	EMPIRE OF THE SUN	EMI
5	HOLLYWOOD HILLS	SUNRISE AVENUE	UNIVERSAL
6	SHE SAID	PLAN B	WARNER
7	RAISE YOUR GLASS	PINK	SONY
8	GRENADE	MARS, BRUNO	WARNER
9	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
10	GOOD LIFE	ONE REPUBLIC	UNIVERSAL

A.2.b – Airplay Germany: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
AUSTRALIA	9	4.5	124,154	3.7	13,372,839	3.8
AUSTRIA	1	0.5	7,187	0.2	1,076,739	0.3
BARBADOS	4	2.0	82,629	2.5	5,470,691	1.6
BELGIUM	3	1.5	63,047	1.9	7,355,640	2.1
CANADA	9	4.5	74,956	2.2	8,990,193	2.6
COLOMBIA	2	1.0	44,999	1.3	4,878,957	1.4
DENMARK	3	1.5	51,275	1.5	6,039,107	1.7
FINLAND	3	1.5	61,861	1.9	6,836,843	2.0
FRANCE	2	1.0	49,385	1.5	4,533,665	1.3
GERMANY	24	12.0	296,039	8.9	36,300,776	10.4
HOLLAND	1	0.5	30,685	0.9	3,518,552	1.0
IRELAND	1	0.5	6,634	0.2	794,831	0.2
NEW ZEALAND	1	0.5	20,117	0.6	2,502,311	0.7
NORWAY	6	3.0	102,668	3.1	10,513,007	3.0
ROMANIA	2	1.0	57,239	1.7	4,699,090	1.4
SOMALIA	1	0.5	14,561	0.4	1,702,188	0.5
SOUTH AFRICA	1	0.5	9,887	0.3	1,377,544	0.4
SWEDEN	4	2.0	56,999	1.7	7,055,170	2.0
UK	39	19.5	720,728	21.6	77,142,706	22.2
US	84	42.0	1,463,657	43.8	143,409,949	41.3
TOTAL	200	100	3,338,707	100	347,570,798	100

A.2.c – Airplay Germany: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU	83	41.5	1,401,079	42.2	155,353,119	44.7
EU (excl. GERMANY)	59	29.5	1,105,040	33.1	119,052,343	34.3
AUSTRIA	1	0.5	7,187	0.2	1,076,739	0.3
BELGIUM	3	1.5	63,047	1.9	7,355,640	2.1
DENMARK	3	1.5	51,275	1.5	6,039,107	1.7
FINLAND	3	1.5	61,861	1.9	6,836,843	2.0
FRANCE	2	1.0	49,385	1.5	4,533,665	1.3
GERMANY	24	12.0	296,039	8.9	36,300,776	10.4
HOLLAND	1	0.5	30,685	0.9	3,518,552	1.0
IRELAND	1	0.5	6,634	0.2	794,831	0.2
ROMANIA	2	1.0	57,239	1.7	4,699,090	1.4
SWEDEN	4	2.0	56,999	1.7	7,055,170	2.0
UK	39	19.5	720,728	21.6	77,142,706	22.2

A.2.d – Airplay Germany: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
English	179	89.5	3,052,980	91.4	313,401,299	90.2
German	20	10	260,700	7.8	31,927,890	9.2
Spanish	1	0.5	25,027	0.8	2,241,609	0.6
TOTAL	200	100	3,338,707	100	347,570,798	100

A.2.e – Airplay Germany: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	%PLAYS	TOTAL POINTS	% POINTS
EMI	25	12.5	388,034	11.6	42,882,941	12.3
SONY	49	24.5	820,403	24.6	83,549,755	24.0
UNIVERSAL	88	44	1,386,245	41.5	148,987,677	42.9
WARNER	27	13.5	480,397	14.4	49,815,040	14.3
INDIES	11	5.5	263,628	7.9	22,335,385	6.4
UNI + EMI	113	56.5	1,774,279	53.1	191,870,618	55.2
TOTAL	200	100	3,338,707	100	347,570,798	100

A.2.f – Digital Germany: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
2	GRENADE	MARS, BRUNO	WARNER
3	MR. SAXOBEAT	STAN, ALEXANDRA	MAAN MUSIC
4	SOMEWHERE OVER THE RAINBOW	IZ (ISRAEL 'IZ' KAMAKAWIWO'OLE)	UNIVERSAL
5	WE ARE THE PEOPLE	EMPIRE OF THE SUN	EMI
6	THE TIME (DIRTY BIT)	BLACK EYED PEAS	UNIVERSAL
7	ROLLING IN THE DEEP	ADELE	BEGGARS
8	BARBRA STREISAND	DUCK SAUCE	EMBASSY OF MUSIC
9	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
10	SWEAT (DAVID GUETTA REMIX)	SNOOP DOGG VS. DAVID GUETTA	EMI

A.2.g – Digital Germany: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	4	2.0	556,583	3.0
AUSTRIA	1	0.5	25,872	0.1
AZERBAIJAN	1	0.5	25,367	0.1
BARBADOS	5	2.5	645,859	3.5
BELGIUM	3	1.5	204,499	1.1
CANADA	2	1.0	65,047	0.4
COLOMBIA	3	1.5	265,542	1.5
DENMARK	2	1.0	70,824	0.4
FINLAND	1	0.5	225,515	1.2
FRANCE	11	5.5	962,553	5.3
GERMANY	35	17.5	2,664,440	14.6
HOLLAND	1	0.5	178,355	1.0
IRELAND	1	0.5	61,797	0.3
NEW ZEALAND	2	1.0	145,198	0.8
NORWAY	3	1.5	334,557	1.8
PUERTO RICO	1	0.5	172,280	0.9
ROMANIA	4	2.0	468,772	2.6
SOUTH AFRICA	1	0.5	38,164	0.2
SPAIN	4	2.0	276,460	1.5
SWEDEN	5	2.5	217,295	1.2
SWITZERLAND	3	1.5	249,952	1.4
UK	26	13.0	2,587,982	14.1
US	81	40.5	7,849,418	42.9
TOTAL	200	100	18,292,331	100

A.2.h – Digital Germany: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	94	47.0	7,944,364	43.4
EU (excl. GERMANY)	59	29.5	5,279,924	28.9
AUSTRIA	1	0.5	25,872	0.1
BELGIUM	3	1.5	204,499	1.1
DENMARK	2	1.0	70,824	0.4
FINLAND	1	0.5	225,515	1.2
FRANCE	11	5.5	962,553	5.3
GERMANY	35	17.5	2,664,440	14.6
HOLLAND	1	0.5	178,355	1.0
IRELAND	1	0.5	61,797	0.3
ROMANIA	4	2.0	468,772	2.6
SPAIN	4	2.0	276,460	1.5
SWEDEN	5	2.5	217,295	1.2
UK	26	13.0	2,587,982	14.1

A.2.i – Digital Germany: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
English	175	84.8	16,306,973	89.1
French	3	1.8	196,740	1.1
German	20	12.2	1,568,323	8.6
Spanish	2	1.2	220,295	1.2
TOTAL	200	100	18,292,331	100.00

A.2.j – Digital Germany: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL downloads	% downloads
EMI	26	13	2,068,113	11.3
SONY	45	22.5	3,951,555	21.6
UNIVERSAL	80	40.0	7,660,945	41.9
WARNER	21	10.5	1,907,961	10.4
INDIES	28	14	2,703,757	14.8
UNI + EMI	106	53	9,729,058	53.2
TOTAL	200	100	18,292,331	100

A.3 – Analysis by country: Netherlands

A.3.a – Airplay Netherlands: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	STAY THE NIGHT	BLUNT, JAMES	WARNER
2	ROLLING IN THE DEEP	ADELE	BEGGARS
3	SET FIRE TO THE RAIN	ADELE	BEGGARS
4	HAPPINESS	JORDAN, ALEXIS	SONY
5	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
6	GRENADE	MARS, BRUNO	WARNER
7	STUCK	EMERALD, CARO	GRANMONO
8	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL	SONY
9	MISERY	MAROON 5	UNIVERSAL
10	NO MERCY	RACoon	PIAS

A.3.b – Airplay Netherlands: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
AUSTRALIA	3	1.5	4,010	1.2	503,443	1.3
BELGIUM	4	2.0	5,811	1.7	702,422	1.9
CANADA	4	2.0	4,438	1.3	459,378	1.2
DENMARK	2	1.0	3,867	1.1	390,497	1.0
FRANCE	2	1.0	4,972	1.4	554,069	1.5
GERMANY	2	1.0	2,456	0.7	249,733	0.7
HOLLAND	62	31.0	96,946	28.0	9,478,424	25.2
IRELAND	2	1.0	3,640	1.1	498,722	1.3
ITALY	2	1.0	4,215	1.2	472,884	1.3
NZ	1	0.5	943	0.3	124,840	0.3
PUERTO RICO	1	0.5	729	0.2	106,865	0.3
ROMANIA	2	1.0	5,606	1.6	611,798	1.6
SPAIN	1	0.5	874	0.3	109,651	0.3
SWEDEN	7	3.5	11,005	3.2	1,338,887	3.6
UK	31	15.5	66,444	19.2	7,365,937	19.6
US	74	37.0	130,563	37.7	14,609,124	38.9
TOTAL	200	100	346,519	100	37,576,674	100

A.3.c – Airplay Netherlands: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU	117	58.5	205,836	59.4	21,773,024	57.9
EU (exclu. NLD)	55	28	108,890	31.4	12,294,600	32.7
BELGIUM	4	2.0	5,811	1.7	702,422	1.9
DENMARK	2	1.0	3,867	1.1	390,497	1.0
FRANCE	2	1.0	4,972	1.4	554,069	1.5
GERMANY	2	1.0	2,456	0.7	249,733	0.7
HOLLAND	62	31.0	96,946	28.0	9,478,424	25.2
IRELAND	2	1.0	3,640	1.1	498,722	1.3
ITALY	2	1.0	4,215	1.2	472,884	1.3
ROMANIA	2	1.0	5,606	1.6	611,798	1.6
SPAIN	1	0.5	874	0.3	109,651	0.3
SWEDEN	7	3.5	11,005	3.2	1,338,887	3.6
UK	31	15.5	66,444	19.2	7,365,937	19.6

A.3.d – Airplay Netherlands: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
Dutch	19	9.5	32,347	9.3	2,897,501	7.7
English	180	90.0	313,443	90.5	34,572,308	92.0
Spanish	1	0.5	729	0.2	106,865	0.3
TOTAL	200	100	346,519	100	37,576,674	100

A.3.f – Airplay Netherlands: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EMI	31	15.5	50,915	14.7	4,994,606	13.3
SONY	39	19.5	71,821	20.7	8,054,774	21.4
UNIVERSAL	61	30.5	104,623	30.2	11,820,091	31.5
WARNER	25	12.5	46,454	13.4	4,995,372	13.3
INDIES	44	22.0	72,706	21.0	7,711,831	20.5
UNI + EMI	92	46.0	155,538	44.9	16,814,697	44.7
TOTAL	200	100	346,519	100	37,576,674	100

A.3.g – Digital Netherlands: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	ROLLING IN THE DEEP	ADELE	BEGGARS
2	HAPPINESS	JORDAN, ALEXIS	SONY
3	HELLO (RADIO EDIT)	SOLVEIG, MARTIN & DRAGONETTE	UNIVERSAL
4	GRENADE	MARS, BRUNO	WARNER
5	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
6	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
7	SET FIRE TO THE RAIN	ADELE	BEGGARS
8	LOCA PEOPLE (WHAT THE F*CK)	NOEL, SAK	CLIPPER'S SOUND
9	AFSCHEID	GRACE, GLENNIS	CMM
10	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL

A.3.h – Digital Netherlands: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	1	0.5	9,242	0.6
BARBADOS	5	2.5	53,578	3.3
BELGIUM	4	2	17,307	1.1
CANADA	2	1	6,754	0.4
COLOMBIA	3	1.5	22,764	1.4
FRANCE	9	4.5	80,244	4.9
GERMANY	4	2	26,799	1.6
HOLLAND	59	29.5	367,476	22.6
IRELAND	1	0.5	4,038	0.2
ITALY	1	0.5	10,140	0.6
PUERTO RICO	1	0.5	17,819	1.1
ROMANIA	2	1	32,294	2.0
SPAIN	3	1.5	35,891	2.2
SWEDEN	5	2.5	45,388	2.8
UK	26	13	264,530	16.2
US	74	37	634,637	39.0
TOTAL	200	100	1,628,901	100

A.3.i – Digital Netherlands: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	114	57	884,107	54.3
EU (exclu. NLD)	55	27.5	516,631	31.7
BELGIUM	4	2	17,307	1.1
FRANCE	9	4.5	80,244	4.9
GERMANY	4	2	26,799	1.6
HOLLAND	59	29.5	367,476	22.6
IRELAND	1	0.5	4,038	0.2
ITALY	1	0.5	10,140	0.6
ROMANIA	2	1	32,294	2.0
SPAIN	3	1.5	35,891	2.2
SWEDEN	5	2.5	45,388	2.8
UK	26	13	264,530	16.2

A.3.j – Digital Netherlands: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
Dutch	21	10.5	150,864	9.3
English	173	86.5	1,436,829	88.2
French	1	0.5	5,155	0.3
German	1	0.5	7,153	0.4
Italian	1	0.5	4,346	0.3
Portuguese	1	0.5	3,751	0.2
Spanish	2	1.0	20,803	1.3
TOTAL	200	100	1,628,901	100

A.3.k – Digital Netherlands: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EMI	28	14	178,563	11.0
SONY	40	20	287,855	17.6
UNIVERSAL	57	28.5	468,384	28.8
WARNER	13	6.5	136,714	8.4
INDIES	62	31	557,385	34.2
UNI + EMI	85	42.5	646,947	39.7
TOTAL	200	100	1,628,901	100

A.4 – Analysis by country: Poland

A.4.a – Airplay Poland: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	WONDERFUL LIFE	HURTS	SONY
2	JUST A DREAM	NELLY	UNIVERSAL
3	EWAKUACJA	FARNA, EWA	UNIVERSAL
4	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
5	ROLLING IN THE DEEP	ADELE	BEGGARS
6	NOT GIVING UP ON LOVE	VAN BUUREN, ARMIN VS. ELLIS-BEXTOR, SOPHIE	SONY
7	HAPPINESS	JORDAN, ALEXIS	SONY
8	FREAKY LIKE ME	MADCON	SONY
9	GRENADE	MARS, BRUNO	WARNER
10	WIEM ZE JESTES TAM	WYSZKONI, ANIA	SONY

A.4.b – Airplay Poland: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
AUSTRALIA	2	1.0	3,543	0.8	828,575	0.7
AZERBAIJAN	1	0.5	1,212	0.3	390,917	0.4
BARBADOS	4	2.0	13,833	2.9	3,059,243	2.7
BELGIUM	5	2.5	6,802	1.4	1,799,113	1.6
CANADA	4	2.0	8,847	1.9	1,747,367	1.6
COLOMBIA	4	2.0	9,961	2.1	2,324,427	2.1
CZECH	2	1.0	6,163	1.3	1,581,267	1.4
DENMARK	1	0.5	1,381	0.3	400,782	0.4
FINLAND	3	1.5	5,520	1.2	1,766,245	1.6
FRANCE	7	3.5	15,758	3.3	3,665,043	3.3
GERMANY	6	3.0	8,824	1.9	2,483,544	2.2
HOLLAND	6	3.0	17,018	3.6	3,938,850	3.5
INDIA	1	0.5	1,346	0.3	511,013	0.5
IRELAND	2	1.0	2,201	0.5	680,098	0.6
ITALY	2	1.0	3,575	0.8	693,849	0.6
JAMAICA	1	0.5	2,230	0.5	717,856	0.6
NORWAY	1	0.5	3,608	0.8	1,112,457	1.0
POLAND	33	16.5	96,383	20.5	20,361,126	18.3
ROMANIA	7	3.5	11,619	2.5	2,414,533	2.2
SOMALIA	1	0.5	1,626	0.3	495,503	0.4
SPAIN	3	1.5	4,927	1.0	998,133	0.9
SWEDEN	8	4.0	14,163	3.0	3,887,851	3.5
SWITZERLAND	1	0.5	1,464	0.3	331,877	0.3
UK	35	17.5	78,881	16.8	19,133,082	17.2
US	60	30.0	149,901	31.8	36,086,257	32.4
TOTAL	200	100	470,786	100	111,409,008	100

A.4.c – Airplay Poland: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU	120	60.0	273,215	58.0	63,803,516	57.3
EU (excl. POLAND)	87	43.5	176,832	37.6	43,442,390	39.0
BELGIUM	5	2.5	6,802	1.4	1,799,113	1.6
CZECH	2	1.0	6,163	1.3	1,581,267	1.4
DENMARK	1	0.5	1,381	0.3	400,782	0.4
FINLAND	3	1.5	5,520	1.2	1,766,245	1.6
FRANCE	7	3.5	15,758	3.3	3,665,043	3.3
GERMANY	6	3.0	8,824	1.9	2,483,544	2.2
HOLLAND	6	3.0	17,018	3.6	3,938,850	3.5
IRELAND	2	1.0	2,201	0.5	680,098	0.6
ITALY	2	1.0	3,575	0.8	693,849	0.6
POLAND	33	16.5	96,383	20.5	20,361,126	18.3
ROMANIA	7	3.5	11,619	2.5	2,414,533	2.2
SPAIN	3	1.5	4,927	1.0	998,133	0.9
SWEDEN	8	4.0	14,163	3.0	3,887,851	3.5
UK	35	17.5	78,881	16.8	19,133,082	17.2

A.4.d – Airplay Poland: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
English	167	83.5	371,433	78.9	90,400,978	80.8
French	1	0.5	2,042	0.4	561,495	0.5
Polish	30	15	91,932	19.5	19,173,265	17.1
Spanish	2	1	5,379	1.1	1,813,587	1.6
TOTAL	200	100	470,786	100	111,949,325	100

A.4.e – Airplay Poland: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EMI	31	15.5	78,506	16.7	17,344,299	15.6
SONY	43	21.5	109,344	23.2	26,036,335	23.4
UNIVERSAL	78	39	166,132	35.3	42,079,539	37.8
WARNER	19	9.5	49,976	10.6	11,331,107	10.2
INDIES	29	14.5	66,828	14.2	14,617,728	13.1
UNI + EMI	109	54.5	244,638	52.0	59,423,838	53.3
TOTAL	200	100	470,786	100	111,409,008	100

A.4.f – Digital Poland: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	HAPPINESS	JORDAN, ALEXIS	SONY
2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
3	RABIOSA	SHAKIRA	SONY
4	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
5	LOCA (SPANISH VERSION)	SHAKIRA FEAT. EL CATA	SONY
6	STAY	HURTS	SONY
7	HOLD IT AGAINST ME	SPEARS, BRITNEY	SONY
8	SNADANIE DO LOZKA	PIASECZNY, ANDRZEJ	SONY
9	HOLD MY HAND	JACKSON, MICHAEL	SONY
10	WHO'S THAT CHICK ?	GUETTA, DAVID FEAT. RIHANNA	EMI

A.4.g – Digital Poland: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	2	1.0	165	0.5
BARBADOS	1	0.5	39	0.1
BELGIUM	2	1.0	181	0.6
CANADA	3	1.5	307	0.9
COLOMBIA	7	3.5	4,303	13.1
FINLAND	1	0.5	36	0.1
FRANCE	11	5.5	2,004	6.1
GERMANY	3	1.5	232	0.7
HOLLAND	6	3.0	747	2.3
JAMAICA	1	0.5	46	0.1
N/A	2	1.0	75	0.2
NORWAY	1	0.5	541	1.6
POLAND	41	20.5	5,523	16.8
SOMALIA	1	0.5	32	0.1
SOUTH AFRICA	1	0.5	76	0.2
SPAIN	2	1.0	126	0.4
SWEDEN	6	3.0	507	1.5
UK	20	10.0	2,716	8.3
US	89	44.5	15,165	46.2
TOTAL	200	100	32,821	100

A.4.h – Digital Poland: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	93	47	12613	38
EU (excl. POLAND)	51	25.5	6,549	20.0
BELGIUM	2	1.0	181	0.6
FINLAND	1	0.5	36	0.1
FRANCE	11	5.5	2,004	6.1
GERMANY	3	1.5	232	0.7
HOLLAND	6	3.0	747	2.3
POLAND	41	20.5	5,523	16.8
SPAIN	2	1.0	126	0.4
SWEDEN	6	3.0	507	1.5
UK	20	10.0	2,716	8.3

A.4.i – Digital Poland: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
English	157	78.5	25,051	76.3
French	2	1.0	96	0.3
Polish	36	18.0	5,238	16.0
Spanish	5	2.5	2,436	7.4
TOTAL	200	100.0	32,821	100.0

A.4.j – Digital Poland: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EMI	44	22	6,908	21.0
SONY	90	45	19,838	60.4
UNIVERSAL	25	12.5	1,848	5.6
WARNER	11	5.5	1,537	4.7
INDIES	30	15	2,690	8.2
UNI + EMI	69	34.5	8,756	26.7
TOTAL	200	100	32,821	100

A.5 – Analysis by country: Spain

A.5.a – Airplay Spain: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	CRY CRY	OCEANA	UNIVERSAL
2	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	UNIVERSAL
3	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. GUETTA, DAVID	WARNER
4	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
5	LOCA	SHAKIRA	SONY
6	ME ACORDE DE TI	FITO & FITIPALDIS	WARNER
7	DYNAMITE	CRUZ, TAO	UNIVERSAL
8	16 ANITOS	MARTIN, DANI	SONY
9	BLANCO Y NEGRO	MALU	SONY
10	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL

A.5.b – Airplay Spain: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
ARGENTINA	1	0.5	4,779	0.3	66,471	0.3
AUSTRALIA	4	2.0	25,421	1.6	416,853	1.7
BARBADOS	3	1.5	37,615	2.4	625,609	2.5
BELGIUM	2	1.0	12,039	0.8	199,677	0.8
CANADA	3	1.5	15,039	1.0	234,905	0.9
COLOMBIA	9	4.5	74,976	4.8	1,155,814	4.6
DENMARK	1	0.5	2,599	0.2	60,376	0.2
FRANCE	10	5.0	69,895	4.5	1,164,107	4.7
GERMANY	3	1.5	31,762	2.0	559,189	2.2
MEXICO	1	0.5	12,271	0.8	177,537	0.7
PUERTO RICO	2	1.0	16,665	1.1	241,606	1.0
ROMANIA	5	2.5	50,143	3.2	800,442	3.2
SPAIN	68	34.0	523,920	33.5	8,172,477	32.7
SWEDEN	4	2.0	25,985	1.7	398,928	1.6
SWITZERLAND	1	0.5	4,108	0.3	86,565	0.3
UK	18	9.0	133,937	8.6	2,229,075	8.9
US	62	31.0	496,404	31.8	8,029,217	32.1
VENEZUELA	2	1.0	18,238	1.2	284,429	1.1
VIRGIN ISLANDS	1	0.5	6,561	0.4	119,505	0.5
TOTAL	200	100	1,562,357	100	25,022,782	100

A.5.c – Airplay Spain: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU	111	55.5	850,280	54.4	13,584,271	54.3
EU (exclu. SPAIN)	43	21.5	326,360	20.9	5,411,794	21.6
BELGIUM	2	1.0	12,039	0.8	199,677	0.8
DENMARK	1	0.5	2,599	0.2	60,376	0.2
FRANCE	10	5.0	69,895	4.5	1,164,107	4.7
GERMANY	3	1.5	31,762	2.0	559,189	2.2
ROMANIA	5	2.5	50,143	3.2	800,442	3.2
SPAIN	68	34.0	523,920	33.5	8,172,477	32.7
SWEDEN	4	2.0	25,985	1.7	398,928	1.6
UK	18	9.0	133,937	8.6	2,229,075	8.9

A.5.d – Airplay Spain: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
English	125	62.5	986,409	63.1	16,105,134	64.4
French	1	0.5	4,811	0.3	62,156	0.3
Spanish	74	37.0	571,137	36.6	8,855,492	35.3
TOTAL	200	100	1,562,357	100	25,022,782	100

A.5.e – Airplay Spain: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EMI	28	14	200,143	12.8	3,131,220	12.5
SONY	54	27	407,876	26.1	6,459,200	25.8
UNIVERSAL	62	31	498,921	31.9	8,043,643	32.1
WARNER	38	19	308,444	19.7	5,030,811	20.1
INDIES	18	9	146,973	9.4	2,357,908	9.4
UNI + EMI	90	45	699,064	44.7	11,174,863	44.7
TOTAL	200	100	1,562,357	100	25,022,782	100

A.5.f – Digital Spain: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
2	LOCA [JS MIX (SPANISH VERSION)]	SHAKIRA FEAT. EL CATA	SONY
3	DANZA KUDURO	DON OMAR FEAT. LUCENZO	UNIVERSAL
4	SOLAMENTE TU	ALBORAN, PABLO	EMI
5	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
6	RABIOSA	SHAKIRA	SONY
7	WAKA WAKA (ESTO ES AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
8	BLANCO Y NEGRO	MALU	SONY
9	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	UNIVERSAL
10	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY

A.5.g – Digital Spain: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	4	2.0	37,219	2.0
BARBADOS	4	2.0	65,030	3.5
BELGIUM	2	1.0	14,733	0.8
CANADA	3	1.5	9,101	0.5
COLOMBIA	6	3.0	159,229	8.6
DENMARK	1	0.5	4,193	0.2
DOMINICAN REPUBLIC	1	0.5	3,203	0.2
FRANCE	10	5.0	93,783	5.0
GERMANY	3	1.5	27,370	1.5
HOLLAND	1	0.5	3,049	0.2
IRELAND	1	0.5	2,540	0.1
ITALY	1	0.5	3,058	0.2
MEXICO	2	1.0	10,560	0.6
MOLDOVA	1	0.5	3,607	0.2
PUERTO RICO	7	3.5	70,101	3.8
ROMANIA	6	3.0	53,290	2.9
SOMALIA	1	0.5	5,600	0.3
SPAIN	61	30.5	554,551	29.8
SWEDEN	3	1.5	14,249	0.8
UK	15	7.5	99,339	5.3
US	62	31.0	581,103	31.2
VENEZUELA	4	2.0	41,422	2.2
VIRGIN ISLANDS	1	0.5	4,651	0.2
TOTAL	200	59.0	1,860,981	100

A.5.h – Digital Spain: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	104	52	870,155	46.8
EU (excl. SPAIN)	43	21.5	315,604	17.0
BELGIUM	2	1.0	14,733	0.8
DENMARK	1	0.5	4,193	0.2
FRANCE	10	5.0	93,783	5.0
GERMANY	3	1.5	27,370	1.5
HOLLAND	1	0.5	3,049	0.2
IRELAND	1	0.5	2,540	0.1
ITALY	1	0.5	3,058	0.2
ROMANIA	6	3.0	53,290	2.9
SPAIN	61	30.5	554,551	29.8
SWEDEN	3	1.5	14,249	0.8
UK	15	7.5	99,339	5.3

A.5.i – Digital Spain: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
Catalan	1	0.5	2,541	0.1
English	127	63.5	1,161,221	62.4
French	1	0.5	12,130	0.7
Italian	2	1.0	9,349	0.5
Spanish	69	34.5	675,740	36.3
TOTAL	200	65.5	1,860,981	100

A.5.j – Digital Spain: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL downloads	% downloads
EMI	29	14.5	249,645	13.4
SONY	52	26	541,605	29.1
UNIVERSAL	62	31	622,620	33.5
WARNER	28	14	202,872	10.9
INDIES	29	14.5	244,239	13.1
UNI + EMI	91	45.5	872,265	46.9
TOTAL	200	100	1,860,981	100

A.6 – Analysis by country: Sweden

A.6.a – Airplay Sweden: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
2	HANG WITH ME	ROBYN	KONICHIWA
3	INDESTRUCTIBLE	ROBYN	KONICHIWA
4	FRAN OCH MED DU	LINNROS, OSKAR	UNIVERSAL
5	DANCING ON MY OWN	ROBYN	KONICHIWA
6	WHITE LIGHT MOMENT	STYRKE, TOVE	SONY
7	RAISE YOUR GLASS	PINK	SONY
8	MONDAY MORNING	FIONA, MELANIE	UNIVERSAL
9	MIKROFONKAT	SEPTEMBER	CATCHY TUNES
10	LOVE THE WAY YOU LIE (PART II)	RIHANNA	UNIVERSAL

A.6.b – Airplay Sweden: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
AUSTRALIA	1	0.5	1,880	0.3	350,338	0.3
AZERBAIJAN	1	0.5	1,161	0.2	272,199	0.2
BARBADOS	5	2.5	29,006	4.8	5,692,504	4.3
BELGIUM	1	0.5	1,941	0.3	278,851	0.2
CANADA	8	4.0	18,564	3.0	5,024,451	3.8
COLOMBIA	4	2.0	11,762	1.9	2,701,124	2.0
DENMARK	2	1.0	5,098	0.8	1,149,751	0.9
FINLAND	2	1.0	4,195	0.7	1,400,872	1.1
FRANCE	2	1.0	7,288	1.2	1,003,936	0.8
GERMANY	1	0.5	2,684	0.4	830,272	0.6
ICELAND	1	0.5	2,033	0.3	364,277	0.3
IRELAND	2	1.0	3,153	0.5	665,531	0.5
NORWAY	2	1.0	2,727	0.4	878,977	0.7
PUERTO RICO	1	0.5	4,471	0.7	556,285	0.4
ROMANIA	2	1.0	13,226	2.2	1,890,077	1.4
SPAIN	1	0.5	3,086	0.5	310,430	0.2
SWEDEN	68	34.0	218,731	35.8	50,099,144	37.7
UK	25	12.5	65,915	10.8	15,720,062	11.8
US	71	35.5	213,603	35.0	43,747,526	32.9
TOTAL	200	100	610,524	100	132,936,607	100

A.6.c – Airplay Sweden: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU	110	55.0	335,722	55.0	76,643,521	57.7
EU (Excl. SWEDEN)	36	18	102,391	16.8	21,848,910	16.4
BELGIUM	1	0.5	1,941	0.3	278,851	0.2
DENMARK	2	1.0	5,098	0.8	1,149,751	0.9
FINLAND	2	1.0	4,195	0.7	1,400,872	1.1
FRANCE	2	1.0	7,288	1.2	1,003,936	0.8
GERMANY	1	0.5	2,684	0.4	830,272	0.6
IRELAND	2	1.0	3,153	0.5	665,531	0.5
ROMANIA	2	1.0	13,226	2.2	1,890,077	1.4
SPAIN	1	0.5	3,086	0.5	310,430	0.2
SWEDEN	68	34.0	218,731	35.8	50,099,144	37.7
UK	25	12.5	65,915	10.8	15,720,062	11.8

A.6.d – Airplay Sweden: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
Danish	1	0.7	2,101	0.3	593,196	0.4
English	125	88.7	539,849	88.4	117,862,561	88.7
Spanish	2	1.4	7,299	1.2	989,280	0.7
Swedish	13	9.2	61,275	10.0	13,491,570	10.1
TOTAL	141	100	610,524	100	132,936,607	100

A.6.e – Airplay Sweden: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EMI	27	13.5	84,785	13.9	16,793,135	12.6
SONY	45	22.5	105,266	17.2	23,235,359	17.5
UNIVERSAL	75	37.5	236,801	38.8	51,546,331	38.8
WARNER	31	15.5	83,977	13.8	19,481,626	14.7
INDIES	22	11	99,695	16.3	21,880,156	16.5
UNI + EMI	102	51	321,586	52.7	68,339,466	51.4
TOTAL	200	100	610,524	100	132,936,607	100

A.6.f – Digital Sweden: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	MIKROFONKAT	SEPTEMBER	CATCHY TUNES
2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND	SONY
3	GUBBEN I LADAN	ADAMS-RAY, DANIEL	UNIVERSAL
4	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA	UNIVERSAL
5	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
6	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
7	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
8	FRAN OCH MED DU	LINNROS, OSKAR	UNIVERSAL
9	INDESTRUCTIBLE	ROBYN	KONICHIWA
10	GRENADE	MARS, BRUNO	WARNER

A.6.g – Digital Sweden: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	1	0.5	5,815	0.6
BARBADOS	5	2.5	33,702	3.2
BELGIUM	1	0.5	2,994	0.3
BRAZIL	1	0.5	2,724	0.3
CANADA	6	3.0	19,989	1.9
COLOMBIA	2	1.0	29,350	2.8
DENMARK	4	2.0	17,696	1.7
FINLAND	2	1.0	7,402	0.7
FRANCE	7	3.5	22,773	2.2
GERMANY	1	0.5	1,947	0.2
HOLLAND	1	0.5	2,251	0.2
IRELAND	1	0.5	3,533	0.3
NORWAY	1	0.5	2,139	0.2
PUERTO RICO	1	0.5	4,269	0.4
ROMANIA	2	1.0	12,335	1.2
SOMALIA	1	0.5	1,917	0.2
SPAIN	3	1.5	12,792	1.2
SWEDEN	77	38.5	468,519	44.6
UK	19	9.5	77,339	7.4
US	64	32.0	320,843	30.5
TOTAL	200	68	1,050,329	100

A.6.h – Digital Sweden: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	118	59.0	629,581	59.9
EU (excl. SWEDEN)	41	20.5	161,062	15.3
BELGIUM	1	0.5	2,994	0.3
DENMARK	4	2.0	17,696	1.7
FINLAND	2	1.0	7,402	0.7
FRANCE	7	3.5	22,773	2.2
GERMANY	1	0.5	1,947	0.2
HOLLAND	1	0.5	2,251	0.2
IRELAND	1	0.5	3,533	0.3
ROMANIA	2	1.0	12,335	1.2
SPAIN	3	1.5	12,792	1.2
SWEDEN	77	38.5	468,519	44.6
UK	19	9.5	77,339	7.4

A.6.i – Digital Sweden: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
Danish	2	1.0	12,853	1.2
English	163	81.5	826,996	78.7
French	1	0.5	2,994	0.3
Portuguese	1	0.5	4,594	0.4
Spanish	1	0.5	4,269	0.4
Swedish	32	16.0	198,623	18.9
TOTAL	200	100	1,050,329	100

A.6.j – Digital Sweden: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EMI	27	13.5	126,716	12.1
SONY	41	20.5	218,582	20.8
UNIVERSAL	78	39.0	379,163	36.1
WARNER	15	7.5	88,917	8.5
INDIES	39	19.5	236,951	22.6
UNI + EMI	105	52.5	505,879	48.2
TOTAL	200	100	1,050,329	100

A.7 – Analysis by country: Pan-European

A.7.a – Airplay Pan-European: Top 10 most played tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
2	ROLLING IN THE DEEP	ADELE	BEGGARS
3	GRENADE	MARS, BRUNO	WARNER
4	DYNAMITE	CRUZ, TAO	UNIVERSAL
5	RAISE YOUR GLASS	PINK	SONY
6	STAY THE NIGHT	BLUNT, JAMES	WARNER
7	FIREWORK	PERRY, KATY	EMI
8	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
9	PRICE TAG	JESSIE J FEAT. B.O.B.	UNIVERSAL
10	HELLO	SOLVEIG, MARTIN & DRAGONETTE	VARIOUS

A.7.b – Airplay Pan-European: Share by country's repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
AUSTRALIA	5	2.5	52,527	1.9	3,302,315	1.8
BARBADOS	6	3.0	120,652	4.5	7,829,920	4.3
BELGIUM	6	3.0	43,025	1.6	3,202,572	1.7
CANADA	5	2.5	34,714	1.3	2,468,516	1.3
COLOMBIA	3	1.5	51,780	1.9	3,487,073	1.9
DENMARK	1	0.5	10,112	0.4	599,641	0.3
FINLAND	1	0.5	16,961	0.6	945,669	0.5
FRANCE	18	9.0	135,426	5.0	12,744,930	6.9
GERMANY	4	2.0	27,927	1.0	1,961,554	1.1
HOLLAND	1	0.5	15,603	0.6	866,676	0.5
IRELAND	1	0.5	14,588	0.5	868,311	0.5
ITALY	1	0.5	6,790	0.3	390,842	0.2
IVORY COAST	2	1.0	5,558	0.2	822,220	0.4
NORWAY	1	0.5	11,118	0.4	756,844	0.4
NEW ZEALAND	1	0.5	11,907	0.4	710,585	0.4
ROMANIA	3	1.5	56,225	2.1	3,454,446	1.9
SOMALIA	1	0.5	7,586	0.3	595,264	0.3
SPAIN	3	1.5	32,000	1.2	1,927,729	1.0
SWEDEN	8	4.0	73,169	2.7	5,031,393	2.7
UK	39	19.5	542,644	20.1	37,293,645	20.3
US	90	45.0	1,425,618	52.9	94,534,998	51.4
TOTAL	200	100	2,695,930	100	183,795,143	100

A.7.c – Airplay Pan-European: Share of EU repertoire in the Top 200 Airplay charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EU	83	41.5	974,470	36.1	69,287,408	37.7
BELGIUM	6	3.0	43,025	1.6	3,202,572	1.7
DENMARK	1	0.5	10,112	0.4	599,641	0.3
FINLAND	1	0.5	16,961	0.6	945,669	0.5
FRANCE	18	9.0	135,426	5.0	12,744,930	6.9
GERMANY	4	2.0	27,927	1.0	1,961,554	1.1
HOLLAND	1	0.5	15,603	0.6	866,676	0.5
IRELAND	1	0.5	14,588	0.5	868,311	0.5
ITALY	1	0.5	6,790	0.3	390,842	0.2
ROMANIA	3	1.5	56,225	2.1	3,454,446	1.9
SPAIN	3	1.5	32,000	1.2	1,927,729	1.0
SWEDEN	8	4.0	73,169	2.7	5,031,393	2.7
UK	39	19.5	542,644	20.1	37,293,645	20.3

A.7.d – Airplay Pan-European: Share by languages in the Top 200 Airplay charts

Language	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
English	180	90.0	2,589,121	96.0	172,815,961	94.0
French	15	7.5	46,644	1.7	6,359,383	3.5
German	4	2.0	34,097	1.3	2,831,643	1.5
Spanish	1	0.5	26,068	1.0	1,788,156	1.0
TOTAL	200	100	2,695,930	100	183,795,143	100

A.7.e – Airplay Pan-European: Share by record companies in the Top 200 Airplay charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL PLAYS	% PLAYS	TOTAL POINTS	% POINTS
EMI	33	16.5	420,074	15.6	28,775,161	15.7
SONY	44	22	560,963	20.8	37,969,808	20.7
UNIVERSAL	75	37.5	981,565	36.4	66,461,608	36.2
WARNER	28	14	441,736	16.4	30,087,222	16.4
INDIES	20	10	291,592	10.8	20,501,344	11.2
UNI + EMI	108	54	1,401,639	52.0	95,236,769	51.8
TOTAL	200	100	2,695,930	100	183,795,143	100

A.7.f – Digital Pan-European: Top 10 most downloaded tracks

RANK	TITLE	ARTIST	RECORD COMPANY
1	ON THE FLOOR	LOPEZ, JENNIFER	UNIVERSAL
2	ONLY GIRL (IN THE WORLD)	RIHANNA	UNIVERSAL
3	PARTY ROCK ANTHEM	LMFAO FEAT. BENNETT, LAUREN & GOONROCK	UNIVERSAL
4	JUST THE WAY YOU ARE	MARS, BRUNO	WARNER
5	GRENADE	MARS, BRUNO	WARNER
6	ROLLING IN THE DEEP	ADELE	BEGGARS
7	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK	SONY
8	THE TIME (DIRTY BIT)	BLACK EYED PEAS	UNIVERSAL
9	PRICE TAG	JESSIE J	UNIVERSAL
10	SOMEONE LIKE YOU	ADELE	BEGGARS

A.7.g – Digital Pan-European: Share by country's repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
AUSTRALIA	2	1.0	1,003,364	1.2
BARBADOS	6	3.0	4,595,488	5.3
BELGIUM	2	1.0	481,193	0.6
CANADA	4	2.0	782,958	0.9
COLOMBIA	3	1.5	1,542,682	1.8
FINLAND	1	0.5	297,967	0.3
FRANCE	7	3.5	3,332,591	3.8
GERMANY	5	2.5	1,029,390	1.2
HOLLAND	2	1.0	516,773	0.6
IRELAND	1	0.5	358,140	0.4
JAMAICA	1	0.5	188,834	0.2
NORWAY	2	1.0	449,908	0.5
PUERTO RICO	1	0.5	441,693	0.5
ROMANIA	3	1.5	1,755,703	2.0
SPAIN	5	2.5	1,385,577	1.6
SWEDEN	5	2.5	1,655,402	1.9
SWITZERLAND	1	0.5	309,751	0.4
TRINIDAD	1	0.5	348,784	0.4
UK	62	31.0	23,307,645	26.8
US	86	43.0	43,188,715	49.7
TOTAL	200	57	86,972,558	100

A.7.h – Digital Pan-European: Share of EU repertoire in the Top 200 downloads charts

COUNTRY	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
EU	93	47	34,120,381	39.2
BELGIUM	2	1.0	481,193	0.6
FINLAND	1	0.5	297,967	0.3
FRANCE	7	3.5	3,332,591	3.8
GERMANY	5	2.5	1,029,390	1.2
HOLLAND	2	1.0	516,773	0.6
IRELAND	1	0.5	358,140	0.4
ROMANIA	3	1.5	1,755,703	2.0
SPAIN	5	2.5	1,385,577	1.6
SWEDEN	5	2.5	1,655,402	1.9
TRINIDAD	1	0.5	348,784	0.4
UK	62	31.0	23,307,645	26.8

A.7.i – Digital Pan-European: Share by languages in the Top 200 downloads charts

Language	NB TRACKS	% TRACKS	TOTAL DOWNLOADS	% DOWNLOADS
English	193	96.5	85,267,534	98.0
French	2	1.0	465,251	0.5
Germany	3	1.5	531,485	0.6
Spanish	2	1.0	708,288	0.8
TOTAL	200	100.0	86,972,558	100.0

A.7.j – Digital Pan-European: Share by record companies in the Top 200 downloads charts

RECORD CO.	NB TRACKS	% TRACKS	TOTAL downloads	% downloads
EMI	26	13	11,385,710	13.1
SONY	54	27	19,513,959	22.4
UNIVERSAL	73	36.5	33,629,720	38.7
WARNER	21	10.5	9,946,071	11.4
INDIES	26	13	12,497,098	14.4
UNI + EMI	99	49.5	45,015,430	51.8
TOTAL	200	100	86,972,558	100

DO YOU KNOW HOW CONSUMERS LISTEN TO, WATCH AND BUY MUSIC?



Nielsen track music airplay, sales, streaming, advertising, mobile phone usage and internet behaviours and turn that information into valuable insights.

www.nielsen.com