

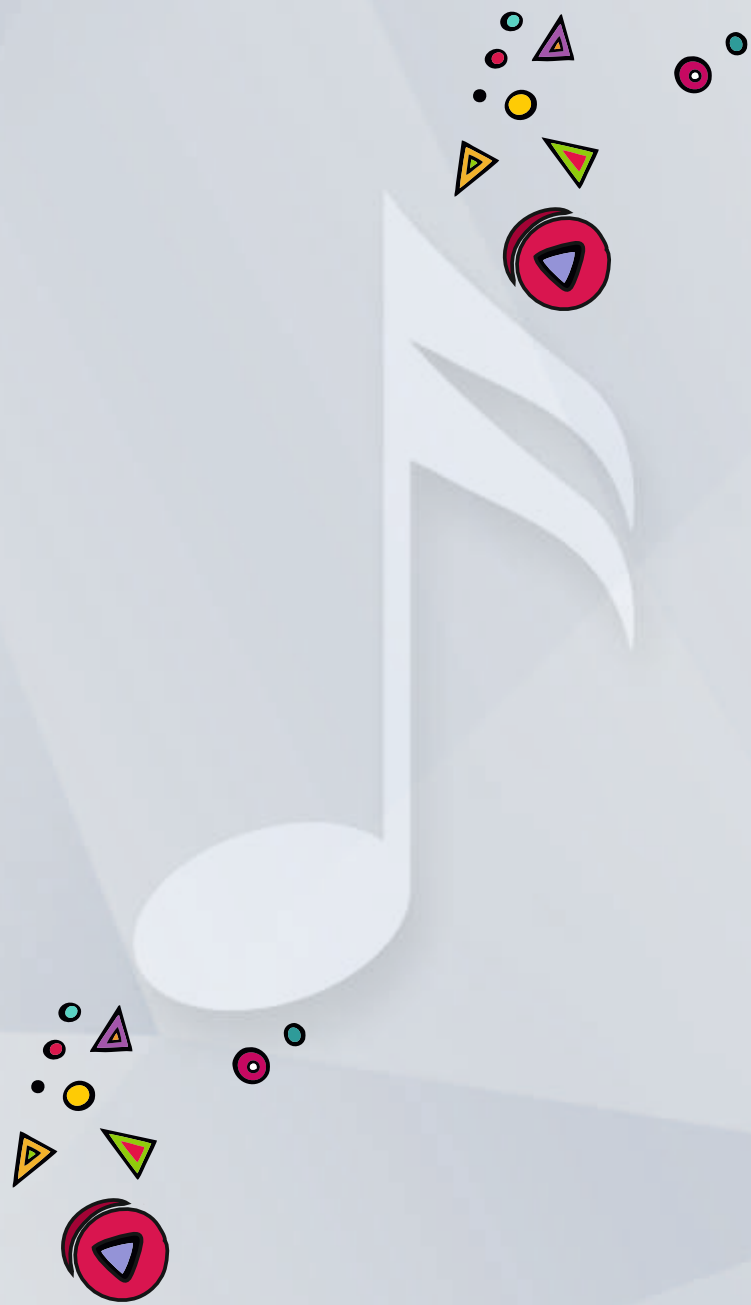
DIGITAL MUSIC STUDY-2021

MUSIC: A SAVIOR IN COVID-19 TIMES



THE INDIAN
IMI
MUSIC INDUSTRY

ifpi





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FOREWORD

Music as a form of therapy is known to us, even so in this day and age thanks to a number of forwards on WhatsApp of videos like Alzheimer patients playing a tune with ease or children with special needs reacting to musical sounds or notes. Music Therapy is a formal science in many parts of the world and it is a specialised subject and course of treatment in many countries. Music therapy is a therapeutic approach that uses the naturally mood-lifting properties of music to help people improve their mental health and overall well-being.¹

It's a goal-oriented intervention that may involve:

- Making music
- Writing songs
- Singing
- Dancing
- Listening to music
- Discussing music

This form of treatment may be helpful for people with depression and anxiety, and it may help improve the quality of life for people with physical health problems.

Anyone can engage in music therapy; you don't need a background in music to experience its beneficial effects.

Subconsciously all of us are beneficiaries of music therapy in our day to day lives, be it music that pumps us up while exercising or our playlist while traveling. The pandemic grounded us all and the lockdown restrictions confined us to the four walls of our homes. The youth of India who either should have been in classrooms, playfields, at work, hanging out with friends in spare time were the most impacted. The IFPI – IMI Digital Music Study 2021 reveals 92% of the participants from India agreed that music helped them with their emotional well-being especially the youth. With virtually no commute times given the lockdown the music listenership is expected to decrease. On the contrary in India music consumption increased to 21.9 hours per week for the period 2019 to 2021. From the age group of 25 to 64 the average increased time spent on listening to music was 3 hours per week. Data and science are the closest to the truth, IMI on behalf of the creative community and the



Blaise Fernandes
President and CEO, IMI

recorded music industry is proud to have played a role in the mental well-being of our country during the very difficult two years 2020 -2021.

Amongst the other highlights captured in this study, 42% of the respondents attended music events via live-streaming and 84% of respondents still tune into radio for music listening, a number that is keeping the radio industry healthy. The Digital Service Providers aka as OTT Audio Services have reasons to smile given there is truckloads of data in their favour. Of the respondents, 67% had experienced or used paid streaming services like Apple Music and Amazon Prime Music while 94% of the respondents used audio streaming services like JioSaavn and Wynk Music, including paid and free services, to consume music. The cherry on the cake for DSPs is an increase of 30% in time spent on paid audio apps. All these positive trends will be the trigger for DSPs to move towards premium services thus giving a fillip to the subscription music economy in India which is yet to take off when compared to other emerging markets. Short Form Video Apps like Moj, Instagram showed a 19% spike of overall music listening hours per week, thus SFVA is a space to watch out for. The piracy dark clouds still hover, 68% of the respondents still use unlicensed platforms to consume music. This should not be the case as music is now freely available to all consumers via a plethora of DSPs across India.

On this note, the IMI-IFPI Digital Music Study 2020 – 2021 is dedicated to the front-line workers of India.

¹ <https://www.verywellmind.com/surprising-psychological-benefits-of-music-4126866>





FOREWORD

If anyone needed reminding, 2021 demonstrated the enduring importance of music in our lives. Following the global shock of 2020, the world entered 2021 with hope that the year would see the end of the pandemic. Yet the year was far from predictable. Thankfully, music could provide enjoyment, happiness, and solace, and help us all through difficult times. Music listening time rose in India during 2021, an indication that music's joys and comforts were needed more than ever.

India's internet landscape has been reconfigured on a number of occasions, with the country's unique love of music helping to shape its contours. As mobile data rates fell dramatically in 2016, hundreds of millions of Indians joined the online world. Use of audio-visual platforms like YouTube, where music plays such an important part, exploded. Domestic licensed music services were joined by international competitors and India now has one of the most thriving music streaming environments in the world.

The pandemic brought further innovations: lockdowns and restrictions on movement pushed people towards smartphone-based distractions and TikTok use, already high in India, flourished further. Blocking TikTok led to the takeup of domestic short form video apps like Moj, MX Taka Tak, Josh, and Chingari. By the time of this study, nearly **one in every five hours of music engagement in India (19.1%)** took place on short form video apps, almost as high as the amount of music consumed on YouTube. There was no clear leader amongst the different apps but what was absolutely clear was the role played by music: three-quarters of all the time spent on short form video apps was on videos where music was central – for instance, a lip-sync, a dance challenge, a recipe soundtracked by a popular song. The creativity of individual users, often fuelled by the music of the video, was amazing to see. These apps had also become one of the most important areas for new music discovery, particularly amongst younger users: one-in-three found new songs through short form videos.

Even more important for spreading new music was **social media**, the most-cited source of music discovery



David Price
Director of Insight and Analysis, IFPI

across India. One of the most common ways in which platforms like Instagram, Twitter, and Snapchat were used was to enable Indians find and share music.

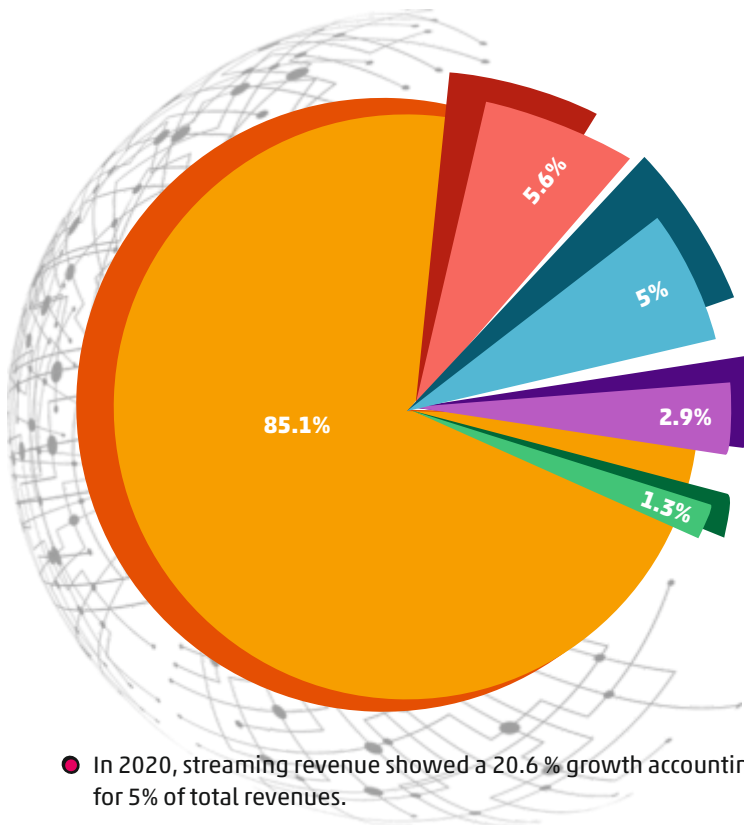
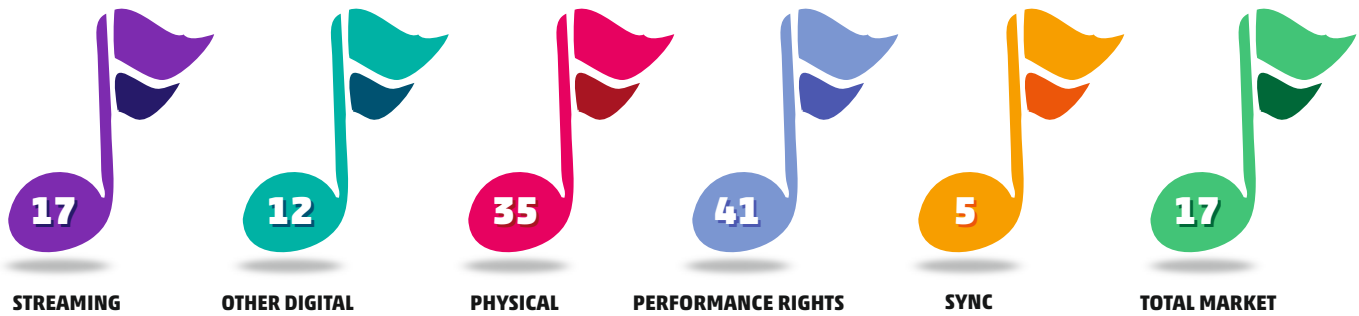
On a final note, it was heartening to see **the continued popularity of radio** amongst Indian music listeners and the vital role played by music in the choice of listening to the radio. 84% said that music was the main reason why they turned on the radio in the first place and 82% chose a specific station because of the music it played. Indeed, three-quarters would not listen to the radio at all if there was no music: if music is so central to radio listening, is it fair that statutory licensing at low royalty rates still applies?

I am very much looking forward to returning to India when international travel is once again possible and, especially, enjoying the varied ways in which it is possible to experience the wonderful spread of music that the country has to offer.



INDIA MARKET OVERVIEW

Ranks (2020)



Revenues (2020)

Total- INR 1,332 Cr.

- **Streaming** – INR 1134 Cr. (85.1%)
- **Sync**- INR 75 Cr. (5.6%)
- **Other Digital** – INR 67 Cr. (5%)
- **Performance Rights** – INR 39 Cr. (2.9%)
- **Physical** – INR 17 Cr. (1.3%)

- In 2020, streaming revenue showed a 20.6 % growth accounting for 85.1% of overall revenues, other digital sales accounted for 5% of total revenues.
- Subscription audio streaming revenues grew by 2% from INR 308 Cr. (\$ 41.6mn) and ad-supported audio streaming income – the free tier of services– rose by 36.3% from INR 372.4 Cr. (\$50.3 mn) in 2020.
- Video stream revenues in 2020 were INR 312.4 Cr. (\$42.4 mn), 27.5% of total streaming.



INDIA MUSIC OVERVIEW

84%

said they listened to the radio mainly for the music

92%

said music helped with their emotional well-being during the pandemic

94%

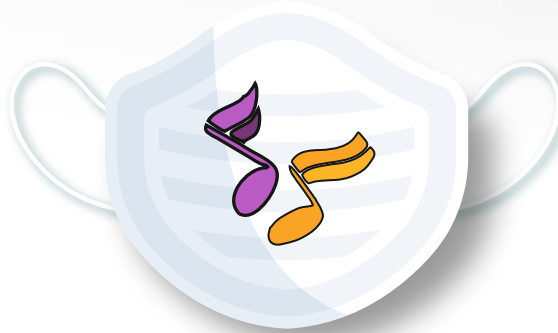
used music streaming services in total

42%

watched a music livestream in the last 12 months

65%

of 16-24s discovered new music at least once a week



21%

used Moj daily and 20% used MX TakaTak on a daily basis

71%

of time spent listening to music was on artists from India

67%

used a paid music streaming service, 30% increase in time spent listening to music through paid audio streaming since 2019

21.9

hours of time spent listening to music each week



RESEARCH METHODOLOGY, EXECUTIVE RESEARCH & KEY INSIGHTS

Research Methodology

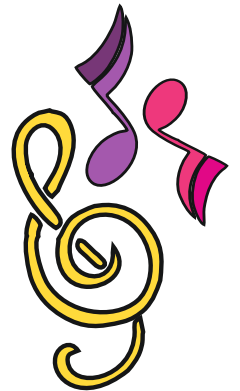


This report analyzes insights with respect to music consumption in India based on an IFPI global survey conducted in 2021. Key findings were published in the IFPI Music Consumer Study titled Engaging with Music 2021. The study explored the ways people listened to, discovered, and engaged with music in 21 countries. Globally, the survey gathered the views of 43,000 respondents within the 16-64 age group, including responses from 4,000 internet users in India.

The study was created, designed, and analyzed by IFPI's Insight and Analysis team. Strict gender, age, and

regional quotas were set to ensure statistically and demographically representative samples of the online population in each country.

Fieldwork was carried out by AudienceNet in June and July 2021 when the Covid pandemic still affected the world. All countries in the study had some level of pandemic-related measures in place when fieldwork was conducted.



Executive Research

There are various factors conducive to the strong digital environment in India. These factors were key to driving music engagement during the covid-19 pandemic. A number of trends emerged as a result and introduced more people to streaming music and subscribing to music platforms. We expect that these individuals will continue to recognize the value of their new music habits.



- **Low cost of mobile data** in India which on an average cost INR 49.29 (\$0.68)² per 1GB data (one of the cheapest rates in the world) compared to the global average cost of INR 295 (\$4.07) per 1GB data in 2021.
- **Increasing internet penetration:** India had the second largest base of 574 million³ monthly active internet users (after China's 800 million+ users) in 2020. By 2023, it is expected that an additional 320 mn internet users⁴, from Tier 2 and 3 cities, are likely to take to the internet, mostly on mobile devices.
- **Availability of cheap smartphones:** an Android smartphone cost on average INR 14,207⁵ (\$196) in 2021
- **Increasing smartphone penetration:** 448mn⁶ smartphone users in 2020, projected to reach 1,132mn⁷ by 2025.

² <https://www.cable.co.uk/mobiles/worldwide-data-pricing/>

³ <https://www.livemint.com/industry/media/india-s-active-internet-user-base-to-hit-639-mn-by-year-end-11588879564767.html>

⁴ <https://yourstory.com/2019/08/vernacular-languages-internet-users-redseer-report/amp>

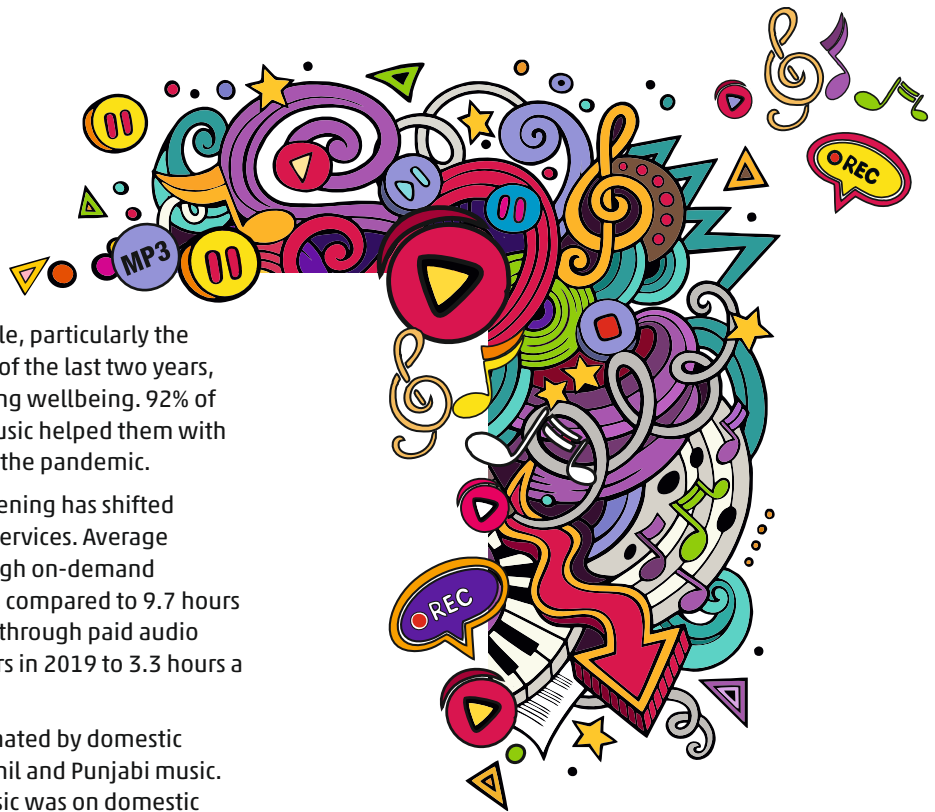
⁵ <https://www.statista.com/statistics/809351/india-smartphone-average-selling-price/>

⁶ https://assets.ey.com/content/dam/ey-sites/ey-com/en_in/topics/media-and-entertainment/2021/ey-india-media-and-entertainment-sector-reboots.pdf

⁷ <https://www.statista.com/statistics/467163/forecast-of-smartphone-users-in-india/>



Key Insights



- ▶ Music helped and supported people, particularly the young, through the difficult times of the last two years, providing enjoyment and bolstering wellbeing. 92% of survey participants agreed that music helped them with their emotional wellbeing during the pandemic.
- ▶ Over the past two years, music listening has shifted further to on-demand streaming services. Average weekly music listening time through on-demand streaming services was 10.4 hours compared to 9.7 hours in 2019. Further, music consumed through paid audio streaming increased from 2.4 hours in 2019 to 3.3 hours a week in 2021.
- ▶ Favorite music genres were dominated by domestic music, particularly Bollywood, Tamil and Punjabi music. 71% of time spent listening to music was on domestic content in India – this was much higher than the global average of 49%.
- ▶ The deluge in domestic short form video applications (SFVA) like Moj and MX TakaTak in India – apps where recorded music plays a vital part – saw a dramatic rise in use with the onset of the pandemic and after TikTok was banned in June 2020. SFVAs were a new source of music engagement for many and in 2021, accounted for nearly one-fifth (19%) of overall music listening time per week. This was second only to YouTube which represented 22% of music listening time.
- ▶ Radio was still an important and relevant consumption method across all age groups. Music was the overwhelming reason listeners tuned in to the radio in India and the primary reason why they chose a specific station. Per the study, 84% of survey respondents stated that music was the main appeal of radio. Without music on the radio, listeners would look for music elsewhere, demonstrating the substitutational impact of the radio.
- ▶ The digital music piracy rate in India (68%) continued to be higher than the global music piracy rate of 30%. The highest rates of piracy on music listening inclined more towards the 35-64 age group. Stream ripping remained the key music piracy threat across all age groups in India.





IN FOCUS





MUSIC

a saviour in Covid-19 times

The Covid-19 pandemic was a challenging period for everyone. When lockdowns were imposed across India in March 2020, music played an important role in helping music listeners sail through this period.



While music was a significantly important channel through which people sought comfort during difficult times, there were also other avenues that helped - the lockdown saw an increase in gaming and activities such as exercise, and one by-product of a rise in these activities was an increase in music consumption. For example, taking gaming into consideration, 29% of Fortnite players in India have attended a virtual concert on the platform. Moreover, 77% of the participants said they listen to music while exercising.

Medical Professionals and Music during Covid-19



"Music is a proven therapy for many illnesses, both physical and psychological. In a situation which was alien, isolating and frightening such as the lockdowns of the past two years, I have often heard family, friends and patients all mention how music played an important role in multiple ways. As a companion when friends were socially distanced, as a calming influence when anxiety was overwhelming and as an antidote to the loneliness and boredom that lockdowns compelled people to live with. We already knew how invaluable music was before COVID-19; the pandemic made us realize what an inseparable part of our lives music is."

Lancelot Pinto, Consultant Pulmonologist and Epidemiologist, Hinduja Hospital, Mumbai



"During times of stress, the brain often goes into a "tunnel vision mode" which basically means that we tend to become problem focused and before we know, our brains get clouded with negative thoughts. We think it is a dead end and the problem is inescapable...because of these thoughts one forgets their strength and capacity to overcome problems...this is something I also experienced.

Music is a magical method to time travel. It can easily tap into you "strength memory" and subsequently "strength identity" the identity which one generally forgets during problem times. the moments and times where you were able to overcome your problem and felt confident, bold and courageous.

If we look closely, there's always some sort of Music which is associated with these memories, when we listen to the music from good times your "Strength Identity" gets reactivated and can provide you with the boost that you need in order to sail through tough times.

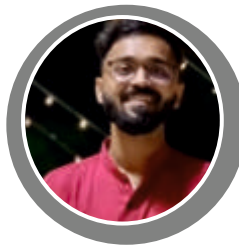
This is the same way i helped myself and kept my 'Strength Identity' activated."

Psychologist Ayush Chandar, Psychology, Delhi



"Being able to come home after a long days work, turn on the music and shake off the hardships the days offered me has been a huge life saver over the past few months. It helps me forget how frustrating COVID is and how helpless it can make me feel sometimes."

Joslyn Thattil, AIMS, Kerala



"Sometimes I used to play music during my night duty while doing file work, it helped to better my mood and also kept me awake!"

Divyank Jajoo, GG hospital, Gujarat

"During my covid postings, I found that I needed a detoxification and I found that from music. I use to play soothing tunes after a long posting and before sleeping I use to play nature sounds in order to get peaceful sleep. Whatever I use to face inside the ward, music use to pull me out of it once I come outside of the ward. Music was my solace."

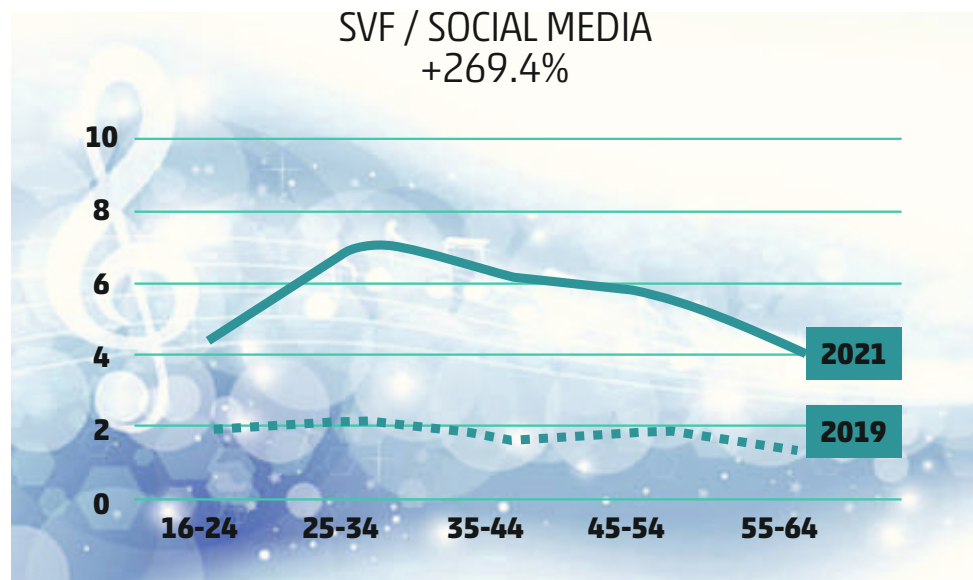
-Mitali Chaturvedi, S. M. S Medical College & Hospital, Jaipur



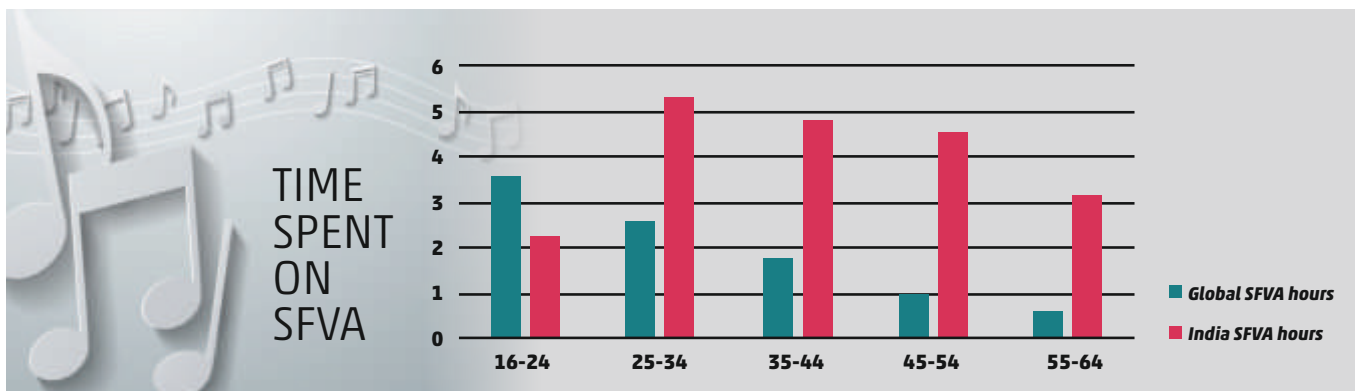


The rise of Short Form Video Apps (SFVA)

During the peak of Covid-19, the production of new traditional content had slowed down. People were looking for sources of entertainment while locked up in their homes. The wide number of popular Short Form Video Apps in India met this purpose – as the chart shows, the amount of time engaging with music through these apps rose dramatically between 2019 and 2021. Outside India, short form video is focused on TikTok (or in China, its originator, Douyin). With TikTok banned in India, the market opened up for Indian competitors in this space. Each new app, with newer features and marketing techniques, reached out to a large number of audiences in India.



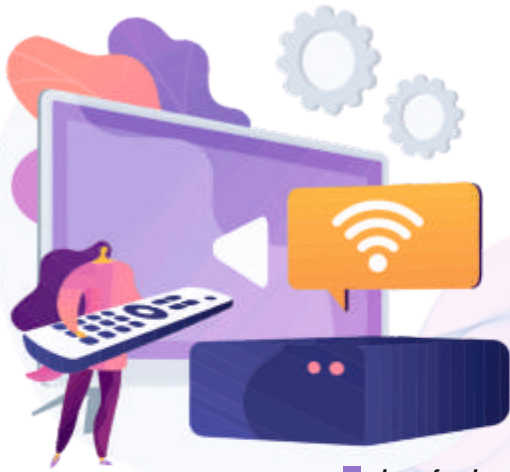
One in five survey respondents used Short Form Video apps daily. MX Takatak and Moj were the two most popular apps. While MX TakaTak was popular for younger users, usage dropped in older groups. However, overall consumption of music on short form video apps was slightly lower for the youngest age group (16-24s) at 2.2 hours per week compared to more than 3 hours for older respondents.



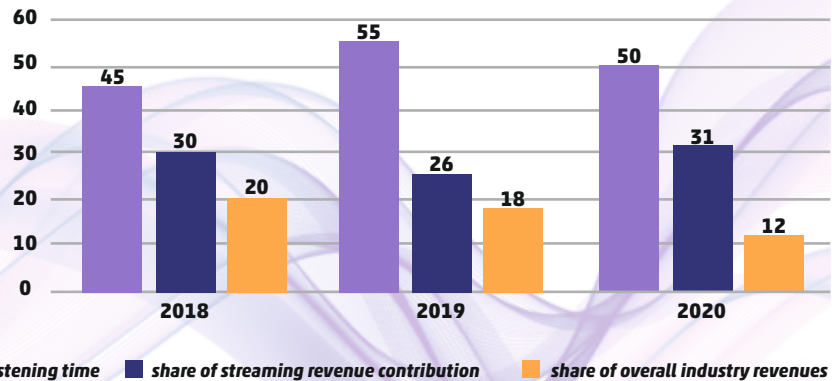
This trend, however, does not align with the global trend. The tech-savvy Indian consumer has broken the global trend. In most other countries, as seen in the graph above, the youngest group is most engaged with short form video content, with older populations consuming significantly less.

THE DIVIDE

Dominance of and Revenues from video streaming services



VALUE GAP (%)



YouTube's continued popularity in India was evident from the study. When asked which service was their favourite way to stream music, 58% said YouTube, significantly higher than other streaming platforms like JioSaavn or Spotify. 23% also said YouTube was where they discovered most new music, making it the single favorite discovery source in India. This held true across all age groups.

Video streaming accounted for 50% of all hours spent listening to on-demand streaming services but only generated 31% of overall streaming revenues for the recorded music industry. With YouTube dominant among streaming platforms in India, such platforms which have a user-generated content model and host copyrighted material on their websites need to be monitored closely. If this is not addressed, the value gap may only become wider, thus negatively impacting revenues of the Indian recorded music industry.

Popularity of Radio

In 2021, 75% of respondents listened to music on the radio. Radio broadcast live (chosen by 66% of surveyed respondents) was the most popular format across age groups compared to internet-only radio stations (28%) and catch-up radio services (16%). Music was the primary reason for radio listening: 84% of respondents said it was the main reason why they listened to the radio at all, many more than said they listened for the news, weather, or traffic, or liked a particular presenter. Without music on the radio, listeners would seek music from other sources (such as streaming services), demonstrating the substitutable impact of the radio. More than three-quarters (76%) stated that they would not listen to the radio at all if music was not present.





LIVE STREAMING

the new growth story



The restrictions on live performances and cinema attendance during the pandemic led to an increase in artists seeking to connect with their fans by performing live on online platforms. More than four in ten had watched a livestream during the pandemic and the highest engagement was among the 25-34 year olds (46%). Promisingly, 8 in 10 said that they would continue to watch livestreams even when in-person concerts or events resumed. Further, 7 in 10 of surveyed respondents thought livestreams were a great way to see artists live when they found it difficult to get to concerts in person.

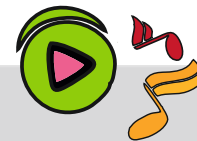
Livestreams frequently also generated further engagement with the artist or their music - 72% of 16-24s followed a livestream by searching for the artist of their music on YouTube. Two-thirds of 16-19s followed the artist on social media after an event. Many also went to streaming services: Spotify users were the most likely to favourite an artist on their streaming service after a livestream (53%). Artist-related merchandise was also popular and most likely to be bought by 35-44s (and least likely by 55-64s).

GENERAL TRENDS

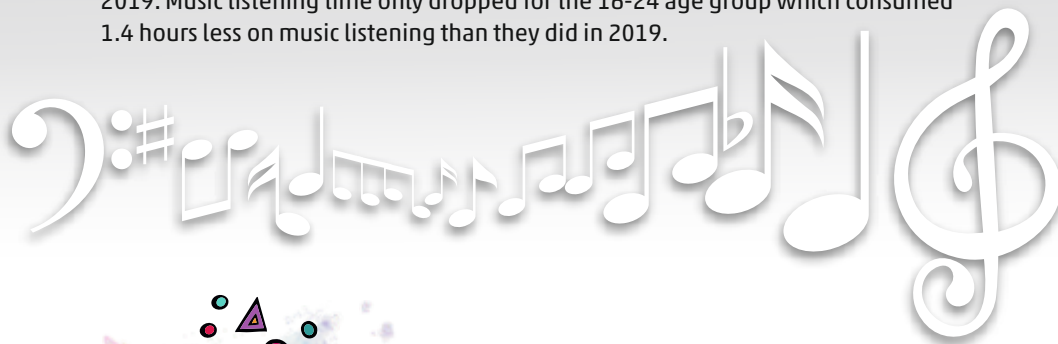




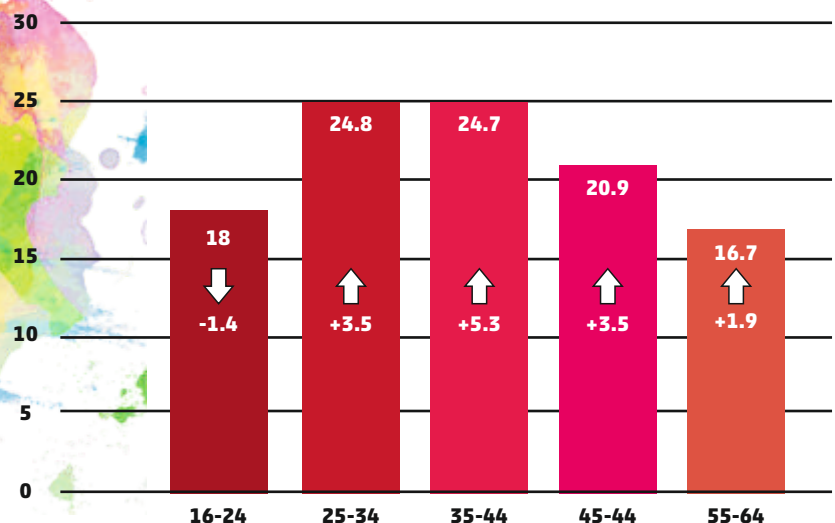
Uptick in average overall music listening hours in India



The COVID-19 pandemic in India increased the average time people spent listening to music which increased by 2.8 hours to 21.9 hours per week. This was higher than the global average of 18.4 hours a week in 2021. Total weekly music listening hours increased significantly across all but the youngest age group. Total time spent listening to music increased by 3.5 hours for the two age groups 25-34 and 45-54 year olds but the highest increase was seen for the 35-44 age group where there was a jump of 5.3 hours to 24.7 hours compared to 19.4 hours in 2019. Music listening time only dropped for the 16-24 age group which consumed 1.4 hours less on music listening than they did in 2019.



TIME SPENT LISTENING TO MUSIC



AUDIO STREAMING

continued growth

Use of licensed audio streaming services – both domestic services such as Gaana and JioSaavn and international competitors like Spotify and Amazon Music – rose in the last two years. In 2021, 94% of surveyed music listeners streamed music on such services, growth of 4.7 percentage points compared to 2019. Two-thirds (67%) said they used the paid tier of a streaming service, 4.5 percentage points higher than in 2019.

While the youngest age group (16-24) of surveyed respondents saw the highest use of music streaming overall (97%), they were least likely to use the paid tier: 52% said they paid for a streaming services, a drop of 12.2 percentage points from 2019. This age group was typically dissuaded from paying by the presence of YouTube (47% said they didn't pay because all the music they wanted was available on Youtube) and the cost (45% said a streaming service was too expensive).

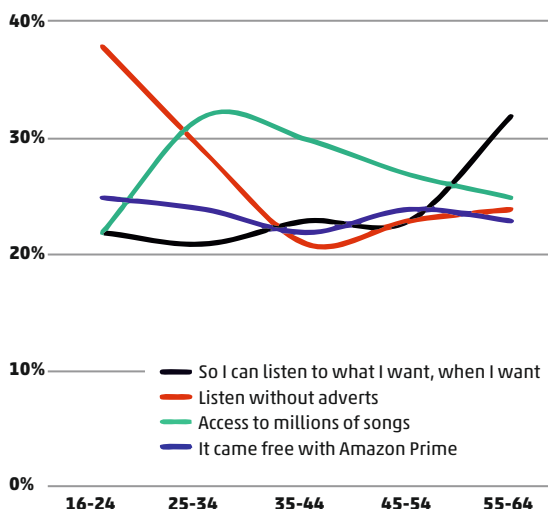
The growing attraction of the paid tier of streaming was driven by the convenience and ease of use of the service. The highest level of paid streaming use was amongst 35-44s where 78% paid to use a service, an increase of 13.4

percentage points from 2019. Many of those who pay state that they do so to let them **listen to what they want, when they want**. This indicates that consumers like agency, the independence to choose the music they listen to, rather than listening to what is played by the provider.

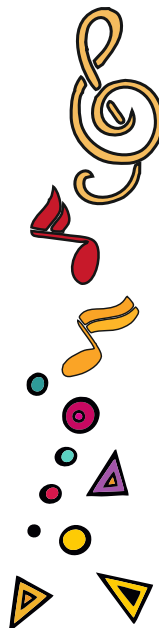
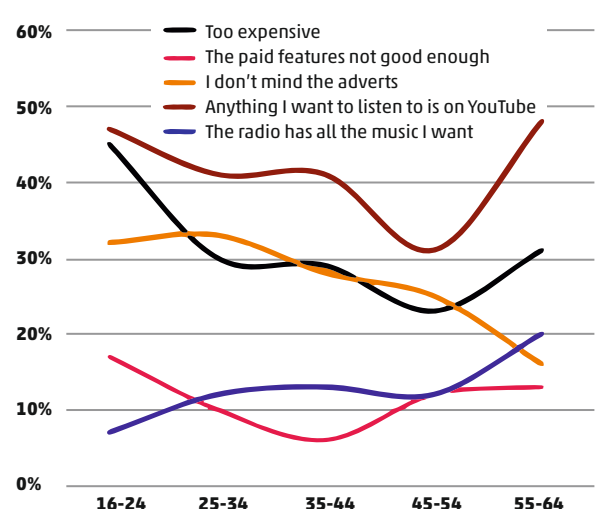
This agency is shown in responses to how users choose music on streaming services: half of respondents said they searched for specific songs every day, 43% said they listen to their own playlists, and 37% searched for specific artists every day. Listeners were more often making use of the millions of tracks that record labels have licensed to the streaming services, rather than relying on the playlists and recommendations curated by the streaming apps themselves.

Lastly, International over domestic audio streaming services were more preferred in India. 11% preferred Spotify, 6% preferred YouTube Music, 4% preferred Amazon Music and Wynk Music, 3% preferred Gaana and JioSaavn. In the audio listening landscape, Indian consumers are also finding interest in podcasts.

WHY DO I PAY FOR STREAMING?



WHY DO I NOT PAY FOR STREAMING?





GENRES

Bollywood leads; regional grows

Domestic music was the dominant choice as a favourite genre among surveyed music listeners in India – 71% of surveyed respondents' music listening time in India was spent consuming domestic music in comparison to a global average of 49%.

When respondents were asked to rank their three top three favourite genres on the basis of how often they were consumed, five out of the top 10 favourite genres were domestic. Bollywood New Age (2000-2020) was the preferred genre of 19% of surveyed respondents, followed by Bollywood coming-of-age (80's, 90's) at 13%. Tamil (7%), Punjabi (6%) and Telugu (6%) were also among the top 5 preferred languages of music consumed in India.

International Pop, International Hip Hop/Rap and International Rock were also among the top favored genres among respondents. The ability of streaming services to offer access to music from any artist in any country in the world at the touch of a button helps curious music-lovers find new music from outside India. This interest in international music may also have been influenced by a lower number of domestic film releases in the past two years which may have spurred music listeners to find other categories of music apart from Bollywood or film music.

Further, across all age brackets between 16-64, five of the top 10 genres consumed were also domestic.

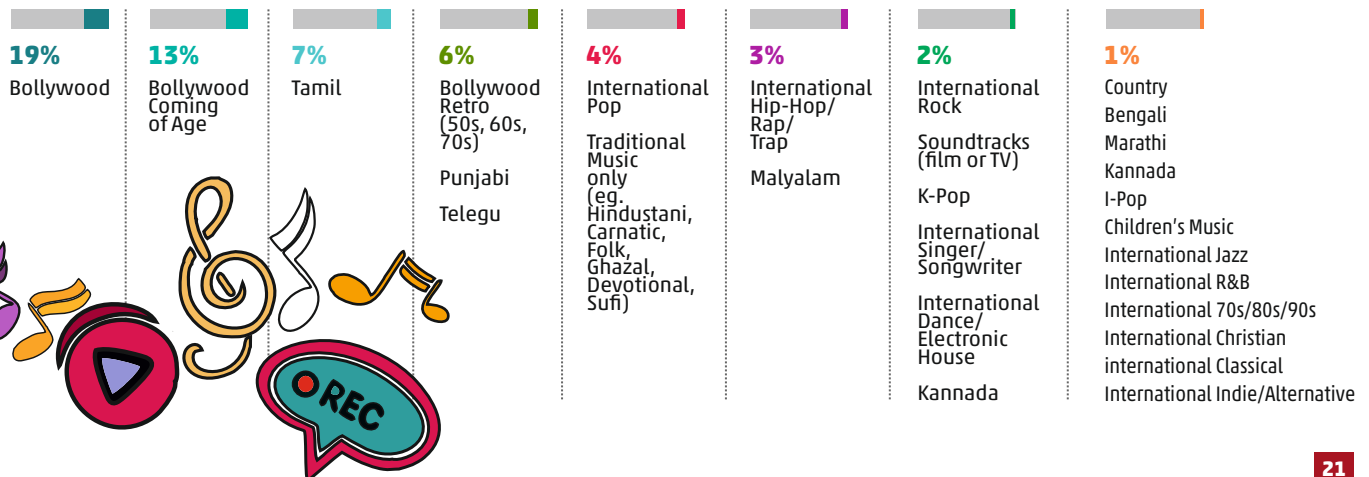
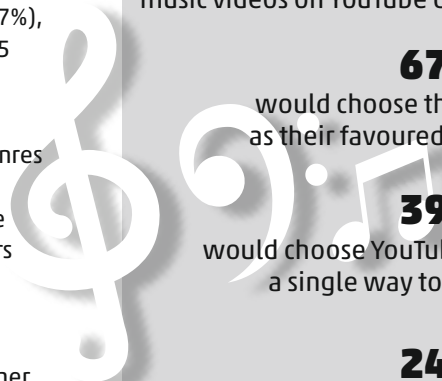
BOLLYWOOD FANS a data portrait

88%
among Bollywood fans watched music videos on YouTube daily (India average - 87%)

67%
would choose their smartphone as their favoured listening device

39%
would choose YouTube if they had to pick a single way to listen to music

24%
of music listening time was on short form video apps



MUSIC DISCOVERY IN INDIA

a variety of options

Rates of new music discovery were high across all respondents (though highest amongst middle-aged listeners), aided by the wide availability of all kinds of music on streaming services and elsewhere. Social media and YouTube were most important sources of discovery for all age groups but short form video services were vital to younger age groups. 23% discovered most new music on YouTube, making it the single favorite discovery source in India. Those with a paid streaming subscription were most likely to discover new music on streaming services. 33% of surveyed music listeners discovered music on TV shows or in films, a higher figure than in any other country, demonstrating the importance of music to film and television shows in India. 16% also discovered music on the charts.



In the month of June 2021, IMI launched the IMI International Top 20 Singles chart. The foundations of the chart are built on 3 main principles - accuracy, representation and dynamism.

The heaviest music listeners were those who most frequently discovered new music: 41% discovered new music once a day, compared to one in four of all users. Overall, 91% of all respondents discovered new music at least once a month. In many other countries, radio was the most popular music discovery method but only ranked 11th out of more than twenty discovery sources in India.



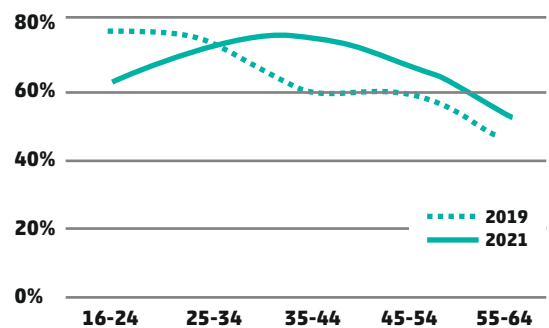
PIRACY



Music piracy in India at 68%; global average at 30%



PIRACY USE BY AGE



INDIA

The rate of music piracy in India remained considerably higher than the global average: 68% of all respondents had downloaded pirated music in the previous month, more than double the global average of 30%. However, the percentage of time spent listening to music sourced from piracy dropped slightly from 8.6% to 7.7% of total time spent listening, indicating that licensed streaming services are slowly beginning to attract more of music listeners time in India. Yet this does not mean that the very high levels of music piracy in India can be ignored.

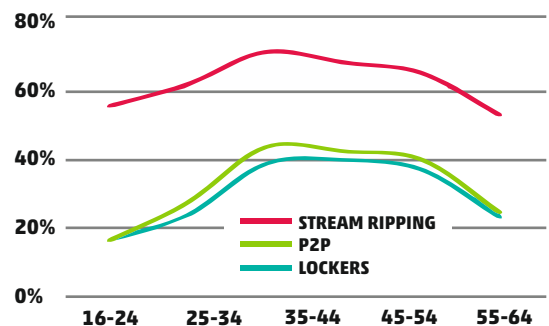
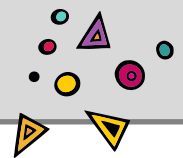
Illegal stream ripping from YouTube through web sites like Y2Mate and SaveFrom and through mobile apps like SnapTube remained the key music piracy threat above older piracy methods such as cyberlockers and bittorrent. Stream ripping, in particular, was popular as it offered users the benefits of a paid streaming service, yet without having to pay: downloaders cited the ability of piracy to give them offline listening with no adverts, key features of paid streaming. In addition, younger stream ripping users downloaded music so they could listen on their smartphone or a portable bluetooth speaker.

The profile of a typical music pirate in India:

- was male
- aged 25-34
- owned a smartphone
- liked Bollywood, Punjabi music, International
- hip-hop and rap, and pop

and listened to more music than average on:

- ad-supported / free audio streaming
- YouTube
- Social Media
- and short form video





Recent successful attempts to limit digital piracy in Indonesia helps point the way for methods that could help tackle piracy in India.

In January 2019, 53m viewers visited sites controlled by the top three piracy platforms per month in Indonesia namely: IndoXXI, LK21 and bioskopkeren.⁸ This was almost double the number of viewers i.e., 23m per month, that the four biggest legal streaming platforms in Indonesia attracted.⁹

Since then, the following tactics have been deployed by Indonesia to thwart piracy namely:

A. Collaboration b/w the govt and the creative sector

For an effective fight-back against piracy, collaboration between various stakeholders is essential. In Indonesia, local coalitions and partners such as Globe Telecom, Telco, Optical Media Board (OMB), and Asia Video Industry Association's (AVIA) Coalition Against Piracy (CAP), Video Coalition of Indonesia (VCI) as well as Asosiasi Perusahaan Film Indonesia (AFPI) collaborated with the government and law enforcement agencies to spread awareness on video piracy and its negative effects.

B. Rolling site blocking

Effective blocking of infringing websites and platforms is one of the major ways through which Indonesia managed to drastically slash its piracy levels. Over the course of 24 months from September 2019 to September 2021, CAP submitted over 3,200 websites for blocking to KOMINFO (the Ministry of Communication and Information Technology, Indonesia).¹⁰ This effort led to the blocking of an average of 60 sites every 10 days by the administrative authority KOMINFO.¹¹ As a result of existing administrative means to enforce copyrights in Indonesia, access to all piracy sites (including non-CAP member content) dropping a staggering 73%.¹²

The lack of administrative remedies for copyright enforcement in India poses a challenge for rightsholders in pursuing a speedy and effective legal recourse to combat piracy. Therefore, this case study on the Indonesian Video Industry and the administrative measures implemented by them to enforce copyright protection become important as potential solutions to combat online piracy that may be implemented in India.

Solutions to tackle online piracy

In many countries around the world, numerous initiatives have helped to curb music piracy. In India, the following policy measures should be taken into consideration:

- 1.** Clarification that safe harbour protection under Section 79 of the IT Act, 2000 is only applicable to the technical, automatic and passive intermediaries – not to platforms such as YouTube which promote and are actively engaged in music consumption, and not to piracy-focused sites and services such as stream ripping sites, cyberlockers, and mobile apps offering pirated content.
- 2.** Provision of a mechanism for expeditious site blocking with a focus on administrative site blocking measures to address the issues of online piracy. Site blocking has proved successful in lowering piracy rates in many countries such as Indonesia, the UK, Italy, Spain, and Brazil.
- 3.** Provision for a time effective/robust notice and action mechanism mandating digital platforms to take down infringing content on receiving notice from rights-holders/ authorized representatives and prevent such infringing content from re-appearing on their platforms in the future.
- 4.** Placing of an obligation on digital platforms to implement an effective "repeat infringer" policy and "Know Your Business Customer" policy.

⁸ <https://www.ft.com/content/67c185fa-0644-4761-b582-20a234712082>

⁹ Ibid. AVIA, 2022. *The Asia Video Industry Report*

¹⁰ AVIA, 2022. *The Asia Video Industry Report*

¹¹ Ibid

¹² Ibid

CONCLUSION



In the last few years, the work achieved by record labels to push their content onto streaming services and license content to emerging platforms such as short form video and livestreaming have led to increasing engagement with music streaming platforms, much wider use of a variety of short form video apps, and alternative live avenues for artists in the absence of physical concerts. At the same time, increasing penetration of smartphones across India, fueled by inexpensive internet data costs, has led to a rapid rise in the smartphone as the music consumption device of choice. The future is bright for licensed music in India - if the very high levels of digital music piracy in India, which continues to be much higher than the global average and does much to restrain the growth of the licensed market, is addressed. Further, an increased use of Short Form Video Apps and the dominance of YouTube among music listeners in India mean that the broken safe harbor provisions in India need to be urgently and actively addressed by stakeholders to ensure that all participants in the recorded music industry gain their fair share of revenues.



About IMI

The Indian Music Industry (IMI) is the apex body that represents the interest of the music companies a.k.a. record labels on a pan-India basis. IMI is an IFPI affiliate which is the global body that represents the recorded music industry worldwide. All major music labels in India are part of this association. IMI is the leading force in India's fight against music piracy and establishing IP rights.



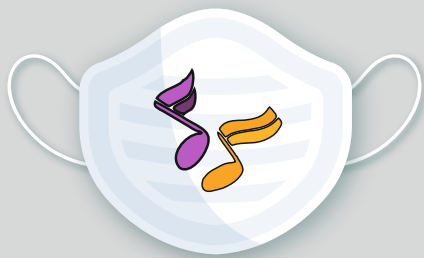
About IFPI

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



About AudienceNet

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



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