



THE DIGITAL ENTERTAINMENT
AND RETAIL ASSOCIATION

YEARBOOK

CHAMPIONING THE
RETAILERS AND
DIGITAL SERVICES WHO
CONNECT MUSIC, VIDEO
AND GAMES CREATORS
WITH UK FANS

20
26

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SUPPORTING THE NEXT GENERATION OF ENTERTAINMENT INDUSTRY LEADERS

Looking back at the past year there are so many superlatives to remember – not least the astonishing growth of our sector detailed in this yearbook – but if I had to pick one, it would be the return of Oasis.

I don't think I'll ever forget that show. The music was great, of course, but what made it unforgettable was the crowd – thousands of people singing, laughing, crying, remembering, becoming a living, breathing community, united by the music that was the soundtrack to their lives. That energy didn't stop when the lights went up. It sent people back to their streaming services, back into record shops, back to rediscover albums they hadn't played for years. One great night out became a whole new chapter in so many people's lives.

The power of community is something I see everywhere across ERA. As I write this, I am recovering from the rigours of ERA's Indie Retail Conference. After a Christmas spent mostly talking to the same two or three people, suddenly being in a room with hundreds of passionate, noisy, opinionated music people was both exhausting and completely energising. I went home shattered – but in the best possible way.

What struck me most wasn't just the scale – close to 300 people, spread across three floors – but the mood. Independent retailers, labels, distributors, partners, all in one place, and not a whiff of gloom in the air. No doubt in the back of many minds were, of course, the usual practical worries about business rates,

margins and the cost of doing business in 2026, but overwhelmingly what you heard was excitement. People talking about new releases, new artists, new ways of reaching customers. It's an energy you won't find in many businesses.

And that's a perfect way into the wider story of the past year. We live in a world that feels more unsettling by the day – politically, economically, emotionally. Milk and bread might be getting more expensive, but so is everything else that makes life bearable. In that context, the idea that music, film, TV and games are somehow “discretionary” feels increasingly outdated. These things are how people unwind, escape, connect, and in many cases cope. They are part of our mental health toolkit now.

Entertainment has gone from being a treat and a luxury to a necessity.

I see that in my own life. One minute I'm binge-watching the latest Netflix series, the next I'm streaming a playlist on my phone, then I'm buying a record I loved when I was 18 because something's reminded me of it. None of these things replace each other; they sit alongside each other. Video and games don't always get the attention they deserve in the headlines, even though their growth is phenomenal. But look at how people actually live, and you can see how deeply woven all of this content has become.

I love how *Stranger Things* was released last year in blocks, turning streaming back into an event again. People watched apart, but together – dodging spoilers, messaging friends, staying up



LINDA WALKER
CHAIR ERA

**“CONTENT HAS
BECOME DEEPLY
WOVEN IN OUR
LIVES”**

**“THE
CONVERSATION
AROUND AI HAS
BEEN MEASURED
AND PRACTICAL”**

too late to catch the next episode. It's not that different to how we all used to gather around the TV on a Sunday night, and it shows that even in a digital world, shared cultural moments and shared personal connection still matters.

Making personal connections is part of what makes initiatives like our Future Leaders Programme so special. A year on from its launch, I'm more convinced than ever that we've got an extraordinary generation coming through. They're confident, curious, engaged, and already making things happen. They want to learn, but they also know what they bring to the table. Put someone from an indie store next to someone from Amazon and you don't get hierarchy – you get mutual respect and a genuine exchange of ideas. ERA should be incredibly proud of that.

ERA welcomed two fantastic new board members this year, Lizzie Dickson of Google and Safiya Lambie-Knight of Spotify. Both are people I've worked with for years, and I know the energy and insight they bring will make a real difference.

Of course, no review of the year would be complete without mentioning AI. It's everywhere, and emotions still run high. But what has impressed me about the ERA community is how measured and practical the conversation has been. We've been through technological revolutions before, and while there are challenges, there are also real opportunities. Seeing more licensing deals emerge, with proper payment and clear opt-in or opt-out for artists, feels like a shift from endless litigation to something more constructive. The principle is simple: creativity has value, and people deserve to be paid for it.

Innovation runs through everything our members do. Subscription streaming in its current form will inevitably mature. The days of double-digit increases are already behind us in advanced markets like the UK and growth won't always come from simply adding more users, so the question becomes: what's next? New formats, new tiers, new experiences, new

revenue streams – some of them probably haven't even been invented yet. But if there's one thing I've learned, it's that the people in this industry don't sit still. They roll up their sleeves and get creative.

Finally, a word on the Official Charts Company, a key part of the ERA ecosystem. Not only is ERA – representing the suppliers of the data which powers it – a 50% owner of the Official Charts Company, the Official Charts are an important revenue source for the association. It is no secret that the consumer-facing charts for which the Official Charts Company is best-known have faced their challenges in the age of streaming, but this too has created opportunity. We at ERA alongside our partners at the BPI have approved substantial investment in the Official Charts Company's platform and the fruits of this should become clear in the coming months. It will open opportunities to further improve B2B services, uncovering new insights into the data generated by ERA's members and allowing further international expansion.

This substantial vote of confidence in the future of the Official Charts Company is yet another reason why I feel optimistic. We've had eleven years of growth, yes – but more importantly, we've got an industry full of passionate people, strong communities and a willingness to adapt. That's a powerful combination. And after a day at ERA's Indie Conference, surrounded by people who wouldn't trade what they do for a yacht in the Caribbean, I'm more convinced than ever that we're on the right path.

INVESTMENT AND CREATIVITY OF DIGITAL SERVICES AND RETAILERS DRIVES GROWTH

The woes of the UK economy and wider world are sadly well-known to us all, but from an ERA perspective, I am glad to report that we have had a spectacular start to the year.

The first indication came when I returned from the Christmas break and realised that while for years the festive break has been overshadowed by all kinds of nasties - from distribution problems to members facing financial woes- this time, uncharacteristically, it had passed without a single drama.

No sooner had I digested this than our year-end numbers emerged with a very pleasant surprise indeed - 2025 sales of music, video and games had substantially exceeded expectations.

Pre-Christmas our best estimate had suggested an increase for the year of somewhere around

4%, comfortably ahead of inflation, but unspectacular. In January we were able to announce that in fact our sector had increased sales by a substantial 7.1% to another all-time-record of £13.3bn.

Record-breaking sales have become something of a habit for our sector in recent years, but this result really is something to be proud of, capping an 11 year run of year-on-year growth.

Credit for that run belongs overwhelmingly to the investment, creativity and entrepreneurialism of digital services and retailers. From the 8% increase in video revenues driven by digital services to the whopping 18.5% increase in vinyl sales championed by physical retailers, this was truly a result to be proud of.

In the face of such statistics it is easy to forget that at the heart of our business are individuals, and a potent reminder that it is people who make the difference came in early January with our fifth successful Indie Conference. From the vantage point of 2026 and over a decade of gradual revival in the indie sector it may be tempting to believe it was all written in the stars. It was not. This was no foregone conclusion. It is a direct result of the skill, determination and deep understanding of their local communities of independent retailers.

Alongside the growth of our sector ERA's membership also continues to grow and is double the level of just 15 years ago. Now we expect it to grow even further with the opening up of membership to a broader range of



KIM BAYLEY
CHIEF EXECUTIVE ERA

“AT THE HEART OF OUR BUSINESS ARE INDIVIDUALS”

**7%
GROWTH**

“DSPs ARE FUNDING MORE THAN 60 INITIATIVES SUPPORTING MUSICIANS AND CREATORS”

related organisations. This is in part a response to demand - as the range of ERA's services to members has grown the demand for those services, in particular research and insight, has also grown. Opening up membership allows us to satisfy this demand. At the same time it is also a reflection of the ever-more-central role ERA and its members play in the broader industry. We are delighted to have already welcomed the first cohort of these new members.

One of the biggest developments for ERA over the past year was the launch of our Future Leaders Programme, dedicated to identifying and nurturing the next generation of entertainment executives. We inducted our first five Future Leaders almost exactly a year ago, with two additional inductees announced, as will be the case each year going forward, at our successful Summer Party. I am glad to say that the feedback from our Future Leaders has been overwhelmingly positive with particular praise for the mentoring opportunities we are offering. But this is very much a two-way relationship and it is clear that ERA is also benefitting substantially from the Future Leaders' input.

The most notable example this year was the research our Future Leaders proposed into the scale of support ERA members give to musicians and particularly UK artists. As a direct result of this we were able to reveal that digital services are currently funding 60 different initiatives benefitting musicians while independent retailers are currently staging over 4,000 in-store and out-of-store performances a year, the majority of them featuring UK artists.

It was a dramatic proof of the value of the Future Leaders' input. In just a year it has become a tent pole ERA activity alongside such established elements such as research and insight, our role as organiser of Record Store Day and our lobbying on behalf of the sector.

I'm glad to report all these too enjoyed success. Record Store Day 2025 was the largest and most successful yet in the event's 18 year history, with

the number of stores participating increasing to 278 and sparking the highest weekly album sales from independent stores seen in the UK since at least 1994. Our other major promotion, National Album Day,



organised in collaboration with the BPI also enjoyed success and is fast becoming a fixture in the calendar.

In research and insight we made a significant upgrade to our industry-standard consumer tracking study, switching to AI-powered research agency Focaldata. The first fruits of that partnership look very promising.

Meanwhile in Government Affairs we continued to have a very busy agenda as we argued our sector's case on both music streaming and the consultations on AI and copyright.

I have long believed that the ERA team is the best in the business and I was therefore delighted when ERA was indeed shortlisted for Team of the Year at the Trade Association Forum Awards. I would like to give a particular shout-out to ERA Head of Operations and my de facto deputy Megan Ogleby-Page who is currently on maternity leave, while also welcoming back Phoebe Scott who has returned to ERA to cover during Megan's absence.

I feel extremely fortunate to have such a team, and of course to represent such a vibrant membership.

THE POWER OF CONNECTION

Happy 2026. Subtext; time to regroup. A new year comes with a natural instinct to reconnect. We check-in with ourselves, in the context of what we have done and what we want to do. It's our annual 'MOT' of how we are relating to the world, in work, in person or in life. This assessment requires us to think of the other things we are connected to and compared with, to evaluate and to plan. We look at all the information which affects us to figure out what it amounts to and, what next. All this relational data creates the textures which form our foundations and inform our decisions.

Shake the snow-globe and see how it falls, for a new year. The patterns shape the next frame in our story and the next bar of our soundtrack.

A very human analogy for our creative tech sector, at this time. New tech which presents



a new scale of information and possibility, has shaken up our world and we are learning to form possibilities from the myriad of potential surrounding us. How do we connect the dots from the deluge of information to help us thrive? Will it fulfil our imaginations and make both technical and artistic creativity flourish or, will it change our futures unrecognisably? All of us in the creative-tech bubble will say that 2025 was, well, a lot.

Some certainties are settling fast.

Data gold dust

Creative connections affirm authenticity. When we experience art, a complicated exchange of information is involved. As the audience, we receive artistic information with our experience and context. We return our opinion through nostalgia, resonance and value. This exchange forms a new layer of information from which any future experience is recognised, compared and evaluated. We don't usually notice the complexity of these exchanges any more than a listener to a song considers how that song has been recommended to them, how we find that photo, or, how the artistic creators get paid. Behind the scenes, vital origin data is created and exchanged.

Those of us 'under the hood', in the legal and operational weeds of how creativity is put into the world, recognise this critical data exchange. Art comes into the world with origin data which identifies what it is and whose it is. In the UK, creativity has copyright by virtue of merely existing; This 'meta'-data tells the world whose rights they are. With that information, every piece of creative content's journey can be quantifiable, verifiable and controllable. One piece's particular



LUCIE CASWELL
CHIEF INNOVATION AND
GOVERNMENT AFFAIRS
OFFICER



information acts like a beacon for itself and, it also informs the whole market, alongside the metadata of other content. Individual activity and engagement become micro parts of macro information and value propositions. This precious data ensures that no part of any individual work gets lost in the ocean of information which together, becomes an audience, a trend and a market, full of individually valuable work and collectively powerful outcomes. The more this information interacts, the more it can also be improved and enriched. The better data is, even the smallest amount can be compared, found, protected, valued and directed. Every ingredient in the artistic universe has a barcode to hold and share – if, it sets out in life with those essential details in place. They are proof of authenticity.

Noisy conversations in the creative sector about what tech can do and whether outcomes will be positive or otherwise. What we know is that any outcome is only valuable for art, if art shares its original data and the market works together to maintain, recognise, and evaluate it as the exchanges and interactions happen, from creator to fan. Everyone in our supply chain is actually in a circular economy of data and value. Our common activity is sharing, connecting and communicating. With the unprecedented scale and pace of content available, accessible and new today, authentic data is the ultimate collaboration of our time.

Sophisticated Survival

While press shout about existential threats, ours would be to ignore the rare minerals that we truly rely on - our data. Headline words in our sector are authenticity and transparency. Both are stories of connection. Connection of creativity to ownership, connecting human art to value and all defined, controlled, and monetised through communicating that meta information. We need a level of sophistication in our tools to facilitate this vital conversation. Incredible

new tools to enhance, protect and facilitate that communication and to enable all that we cannot yet imagine. Data innovation is business critical, not optional.

Size matters, connection works

We can't manage the scale and density of vital data we will need to, without machine intelligence able to act at light-speed, globally. The exciting thing is that some of this technology already exists. Companies are developing and coalescing software which is proven able to know how a fraction of copyright sounds and whose it is, anywhere. Technologies are enabling creators to realise imagination in ways impossible to articulate before and certainly impossible to afford to create. Powerful efficiencies are now enabling access to diaspora of fans thousands of miles away, connected by tech and able to value and remunerate creators anywhere. A very personal tribe communicating on a global stage. We love this tech.

At the same time, the conversation hits a dissonance when technology feels, too big. Systems in general and politics in particular, are slow to keep up with the explosive speed of imagination and creativity, whether technical or artistic. Some take advantage of this and run before everyone is at the starting line. We are seeing the consequences of those false starts as the courts fire up and everyone must go backwards to realign and start again, collaboratively. Always tricky to do. Acting unilaterally in a collaborative world, leads to distrust of the form, rather than of those who didn't play by the rules. Not everyone loves this moment.

Stopping there, however, would be a dangerous track to take. We saw historically, how stepping away from new technology let value race right out of the door until someone innovative blew a whistle and pointed in another direction.

**“COLLABORATION
OF CREATIVITY
AND TECHNOLOGY
CREATES
OPPORTUNITY”**

Streaming became valuable, sharing went from peer-to-peer to markets of engagement and hundreds of innovators were able to create tools to catapult new artists, new genres and new money into growth, sustained now for well over a decade. The success was not about a different kind of tech; it was about a connected approach.

The sophistication of music discovery online makes new connections, new tribes and new experiences for fans who are encouraged to see their artists live and to buy in all formats. Vinyl has surged and young generations are even buying CDs. The record shop is again a vital, real life meeting point for digital generations and a stage to tomorrow's artists, hosting 1 in 40 of the UK's gigs in 2025. That's an outstanding demonstration of the demand to connect with artists and a clear connection between digital and physical creativity. We have always connected in all formats. 'Grassroots means creation and discovery in the community. Now the algorithm and the high street are connected too, and it works. These connections must be sustained for the circle of creative value to work. As fans, collaboration across formats makes total sense. Something to remember, as an industry.

Why? Because collaboration has always meant, more. Collaboration of creativity and technology creates an amplification of opportunity. A phone was created, a person picked it up - but

it was together that binary signals became gossip, news, revelations. A picture, a script, a song and an outfit, together become a magical, blockbuster film. The machinery underneath shares information to reach the right audiences and return the right value, keeping this magic coming. Connection makes something stronger and achievable in new form. The possibilities evolving in tech today are opening up opportunities for new creative heights, new imaginings, many impossible without that essential collaboration. Tech is just a tool without connection to a purpose, so the outcomes are for us to decide.

Zooming out. Sharing is caring

We live in divisive times. Not because of technology but because of the very human preoccupation with power. Weakening connections within our communities leads to distrust but if we communicate, we can direct our own narrative. I am therefore so heartened to see our creative community collectively calling out divisive manipulations in the wider world. It is testament to the incredible, connecting power of art, that it can create real community against dangerous prejudice. It also shows that we are alive to connection, we are welcoming of it, in all our senses, and we are incredibly powerful when communicating through art. Let's take our connected strength as the fuel for our own success.

Connecting with technology realises potential. Collaborating means shared control and success. From the day we took art home, whether over the airwaves or in our pocket, we made certain that the brightest future of art, tech and possibility, is in our hands.



**“THE
SOPHISTICATION
OF MUSIC
DISCOVERY
MAKES NEW
CONNECTIONS”**



ERA FUTURE LEADERS



Megan Ogleby-Page
HEAD OF OPERATIONS

2025 saw the launch of ERA's Future Leaders Programme, created to celebrate the next generation of executive talent across digital platforms and physical retailers. Its objective is to incubate fast-rising young executives by providing networking and mentoring opportunities as well as ensuring their voices are heard in what is a fast-changing entertainment landscape.

The execs shown below make up the Future Leaders Group, having been inducted via a new Rising Star Award scheme launched at ERA's annual Entertainment Champion Awards at Summer Party.

Outcomes delivered in the programme's inaugural year include:

- Established a Sector Wide Mentoring Scheme: strategically pairing members of the group with prominent figures from the across the entertainment industry, to provide dedicated support for professional development and career advancement opportunities.
- Facilitated a Speed Networking Event: coordinated a dynamic speed-networking event at Sky's Headquarters, bringing together industry leaders and innovators for a series of structured 15 min sessions 1-1. This was designed to broaden the group's professional network and provide access to invaluable expertise and advice from a diverse range of executives.
- Conducted a British Music Landscape Audit: initiated and devised an in-depth audit of initiatives hosted by ERA members that support emerging UK talent – an area of particular focus for the group itself.

The group will continue to meet in 2026, feeding into the wider ERA agenda as well as continuing with mentoring and development opportunities as coordinated by the ERA team.



Mitch Page
(Chair) – Senior Indie Label
Relations Manager,
Amazon Music



Esme Pitts
Commercial Manager,
Sky Store



Georgia Butler
Events Manager, Resident
Brighton



Josh Holland
Strategic Partner
Development, YouTube



Laura Wainwright
Vendor Manager,
Amazon Prime Video

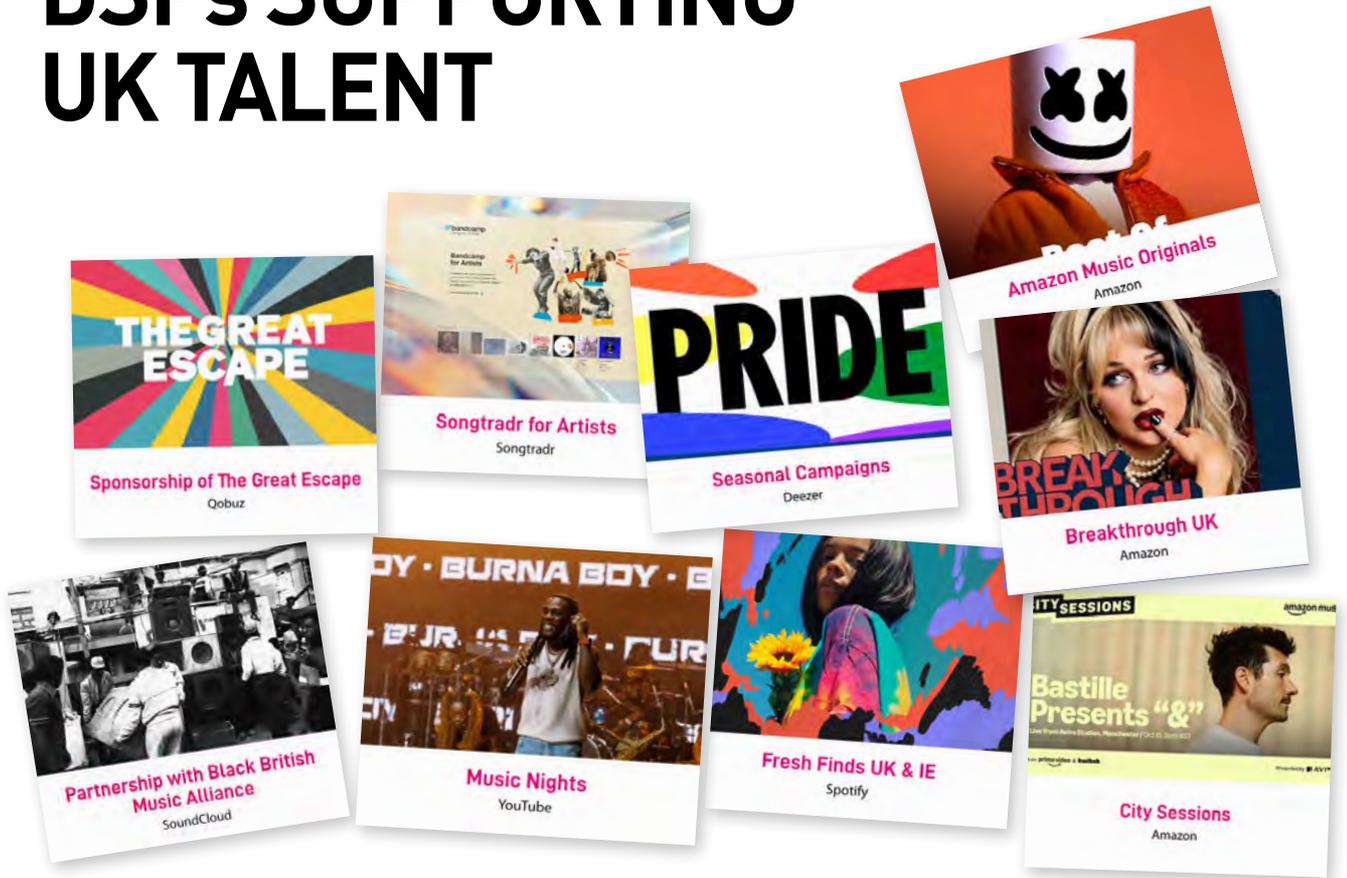


Melanie Davis
Product Manager,
Songtradr



Morgan Coates
Music Partnerships
Manager, IYK

DSPs SUPPORTING UK TALENT



UK streaming services are funding more than 60 separate initiatives to support the music industry. A selection of which are shown here and a full list of which can be found on the ERA website.

ERA research reveals that the largest category of music initiatives supports diversity and inclusion, with the second largest supporting new and emerging talent. Examples of artists supported by DSPs include:

- Floating Points spotlighted by SoundCloud's regional campaigns;
- Jorja Smith backed by Spotify's Riff & Runs R&B focused playlists;
- Laraaji who headlined Qobuz's sponsored Brick Lane Jazz Festival;
- Pa Salieu supported by YouTube's Legacy Series, pairing Black UK fashion designers with musicians;
- Sam Fender supported early on by YouTube Music's Video Tentpole
- YouTube Accelerator - run in partnership with the Music Managers Forum, equipping independent UK managers with vital training and networking opportunities;
- Girls Make Beats - SoundCloud's non-profit organization geared towards expanding female representation among music producers, DJs and audio engineers;
- Deezer Collaborates with the Featured Artists Coalition for masterclasses focused on women and queer artists, providing training on streaming, marketing, and social promotion;
- Spotify's partnership with Youth Music to create a fund supporting 15 grassroots youth spaces.

Support for individual artists is also accompanied by a range of initiatives supporting education, particularly education about the music industry. Examples include:

- Breakthrough - Amazon Music's global artist development program, supporting emerging talent with funding, exposure, and guidance - powered by a key partnership with the Featured Artists Coalition;

STATISTICS

Luke Butler
ERA Head of Research
and Insight

WICKED HAS SOLD OVER 1
MILLION UNITS TO DATE



RETAIL ENTERTAINMENT SALES

VALUE **£13.3bn**
YOY CHANGE **7.1%** 

DIGITAL V PHYSICAL MARKET SHARE

DIGITAL SHARE **94%** 
PHYSICAL MARKET SHARE **6%** 

ACCESS V OWNERSHIP

ACCESS SHARE **75%** 
OWNERSHIP SHARE **25%** 

NUMBER OF OUTLETS SELLING ENTERTAINMENT

MUSIC **1,632** 
VIDEO **1,112** 
GAMES **2,752** 



ENTERTAINMENT MARKET VALUE OVER THE PAST DECADE

Total market stands at over £13bn.

Total entertainment market value now stands at over

£13 billion

TOTAL ENTERTAINMENT MARKET VALUE 2016 TO 2025 (£M)										
	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Music	1,097	1,341	1,472	1,599	1,735	1,929	2,025	2,226	2,354	2,453
Video	2,008	2,123	2,372	2,611	3,342	3,911	4,490	4,792	5,036	5,439
Games	2,885	3,265	3,653	3,775	4,828	4,680	4,715	4,970	4,994	5,365
TOTAL	5,990	6,728	7,496	7,985	9,905	10,519	11,230	11,987	12,384	13,257

UK Entertainment sales exceeded £13bn in 2025





VIDEO IS THE LARGEST CONTRIBUTOR TO ENTERTAINMENT SALES

Music remains the smallest sector, whilst video maintained its crown as the largest sector for the third year in a row.



£5,439
million



£5,365
million

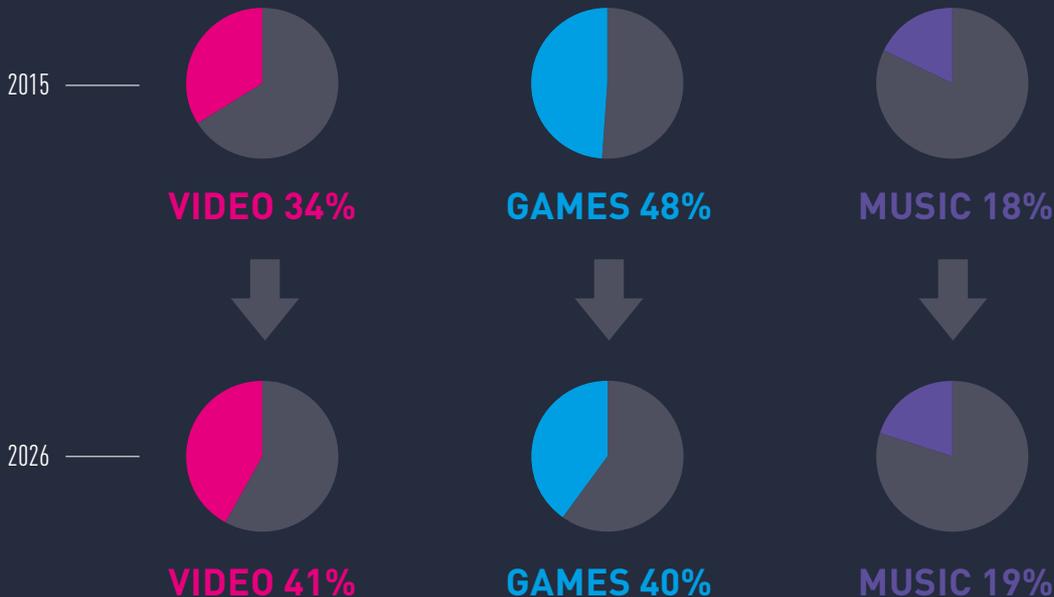


£2,453
million

2016 - 2025

ENTERTAINMENT FORMAT SPLIT

Video has been gaining share at the expense of games, with video seeing the largest increase in share of the pie.





DIGITAL ADOPTION

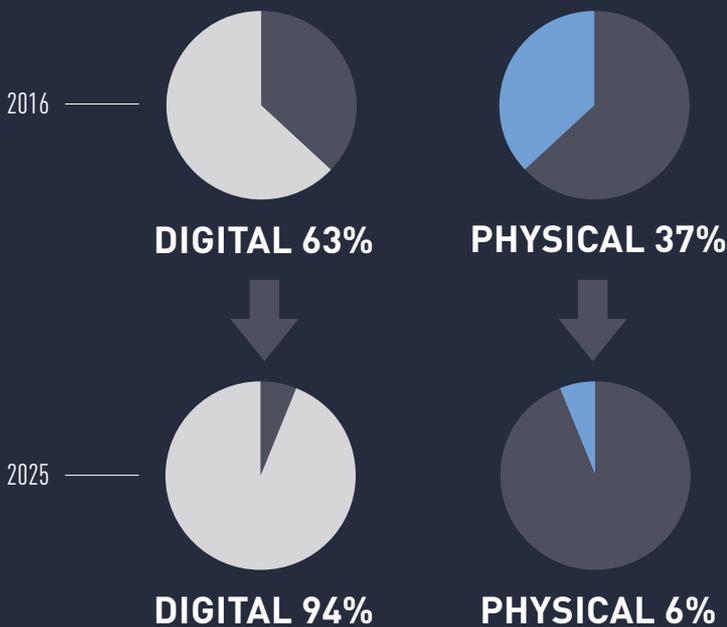
Entertainment growth has been driven by digital and streaming models.

10 years ago digital accounted for 63% of revenues whereas in 2025 it accounted for more than 94% of revenues.

DIGITAL VERSUS PHYSICAL 2016 - 2025 VALUE SALES										
	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Digital	63%	70%	76%	82%	87%	90%	91%	92%	93%	94%
Physical	37%	30%	24%	18%	13%	10%	9%	8%	7%	6%

Digital
Physical

2016 - 2025 DIGITAL PHYSICAL SPLIT



£9.37 out of every £10 spent on entertainment is now digital

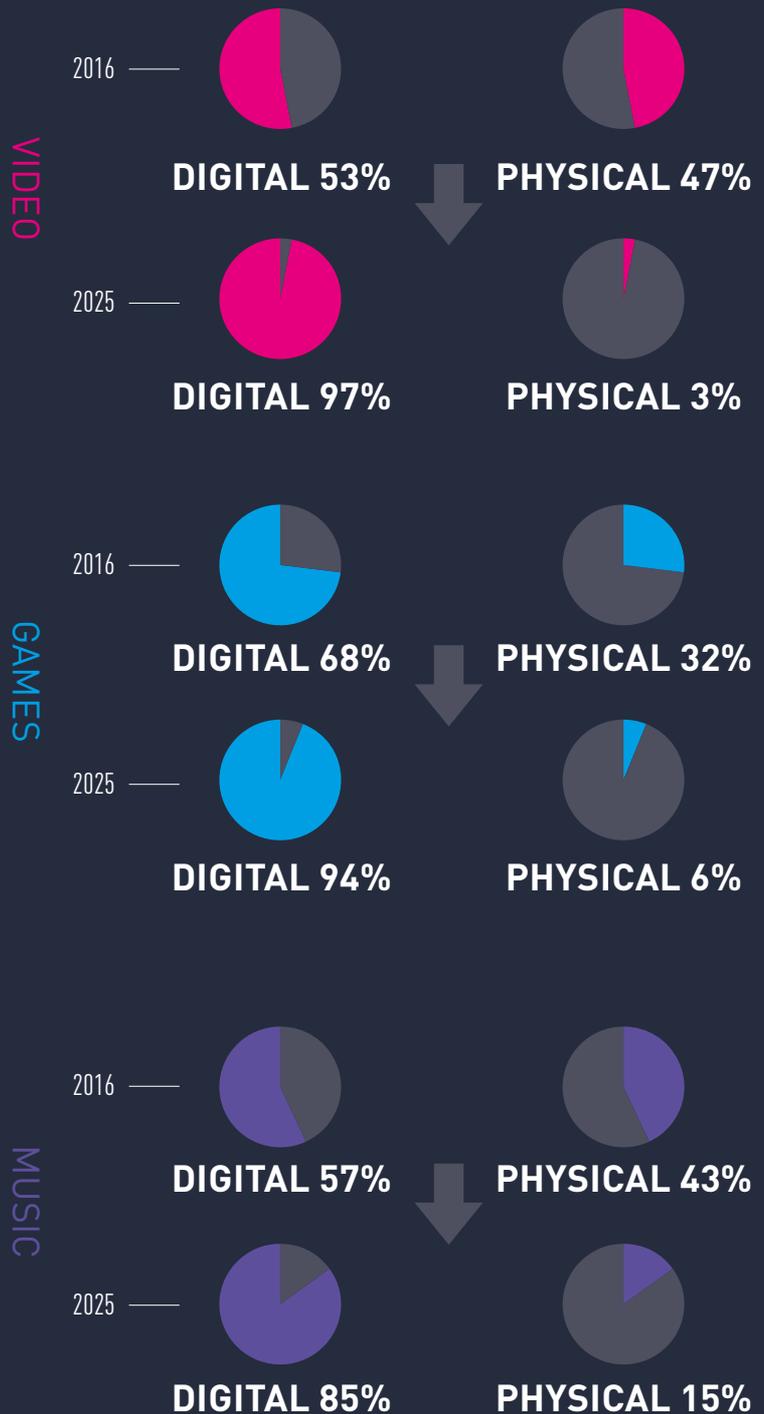




2016
DIGITAL
63%
OF REVENUES

2025
NOW
94%

2016 - 2025
DIGITAL PHYSICAL SPLIT



MUSIC SECTOR
REMAINS
THE HIGHEST
PHYSICAL
PERCENTAGE AT
15%

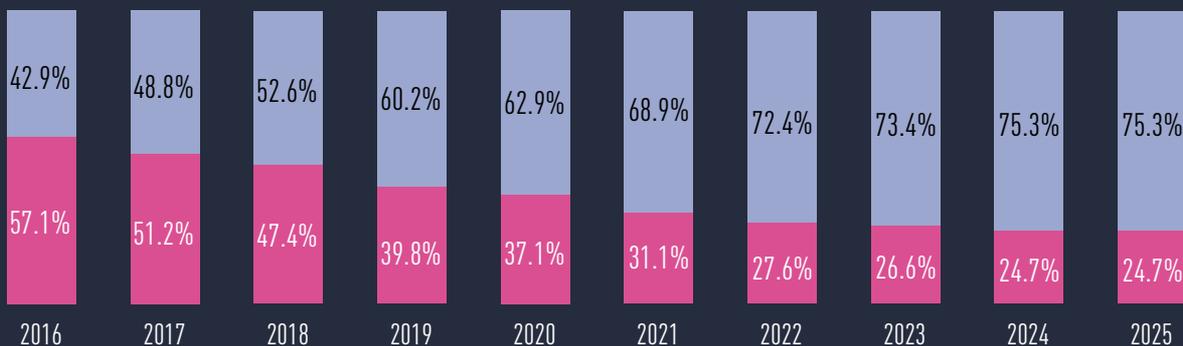


THE MOVE TO ACCESS BASED SERVICES

The move towards access based subscription services plateaued in 2025. In 2016 access based services accounted for around 41% of revenues but this rose to over 75% in 2025.

2016
ACCESS
43%
OF REVENUES

2025
NOW
75%



■ ACCESS
■ OWNERSHIP

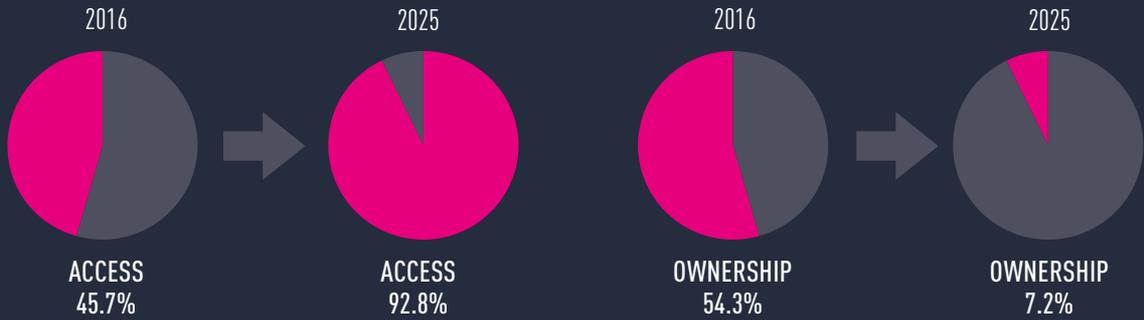
ACCESS VERSUS OWNERSHIP 2016 - 2025 VALUE SALES

	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Access	42.9%	48.8%	52.6%	60.2%	62.9%	68.9%	72.4%	73.4%	75.3%	75.3%
Ownership	57.1%	51.2%	47.4%	39.8%	37.1%	31.1%	27.6%	26.6%	24.7%	24.7%

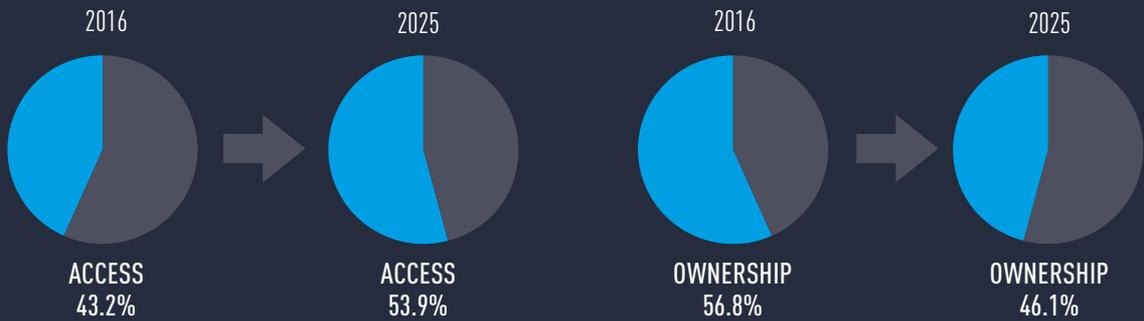


2016 - 2025 ACCESS V OWNERSHIP

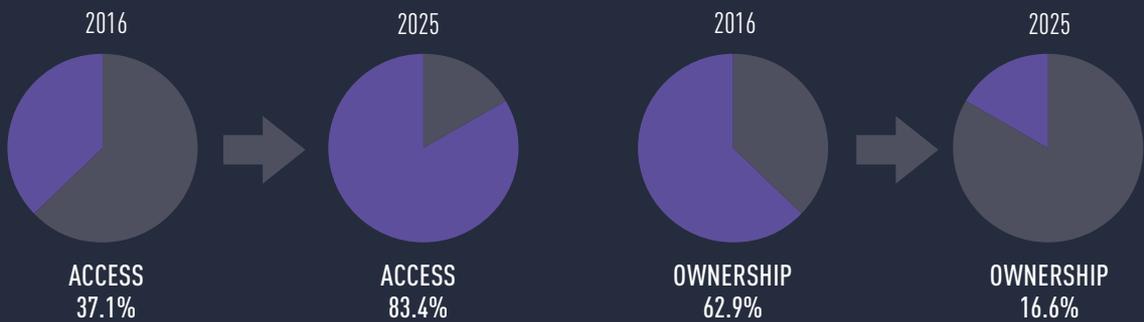
VIDEO



GAMES



MUSIC





THE RETAIL LANDSCAPE

The withdrawal of the majority of supermarkets and multiple chains from the sale of music and video has dramatically impacted the number of outlets selling entertainment over the past decade and 2025 saw the lowest number of music outlets at just 1,632.

MUSIC RETAILERS

2016
15,364
2025
1,632

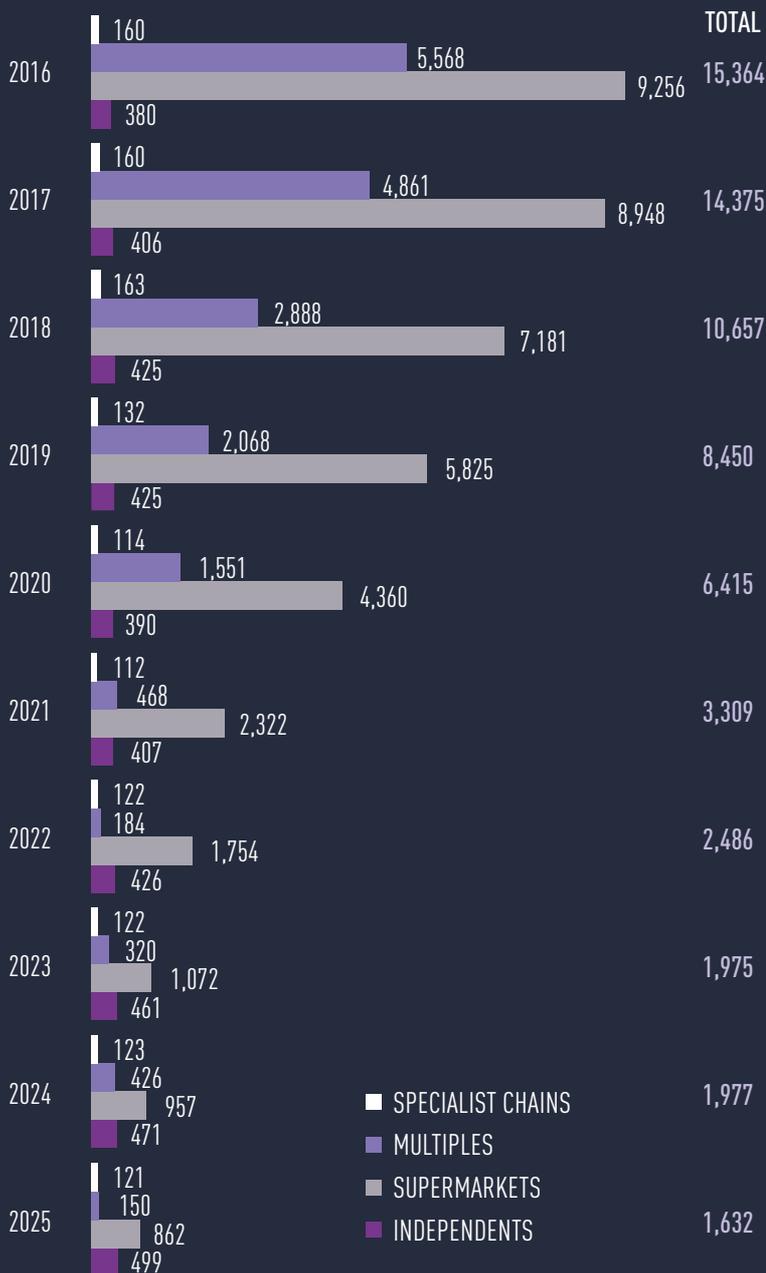
VIDEO RETAILERS

2016
15,069
2025
1,112

GAMES RETAILERS

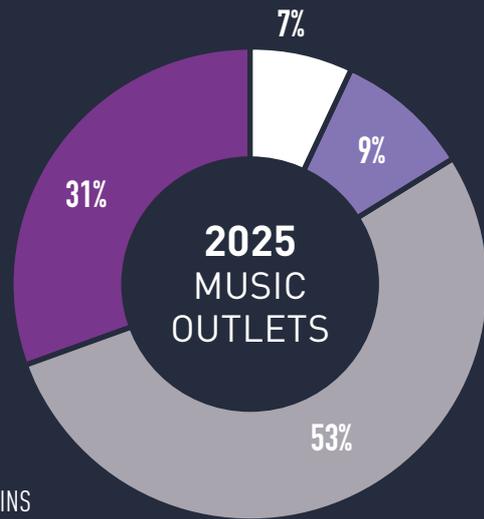
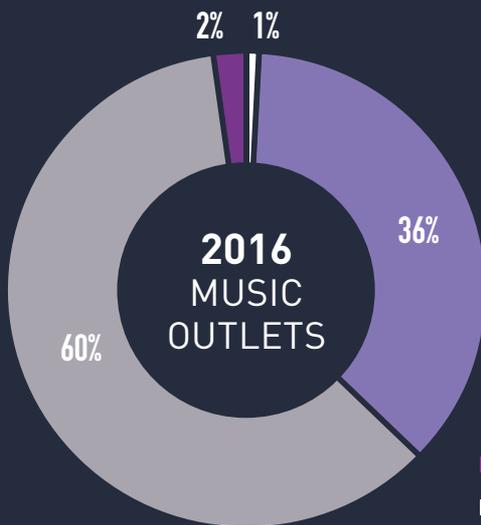
2016
6,892
2025
2,752

2016 - 2025 MUSIC OUTLETS





2016 - 2025 INDIE SHOPS



- INDEPENDENTS
- SPECIALIST CHAINS
- MULTIPLES
- SUPERMARKETS

In 2016 Indies represented **2%** of total music outlets

In 2025 Indies represented **31%** of total music outlets



ENTERTAINMENT RETAIL IN CONTEXT

Each year the Leisure Industries Research Centre at Sheffield Hallam University compiles statistics on UK consumer expenditure across various leisure activities, encompassing holidays, gambling, dining out, and home entertainment.

The 2025 dataset depicts a yearly resurgence in spend on entertainment and leisure in the UK that has tracked consistently upwards since the chaos of the pandemic. Overall spending hit £456bn, up 5.7% versus 2024.

Spending is split into two main, self-explanatory categories – ‘In Home’ and ‘Away from Home’ – whilst in home growth was just 2.9%, away from home growth ran well above inflation at 6.5% year on year.

£99bn was spent on activities taking place in the home, whilst £357bn was spent away from home.

Within the ‘Away from Home’ category there was very strong demand for ‘holidays and tourism’ in 2025 up 7.7% year on year. Spending on ‘Holidays Overseas’ was particularly strong with £85bn spent, up 9.5%.

‘Eating & drinking’ – the largest sub-category in the ‘Away from Home’ segment – saw strong growth year-on-year with consumer spend in pubs and restaurants rising by 5.9% to £176bn in 2025, while ‘Neighbourhood leisure’ grew by 6.0% to £69bn, with exceptionally strong gains in local entertainment up 10% year on year.

‘In the Home’ leisure spend - covering categories such as ‘House and Garden’ and ‘Home Entertainment’, rose by 2.9% to £99bn in 2025 with the strongest gains recorded in ‘video games and music’ up, up +7.1% to £13.3bn.

CONSUMER SPENDING ON LEISURE 2023 - 2025

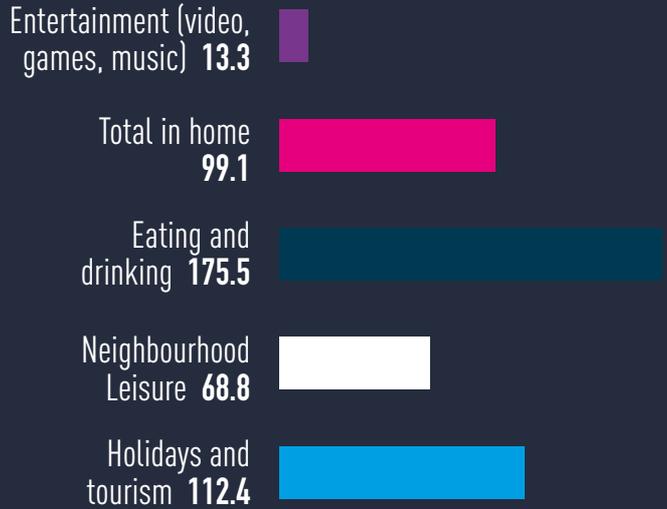
	2023	2024	2025	change 25/24
Video (all), Games and Recorded Music	12.0	12.4	13.3	7.1%
Entertainment Hardware, TV, PCs and Other	18.8	20.8	21.3	2.6%
Total Home Entertainment	30.7	33.1	34.5	4.2%
Reading	8.1	8.2	8.1	-0.7%
House and garden	32.8	32.6	33.7	3.5%
Hobbies and pastimes	21.7	22.4	22.7	1.4%
IN THE HOME	93.3	96.3	99.1	2.9%
Eating out	83.3	87.1	92.7	6.4%
Alcoholic drink	76.1	78.6	82.8	5.3%
Eating and drinking	159.4	165.6	175.5	5.9%
Local entertainment	14.4	15.3	16.9	10.2%
Gambling	11.3	11.8	12.0	1.5%
Active Sport	35.1	37.7	39.9	5.8%
Neighbourhood leisure	60.8	64.8	68.8	6.0%
Sightseeing	1.8	1.9	2.1	6.0%
Holidays in UK	24.0	25.0	25.6	2.3%
Holidays overseas	72.4	77.4	84.8	9.5%
Holidays and tourism	98.3	104.4	112.4	7.7%
AWAY FROM HOME	318.5	334.9	356.6	6.5%
ALL LEISURE	411.9	431.1	455.7	5.7%

Source: Leisure Industries Research Centre, Sheffield Hallam University. Notes: Historical values may differ from previous editions due to ONS methodology revisions

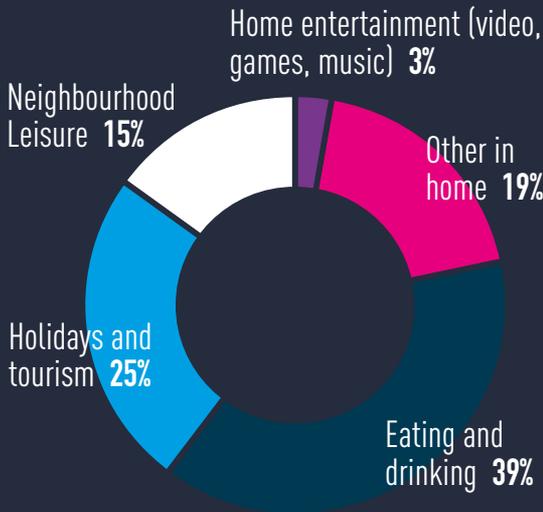


KEY LEISURE MARKETS SIZE 2025 (£BN)

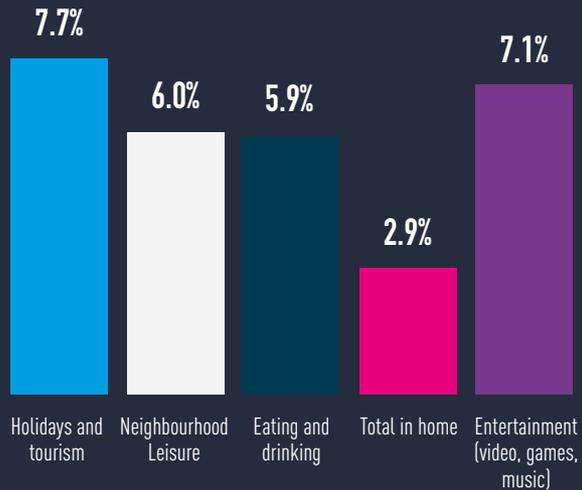
Entertainment (ex hardware) represents just **3%** of a total **£456bn** of leisure spending. In 2025 entertainment (ex hardware) grew at **7.1%** year on year, faster than all in home spending. It also outpaced eating and drinking (**+5.9%**) and was outpaced by only 2 forms of entertainment - overseas holidays and local entertainment.



CONSUMER LEISURE SPENDING BY TYPE



YOY CHANGE KEY LEISURE MARKETS



VIDEO

**MISSION IMPOSSIBLE
SOLD OVER 300,000
UNITS IN 2025, 78% OF
THEM DIGITALLY**

RETAIL SALES OF UK VIDEO

VALUE **£5.4bn**

YOY CHANGE **8.0%** **↑**

DIGITAL VIDEO SALES

VALUE **£5.29bn**

YOY CHANGE **8.4%** **↑**

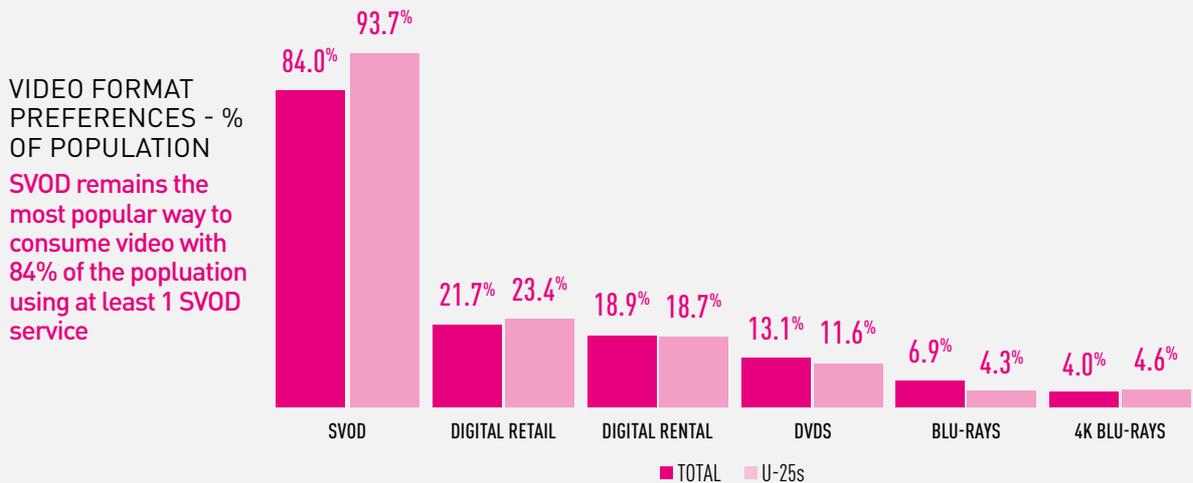
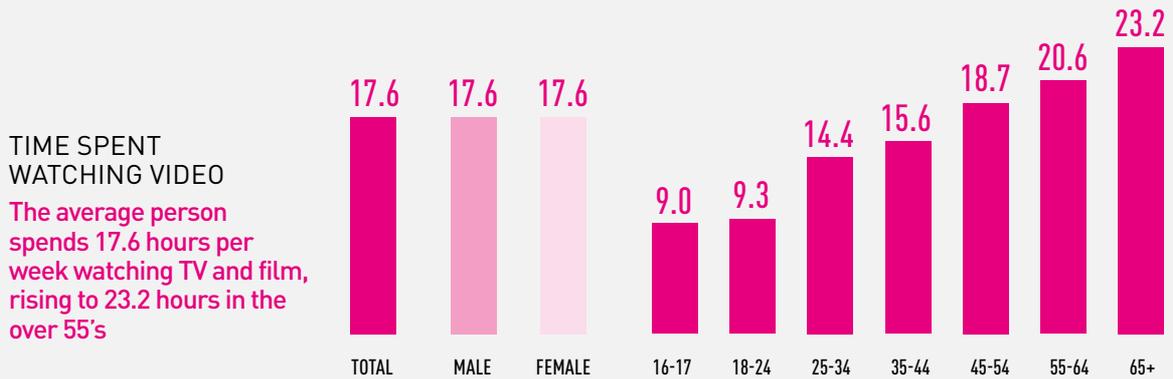
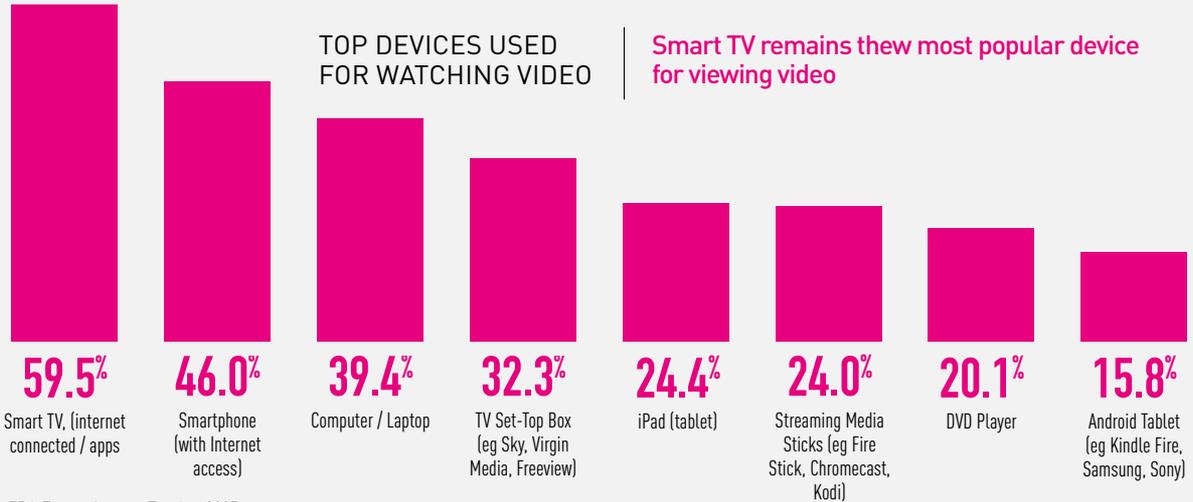
RETAIL SALES OF DISCS

VALUE **£149m**

YOY CHANGE **-4.7%** **↓**

THE YEAR'S BIGGEST TITLE WAS
WICKED WITH 983,119 UNITS SOLD

MEET THE VIDEO CONSUMER



VIDEO OVERVIEW

2025 was another strong year of trading for the UK's video entertainment industry. Posting an 11th consecutive year of growth, consumer spend was up 8% versus 2024, with total revenues generated surpassing £5.4bn.

As it has been for the best part of a decade, it is consumer spend on subscription-based streaming services such as Netflix, Amazon Prime, and Disney+ that delivered the vast majority of those revenues and a large chunk of the growth. According to figures from Futuresource Consulting, the total number of current SVoD subscriptions in the UK rose by 3% to 53.2m in 2025, while a round of price rises across some of the major streaming services helped boost actual spend to £4.9bn, up 8.8% versus 2024, marking a 16th consecutive year of growth.

Led by 'A Minecraft Movie' and 'Bridget Jones: Mad About the Boy' the UK cinema box office enjoyed another year of incremental gains, and this translated into marginal growth in the transactional video market, particularly across the digital formats. £245m was spent on electronic sell-through titles last year, up 4.5% while £137.4m was spent on digital rentals, up 1.7% year-on-year.

In terms of the video category's physical formats, sales of the once-mighty DVD continue to trend sharply south. According to figures from Official Charts, unit sales dipped below the 6m mark (-17.4%) in 2025, generating £64.7m through the tills, down 13.4% year-on-year.

It was a different story for the category's high-def formats as combined Blu-ray / 4K UHD sales topped £84.2m, up 3.2% year-on-year and once again outperformed DVD. This was achieved despite a small decline in volumes, down 4.1%, reflecting the fact that the higher value 4K UHD format continues to command a bigger share of the physical format sales mix. Around 1.4m 4K units were sold worth £36.5m, up almost 16% year-on-year.

Those gains weren't, however, quite enough to offset the declines in DVD spend and combined physical format revenues of £152m were 5.4% shy of 2024's total.

VIDEO - VALUE (£MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
DVD	91.8	74.7	64.7	-13.4%
Blu-Ray	77.9	81.6	84.2	3.2%
4K UHD	25.9	31.5	36.5	15.9%
Other Physical	0.0	0.0	0.0	23.6%
Total Physical Retail	169.7	156.3	148.9	-4.7%
Physical Rental	5.9	4.5	3.2	-29.5%
Total Physical Video	175.6	160.8	152.0	-5.4%
Digital Retail (EST)	244.4	234.5	245.0	4.5%
Digital Rental (VOD)	137.9	135.0	137.4	1.7%
SVoD	4,233.5	4,506.1	4,904.5	8.8%
Total Digital Video	4,615.9	4,875.6	5,286.8	8.4%
Total Video	4,791.5	5,036.4	5,438.8	8.0%

VIDEO - VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
DVD	9.0	7.0	5.8	-17.4%
Blu-Ray	4.5	4.7	4.5	-4.1%
4K UHD	1.1	1.3	1.4	6.2%
Other Physical	0.0	0.0	0.0	-12.1%
Total Physical Retail	13.5	11.7	10.3	-12.1%
Physical Rental	0.2	0.1	0.1	-29.3%
Total Physical Video	13.7	11.8	10.4	-12.3%
Digital Retail (EST)	25.7	24.8	25.2	1.6%
Digital Rental (VOD)	31.3	31.0	30.5	-1.6%
Total Digital Video (exc. SVoD)	57.0	55.8	55.7	-0.2%
Total Video	70.8	67.6	66.1	-2.3%

Sources:

DVD, Blu-ray, Other Physical: The Official Charts / BASE. 4K UHD counted in Blu-ray
Physical Rental: Omdia
EST / VOD Volume: Futuresource Consulting
Digital Video Value (EST, SVoD, iVoD, Pay TV VoD) - Futuresource Consulting

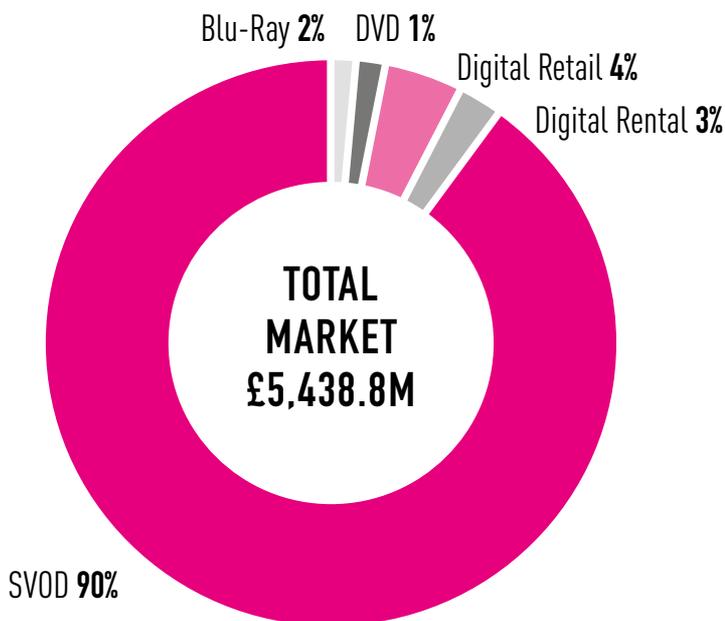
VIDEO MARKET SALES BY SEGMENT

The Subscription Video on Demand (SVoD) market continues to dominate the UK's home video industry, delivering consistent annual growth and securing an ever-greater share as the model matures. Its dominance is reflected in the chart below, showing that over 90% of total consumer spend on video entertainment last year was accounted for by streaming behemoths like Netflix, Amazon Prime, Apple TV+ and Disney+.

While annual growth rates are beginning to stabilise, the market is still nearly 40% larger than it was in 2021.

Meanwhile, the UK's digital retail (EST) and rental (VOD) markets have rebounded back into growth after the declines posted in 2024. Those gains were small though and the overall value of transactional digital spending remains dwarfed by the SVoD market. This dynamic has put further pressure on the formats' respective market shares, with both falling back again in 2025. The £245m spent on EST titles last year secured 4% of the market, while digital rentals, worth £137.4m, was enough for 3%.

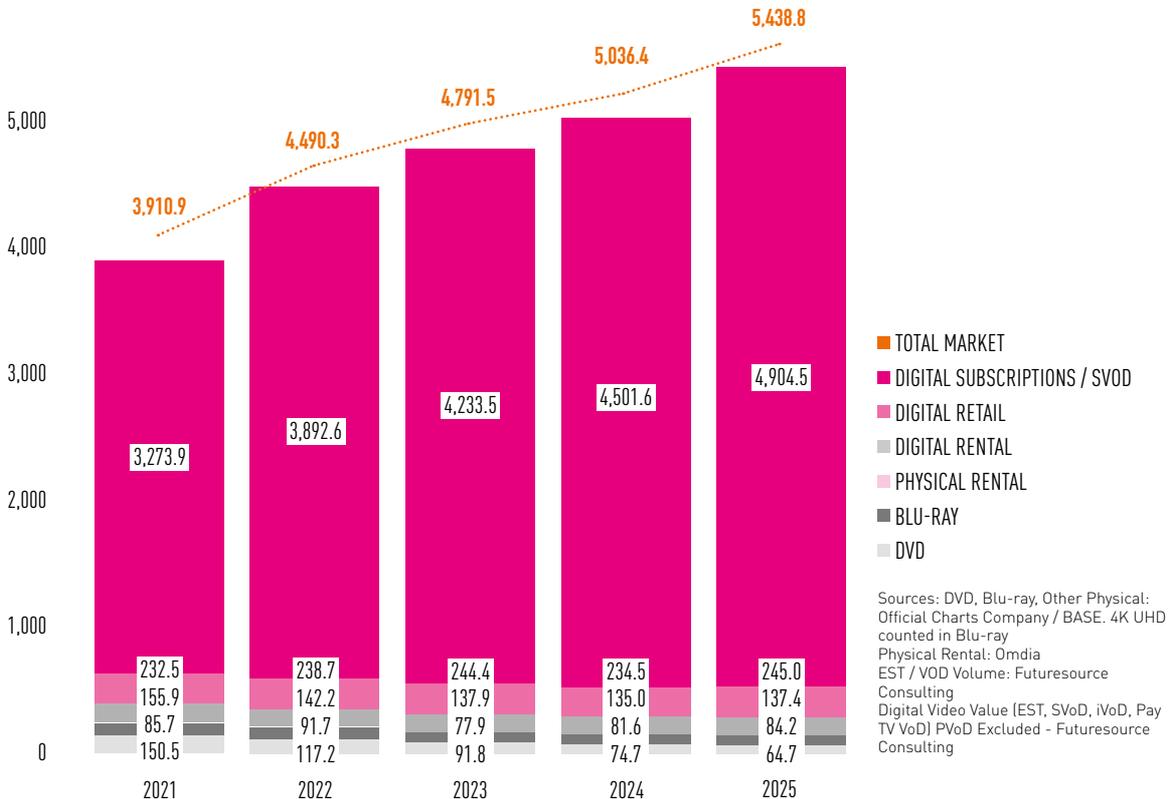
SHARE OF VIDEO MARKET
BY FORMAT: 2025





Despite a 2nd consecutive year of growth in sales of Blu-ray and 4K UHD discs, the combined performance of video's physical formats over the last five years is one of steady, trending decline. Spend in the DVD and Blu-ray market dipped below £150m in 2025, enough to secure 3% of total expenditure in the video category.

VIDEO MARKET BY SEGMENT £m 2021 - 2025



THE DIGITAL VIDEO MARKET

According to Futuresource Consulting, just over £5.3bn was spent on purchasing, or accessing, digitally delivered video content in the UK last year, up 8.4% versus 2024, with nearly all of that growth delivered by the SVoD sector.

Some of the major subscription services instigated another round of price rises during 2025, countering a flattening subscription volume curve and stagnating levels of household penetration.

In 2025, Futuresource estimated that there were a total 53.2m active subscriptions in the UK representing a rise of 1.6m, or 3%, year-on-year, following much smaller annual growth of 800k subscriptions recorded in 2024. Household penetration also ticked up by around 300k to 18.0m in 2024, up 1.6% year-on-year.

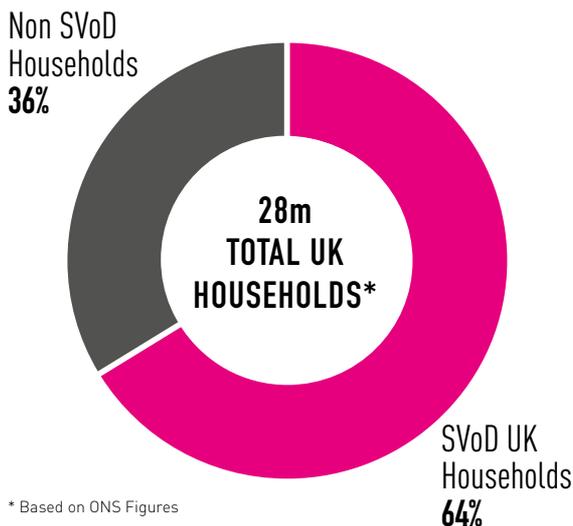
The 18m UK households where at least one SVoD subscription is active represents around 64% of total households in the UK, suggesting there is ample room for the sector to expand into. Faster growth in the overall volume of accounts, compared to household penetration, means we are stacking subscriptions at a higher rate, borne out by the numbers opposite. On average, each household that pays to stream video in the UK has hit 3 active subscriptions per household, up from 2.9 in 2024.

SUBSCRIPTION VIDEO ON DEMAND (SVOD) - SUBSCRIPTIONS / HOUSEHOLDS (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
SVoD Subscriptions	50.8	51.6	53.2	3.0%
SVoD Households	17.6	17.7	18.0	1.6%

Sources: DVD, Blu-ray, Other Physical: The Official Charts / BASE. 4K UHD counted in Blu-ray Physical Rental: Omdia EST / VOD Volume: Futuresource Consulting Digital Video Value (EST, SVoD, iVoD, Pay TV VoD) - Futuresource Consulting

UK HOUSEHOLD SVOD PENETRATION 2025



SVOD SUBSCRIPTIONS AND HOUSEHOLDS (MILLION) 2021 - 2025



Values generated in the digital retail (EST) market continued to trend upwards overall in 2025, with total spend up 4.5% to £245m. When you split film and TV content out from that total, however, fortunes diverge by genre. Spend on EST films grew by 7.4% year-on-year to surge through the £200m for the first time, thanks in part to spend on Premium Electronic Sell Through (PEST) content, a model that gives the consumer a much earlier opportunity to buy than is normally allowed by traditional theatrical windows. This growth was just enough to offset long-term declines in the TV EST segment where spend fell by another 7.5% to £43.0m.

The digital rental VOD market remains flattish with volume down 1.6% to 30.5m units, although average prices are up, driving an incremental £2.4m in value, up 1.7% year-on-year.

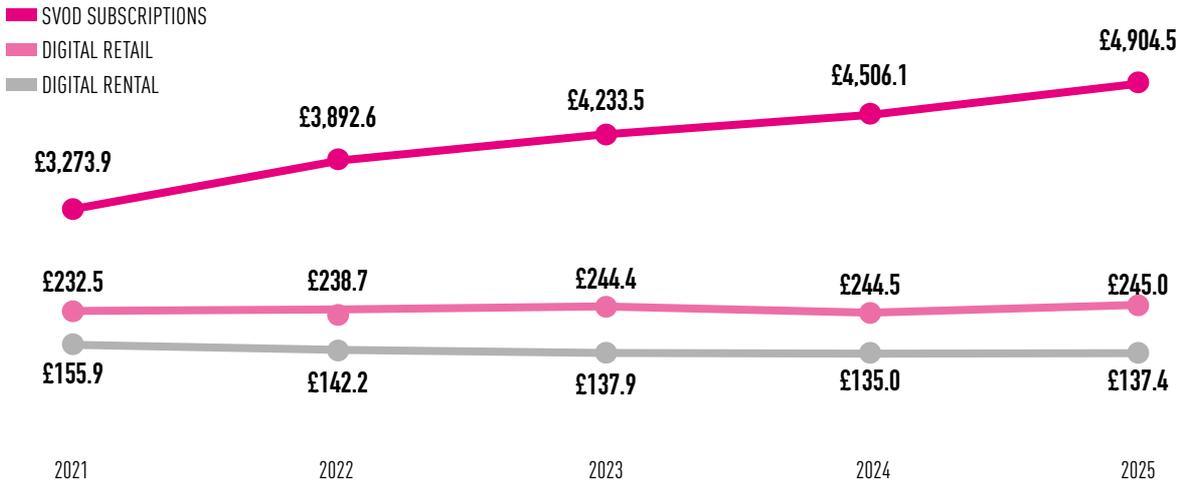
DIGITAL VIDEO - VALUE (EMILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Digital Retail (EST) Film	192.4	188.0	202.0	7.4%
Digital Retail (EST) TV	52.0	46.5	43.0	-7.5%
Digital Rental (VOD)	137.9	135.0	137.4	1.7%
SVoD	4,233.5	4,506.1	4,904.5	8.8%
Total Digital Video	4,615.9	4,875.6	5,286.8	8.4%

DIGITAL VIDEO - VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Digital Retail (EST) Film	20.1	20.0	20.9	4.4%
Digital Retail (EST) TV	5.7	4.8	4.3	-10.3%
Digital Rental (VOD)	31.3	31.0	30.5	-1.6%
Total Digital Video (exc. SVoD)	57.0	55.8	55.7	-0.2%

DIGITAL VIDEO VALUE BY SEGMENT (£ MILLION) 2021 - 2025

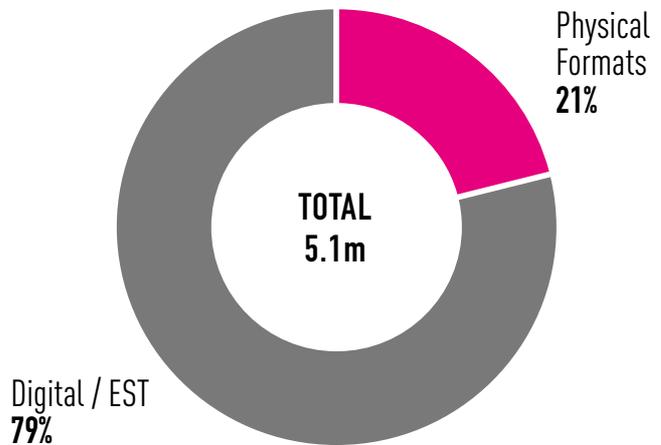


EST VS PHYSICAL

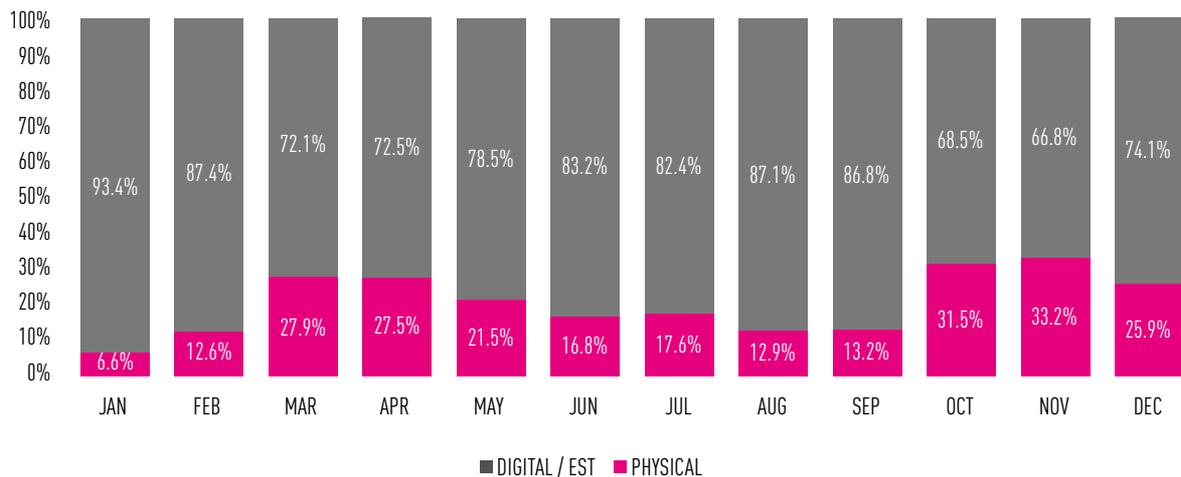
The Top 20 video titles in the UK sold a combined 5.1m units over the course of 2025 with EST formats securing 79% of those sales, up from 76% in 2024.

As the analysis below shows, EST consistently dominated volume sales mix across every month of the year, peaking at 93% in January when the year's biggest film, 'Wicked' enjoyed a digital window. DVD and Blu-ray sales traditionally enjoy a performance boost in the final quarter, as gift purchasing returns in time for Christmas, with November the best month for physical in 2025, securing 33.2% of overall volumes.

PHYSICAL / EST SHARE OF 2025'S TOP 20 BESTSELLING SELL-THROUGH TITLES



PHYSICAL / EST SHARE OF TOP 20 SELL-THROUGH TITLES BY MONTH 2025



THE PHYSICAL VIDEO MARKET

While the UK's overall video market posted a 11th consecutive year of growth in 2025, spending in the physical video segment returned a 16th consecutive year of decline, as consumers prefer to stack streaming subscriptions and purchase digitally.

DVD volume sales dipped by 17.4% to 5.8m last year generating £64.7m at retail, down 13.4% year-on-year. Blu-ray, by way of contrast, enjoyed second consecutive climb in annual revenues, with 4.5m units sold worth £84.2m, up 3.2%.

When you split the Hi-Def 4K UHD format numbers out from those Blu-ray totals, growth is trending up even more steeply with annual spend rising 15.9% to £36.5m. 4K now represents 43% of Blu-ray value and 25% of total physical format revenues.

Physical disc rental remains a marginal and declining segment of the market and is now worth £3.2m, according to figures from Omdia, around 30% down versus 2025.

Overall, £152m was spent on DVDs, Blu-rays and 4K UHD discs last year, 5.4% down year-on-year.

VIDEO - VALUE (£MILLION) 2023 - 2025

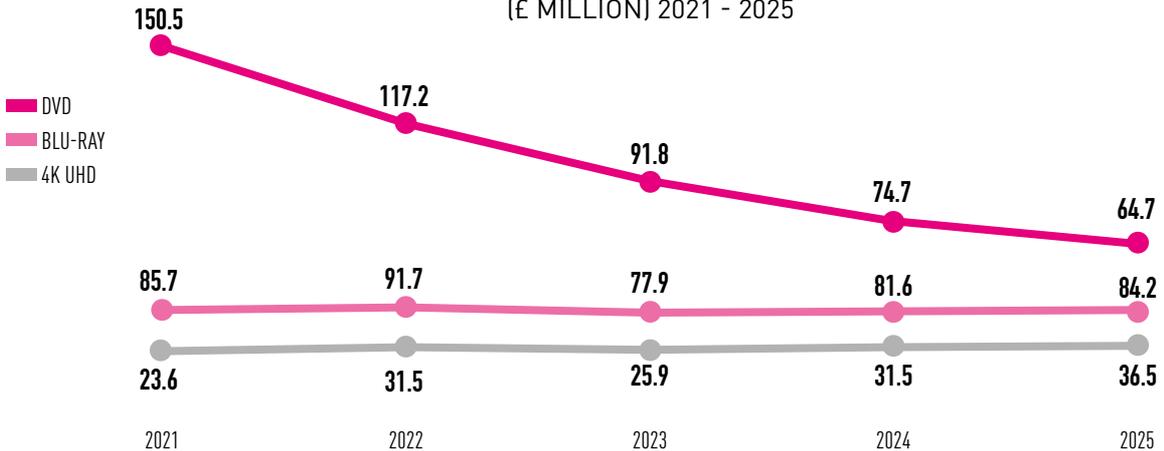
	2023	2024	2025	change 24/25
DVD	91.8	74.7	64.7	-13.4%
Blu-Ray	77.9	81.6	84.2	3.2%
4K UHD	25.9	31.5	36.5	15.9%
Other Physical	0.0	0.0	0.0	23.6%
Total Physical Retail	169.7	156.3	148.9	-4.7%
Physical Rental	5.9	4.5	3.2	-29.5%
Total Physical Video	175.6	160.8	152.0	-5.4%

VIDEO - VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
DVD	9.0	7.0	5.8	-17.4%
Blu-Ray	4.5	4.7	4.5	-4.1%
4K UHD	1.1	1.3	1.4	6.2%
Other Physical	0.0	0.0	0.0	-12.1%
Total Physical Retail	13.5	11.7	10.3	-12.1%
Physical Rental	0.2	0.1	0.1	-29.3%
Total Physical Video	13.7	11.8	10.4	-12.3%

4K UHD counted in Blu-ray.

PHYSICAL VIDEO VALUE BY SEGMENT (£ MILLION) 2021 - 2025



VIDEO MARKET PRODUCT AVAILABILITY

With the market for DVDs declining sharply in value terms and consumer demand weakening, the number of new titles made available for the format has naturally fallen too. This dynamic played out in 2025 with the number of new film and TV titles coming to DVD falling to 777, 28.3% down versus the 1,084 new titles made available in 2024.

By way of contrast, the number of new titles coming to Blu-ray last year hit 1,282, up 5.9% year-on-year and the highest number since 2021. It reflects a buoyant physical HD video market in the UK where two consecutive years of sales growth has been posted, driven by particularly healthy 4K UHD sales. The availability of new titles on 4K has accelerated significantly with numbers leaping by 37.3% to 629 in 2025, as more remastered, catalogue and classic content is brought to the format by the studios.

Unlike DVD and Blu-ray, EST is a relatively young, frontline format with the focus heavily skewed to the instant availability and purchase convenience of new releases. During the lockdown year of 2021, however, an unprecedented number of new titles were released to digital formats, bringing the total available for purchase close to 20k.

Each year since 2021, between 500 and 1,000 new titles have been made available on electronic-sell through formats and the total now stands at 22,286, comparable to the 25,486 available on Blu-ray. DVD still dominates in terms of the total numbers, though, with more than 130k titles theoretically available to buy.

NO. OF NEW VIDEO TITLES AVAILABLE ON FORMAT 2021 - 2025

	2021	2022	2023	2024	2025	change 24/25
DVD	1,495	1,219	991	1,084	777	-28.3%
Blu-ray	1,317	1,201	1,139	1,211	1,282	5.9%
4K UHD	345	350	384	458	629	37.3%
EST	8,144	1,099	523	652	680	4.3%

Source: Kantar

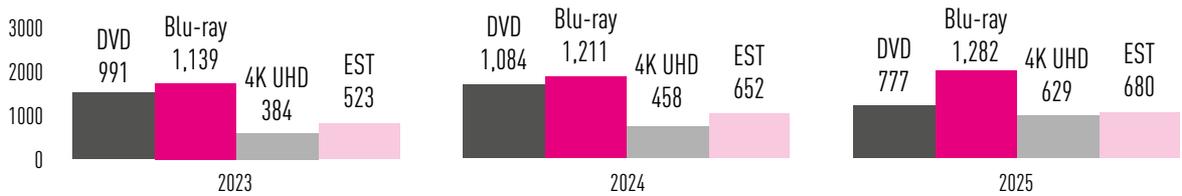
TOTAL NO. OF VIDEO TITLES AVAILABLE 2021 - 2025

	2021	2022	2023	2024	2025	change 24/25
DVD	126,125	127,116	128,335	129,419	130,196	0.6%
Blu-ray	20,653	21,792	22,993	24,204	25,486	5.3%
4K UHD	1,289	1,673	2,023	2,481	3,110	25.4%
EST	19,332	19,855	20,954	21,606	22,286	3.1%

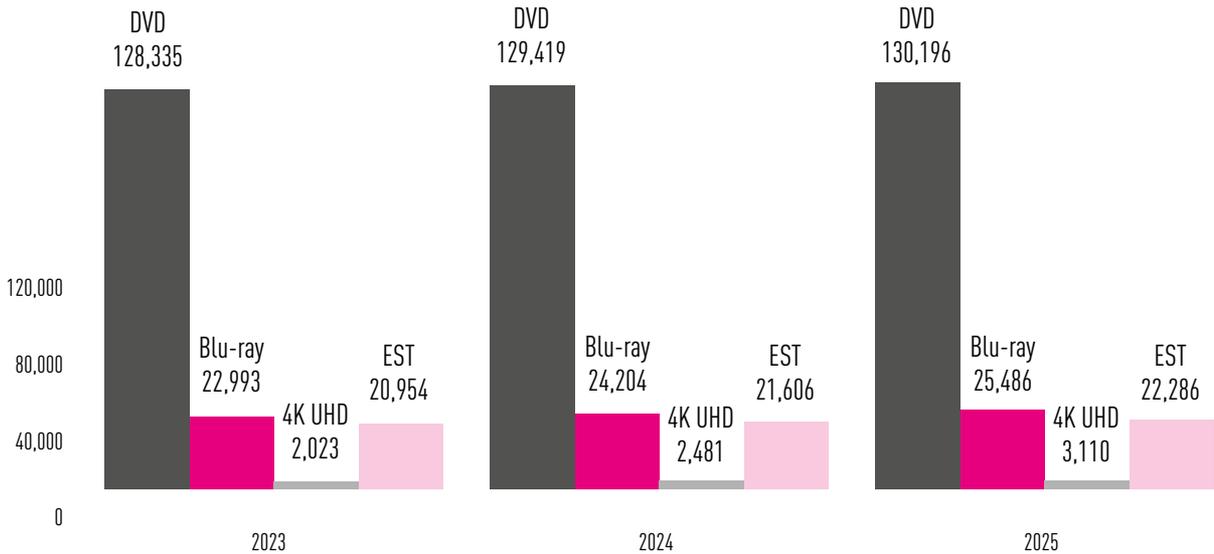
Source: Kantar



NO OF NEW TITLES AVAILABLE BY FORMAT
2023 - 2025



TOTAL NO. OF VIDEO TITLES AVAILABLE
2023 - 2025



VIDEO AVERAGE SELLING PRICES

The video category's average selling prices increased in 2025 but rises remained relatively stable, mostly in line with the inflationary pressures affecting the wider UK economy. Prices rose most sharply in DVD where the average unit retailed at £8.54 last year, up 6.2% versus 2024. The 'specialist, generalists and independents' channel commanded the highest prices at £8.72, a rise of 6.1% while the lowest were

found online with the 'home delivery' channel selling each unit at an average £8.39, up 6.1% year-on-year.

At £12.39, Blu-ray ASPs (excl. 4K) recorded an increase of £0.41 per disc on average, up 3.4% versus 2024. This price was just above averages found on the high street, at £12.32 while those commanded in the home delivery channel were slightly higher at £12.44, up 3.7% versus last year.

DVD AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Specialists, generalists and independents	£7.98	£8.22	£8.72	6.1%
Supermarkets	£7.96	N/A	N/A	N/A
Home delivery	£7.58	£7.90	£8.39	6.3%
Total Market	£7.76	£8.04	£8.54	6.2%

Source: Official Charts / Kantar. Excludes box sets and multiple disc-sets of 3 or more. Physical product only

BLU-RAY (EXCLUDING 4K VARIANTS) AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Specialists, generalists and independents	£11.62	£11.98	£12.32	2.8%
Supermarkets	£13.10	N/A	N/A	N/A
Home delivery	£11.80	£12.00	£12.44	3.7%
Total Market	£11.82	£11.98	£12.39	3.4%

Source: Official Charts / Kantar. Excludes box sets and multiple disc-sets of 3 or more. Physical product only

BLU-RAY (INCLUDING 4K VARIANTS) AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Specialists, generalists and independents	£13.27	£13.62	£14.24	4.5%
Supermarkets	£13.57	N/A	N/A	N/A
Home delivery	£16.09	£16.45	£17.54	6.6%
Total Market	£15.17	£15.52	£16.34	5.3%

Source: Official Charts / Kantar. Excludes box sets and multiple disc-sets of 3 or more. Physical product only

4K UHD AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Specialists, generalists and independents	£19.91	£23.16	£20.80	-10.2%
Supermarkets	£22.97	N/A	N/A	N/A
Home delivery	£25.54	£24.28	£25.23	3.9%
Total Market	£24.32	£23.68	£24.14	1.9%

Source: Official Charts Company / Kantar





As seen previously, sales of 4K UHD Blu-rays enjoyed the biggest annual growth rates in the market last year and each premium unit, on average, commanded a much higher retail price than other formats in the segment at £24.14, almost treble the cost of an average DVD.

Prices are rising at a slower rate than seen elsewhere in category, however, on average 46p more expensive than they were in 2024, up just 1.9%.

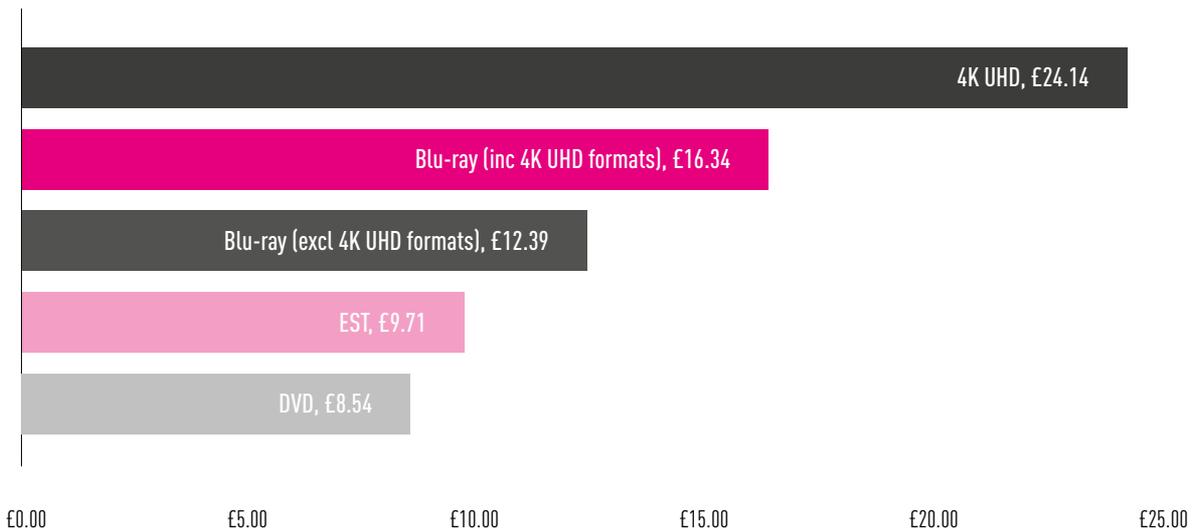
The average purchase price of an EST unit increased to £9.71 in 2025, up 2.8% year-on-year.

ELECTRONIC SELL-THROUGH (EST) AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Total EST	£9.50	£9.44	£9.71	2.8%

Source: Futuresource

AVERAGE SELLING PRICES BY VIDEO FORMAT - 2025



BRICKS AND MORTAR VERSUS ONLINE

ERA's latest annual comparative analysis of UK video entertainment spending underlines the near-total transformation of the market, with digital and online channels accounting for the overwhelming majority of consumer spend.

In 2025, UK consumers spent approximately £5.4 billion on subscription streaming services such as Netflix and Disney+, across transactional digital platforms including Sky Store, and online retailers like Amazon selling physical formats for home delivery. Together, these channels represented 99% of total video market value last year.

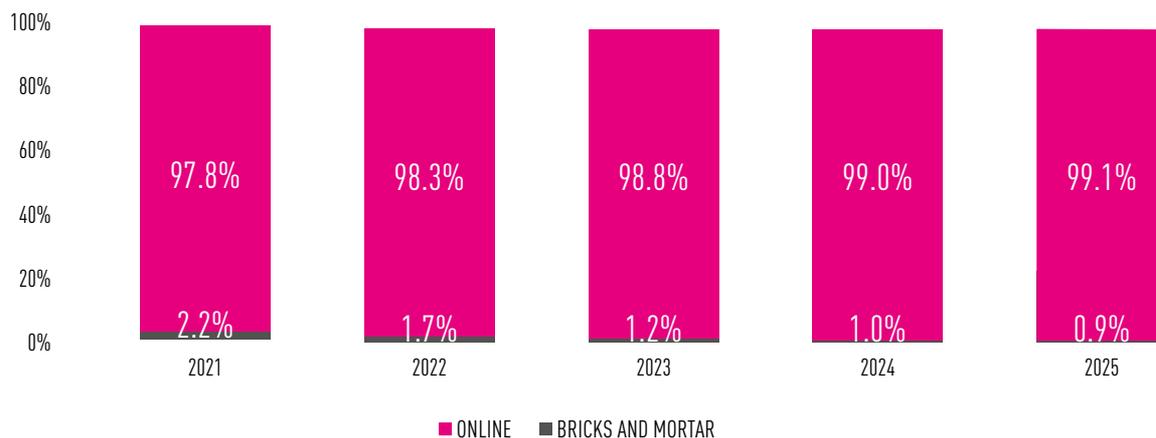
Physical sales through bricks-and-mortar retailers — including specialist entertainment stores and those supermarkets that continue to stock reduced ranges of DVDs and Blu-rays — generated approximately £50.2 million, equivalent to 1% of overall spend.

BRICKS & MORTAR VERSUS ONLINE SPEND SPLIT (£ MILLION) 2021 - 2025

Retail Type	2021	2022	2023	2024	2025
Bricks & Mortar	85.1	76.6	59.9	52.3	50.2
Online	3,825.8	4,413.7	4,731.6	4,984.1	5,388.7
Total Market	3,910.9	4,490.3	4,791.5	5,036.4	5,438.8

	2021	2022	2023	2024	2025
Bricks & Mortar	2.2%	1.7%	1.2%	1.0%	0.9%
Online	97.8%	98.3%	98.8%	99.0%	99.1%

VIDEO MARKET - SPEND SHIFT TO ONLINE (£ MILLION) 2021 - 2025





VIDEO RETAILERS

According to Kantar, the total number of bricks and mortar retailers stocking physical video underwent another steep fall in 2025, down from 1,463 shops in 2024 to 1,112, a decline of 24% year-on-year.

126 fewer supermarket outlets carried video product in 2025, maintaining a downward trend that has accelerated over recent years. In terms of total numbers, though, supermarkets still dominate the bricks and mortar channel, with 926 shops trading in DVD and Blu-ray last year, representing 83% of the UK total.

The number of shops in the multiples channel stocking video fell particularly sharply, down 217 outlets to just 10, a decline of 96%, largely down to WH Smith exiting the category altogether.

hmv - the only bricks & mortar retailer left in the specialist sector selling physical video – reported a decline of two shops in their estate selling DVDs and Blu-rays with 121 trading in 2025, while the indie channel lost 6 outlets compared to 2024, down to 61.

PRINCIPAL BRICKS & MORTAR RETAILERS SELLING VIDEO 2021 - 2025

	2021	2022	2023	2024	2025	change 24/25
Specialist Chains (1)	112	122	122	123	121	-1.6%
Multiples (2)	757	332	307	227	10	-95.6%
Supermarkets (3)	3,264	2,388	1,576	1,046	920	-12.0%
Independents	77	74	73	67	61	-9.0%
Total Retailers	4,210	2,916	2,078	1,463	1,112	-24.0%

Source: Kantar

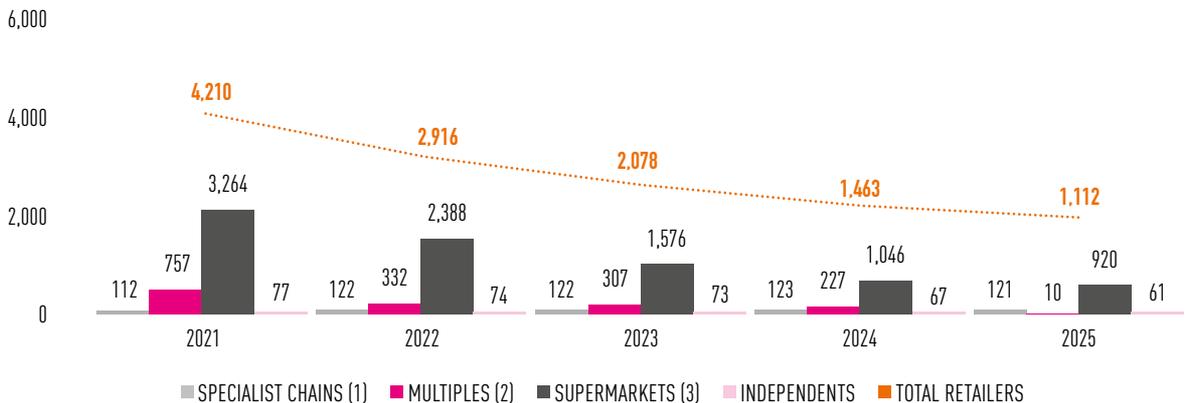
(1) Specialist Chain - HMV

(2) Multiples are Urban Outfitters, WHSmith, Matalan, Primark, Boots, Moto, Original Factory Store, B&M, Easons, and SemiChem. [Changes are most likely due to withdrawal from Audio and Video retailing/stocking].

(3) Supermarkets include Asda, Morrisons, Sainsbury's (including Locals*), Tesco (including Metro and Express*), Waitrose*, Co-Op*, and One-Stop* (*That sell audio and video titles).

NOTE: Supermarkets merged with Multiples in 2022

NO. OF BRICKS & MORTAR RETAILERS SELLING VIDEO 2021 - 2025



Source: getitrightfromagenuine.org and ERA

VIDEO RETAILERS - PHYSICAL

Analysis from Kantar, focusing on the UK's DVD and Blu-ray value sales by retailer type, shows a slowing in the annual rate of decline in spending on physical video formats in 2025, and a small uptick in the share of those sales secured by high street operators like hmv.

Around £149m was spent overall on combined physical video formats in 2025, meaning the market fell by less than 5% year-on-year, the smallest annual decline in 15 years.

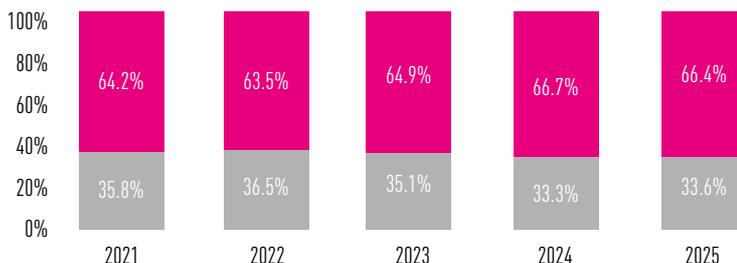
The high street channel which, since 2022, has included the only two UK grocers that continue to sell physical video – Asda and Morrisons – plus specialist retailer hmv, generated £50.0m through the tills last year, down less than 0.5% year-on-year. That means high street channel share stands at 33.6%, up from 33.3% in 2024.

Physical online retailers like Amazon and Zavvi registered £98.8m in sales, down around 7% year-on-year with home delivery share now standing at 65.2%, slightly down on the 66.7% it secured in 2024.

PHYSICAL FORMAT £ SALES SHARE BY RETAILER TYPE
2021 - 2025

Retail Type	2021	2022	2023	2024	2025
High Street	84.5	76.2	59.6	52.0	50.0
Home Delivery	151.7	132.8	110.1	104.2	98.8
Total Market	236.2	209.0	169.7	156.3	148.9
High Street	35.8%	36.5%	35.1%	33.3%	33.6%
Home Delivery	64.2%	63.5%	64.9%	66.7%	66.4%

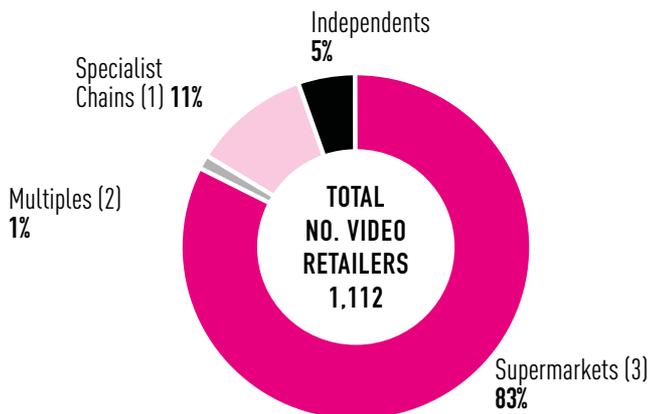
VIDEO MARKET - PHYSICAL FORMAT SHARE BY RETAILER TYPE (£ MILLION) 2021 - 2025



Note: From July 2022 the Supermarket channel was merged with the Specialist channel

■ HIGH STREET ■ HOME DELIVERY

SHARE OF TOTAL VIDEO RETAILER ESTATE 2025



VIDEO RETAIL – DIGITAL

An ERA research audit of the digital video market and counted 30 services in the UK where video can be streamed, 16 where it can be digitally downloaded or rented from and 17 mostly ad-funded services that offer free-to-view content.

DIGITAL VIDEO SERVICES 2025

Subscription	Buy / Rent	Free / Ad-Supported
Acorn TV	Amazon Video	All4
Amazon Prime Video	BFI Player	BBC iPlayer
Apple TV+	BT TV	ConTV
BFI Player	Chili	Crunchyroll
BT TV	Curzon Home Cinema	ITVX Premium
Channel 4+	iTunes / Apple TV	Kanopy
Cineplex Store	Microsoft Store	My5
Crunchyroll	Rakuten TV	Pluto TV
Curzon Home Cinema	Sky Store	Popcornflix
Discovery +	Sony Entertainment Network	Rakuten TV (ads)
Disney+	Talk Talk TV	Roku
Hayu	Vimeo On Demand	STV Player
ITVX Premium	Virgin Media	Tubi TV UK
Kanopy	Vudu	Vevo
Lebara Play	YouTube	Vimeo
Mubi	Zawvi	Vudu
Netflix		YouTube
Now TV		
Paramount+		
PlayStation		
Rakuten TV		
Shudder		
Sky		
Sky Cinema		
Talk Talk TV		
Tubi		
TVPlayer		
Virgin Media		
YouTube		
Zee5		

VIDEO CHARTS

Released to retail in the first week of January, box office smash, 'Wicked' put in an extraordinary sales performance across the course of 2025 to top the UK's annual combined physical / EST chart. Over 983k units were sold, with 87% of those sales coming via EST.

The 183k digital-only units sold upon release ranked as the highest 'week 1' volumes of the year, while sales were given a textbook drafting boost in November when sequel 'Wicked – For Good' opened in UK cinemas.

'A Minecraft Movie' was released to sell-through in late June and racked up 405k unit sales over the second half of the year to take the No.2 position in the film chart, while 'Gladiator II', sold 380k units to slot in at No.3.

'Bridget Jones – Mad About the Boy' enjoyed the 2nd biggest box office success of all the titles in the top 20 and was released to sell-through in the first week of April, shifting 340k units over the remaining weeks of the year. 'Jurassic World – Rebirth' rounded out the top 5 with 318k units sold.

11 of the next 15 titles closing out the Top 20 were reboots or sequels, demonstrating just how important established franchises are to modern commercial success, although 'Conclave' (178k units), 'The Wild Robot' (145k units) and Oscar-nominated 'Sinners' (142k units) show that original content can deliver hits too.

Source: Official Charts Company
EST film volume comprised of data from the following services: Amazon; iTunes; SKY Store; Talk Talk; Rakuten; Virgin
Weighting applied by Official Charts Company to EST data to take into account "other" EST film services not reporting
Within the chart, only titles available from all of the top 3 services (based on market share) would be eligible to be displayed in the chart in order to preserve retailer confidentiality
Windowed releases through a single service and Service Exclusives excluded from the chart

TOP 20 VIDEO CHART 2025

	Title	Corp. Group	Total Video Units	Total DVD Units	Total Blu-ray Units	Total Digital	% Shr Digital
1	Wicked	Spirit Entertainment	983,119	97,051	24,154	852,222	86.7%
2	A Minecraft Movie	Elevation Sales	405,480	35,241	9,993	357,498	88.2%
3	Gladiator II	Elevation Sales	379,486	56,925	21,629	288,875	76.1%
4	Bridget Jones - Mad About the Boy	Spirit Entertainment	339,692	42,366	6,137	291,190	85.7%
5	Jurassic World - Rebirth	Spirit Entertainment	317,753	42,885	17,880	249,104	78.4%
6	Mission Impossible - The Final Reckoning	Elevation Sales	302,614	34,799	21,013	235,714	77.9%
7	Paddington in Peru	Elevation Sales	227,872	52,842	10,878	161,801	71.0%
8	Superman (2025)	Elevation Sales	202,822	26,312	20,445	140,637	69.3%
9	Moana 2	Elevation Sales	187,552	22,156	4,092	159,541	85.1%
10	Sonic The Hedgehog 3	Elevation Sales	186,071	28,269	10,591	141,520	76.1%
11	Venom - The Last Dance	Elevation Sales	179,809	37,082	14,805	121,074	67.3%
12	Conclave	Elevation Sales	177,857	42,817	9,679	123,335	69.3%
13	How to Train Your Dragon (2025)	Spirit Entertainment	168,950	21,866	6,860	137,209	81.2%
14	Downton Abbey - The Grand Finale	Spirit Entertainment	162,013	56,530	8,002	96,588	59.6%
15	The Wild Robot	Spirit Entertainment	145,317	23,288	7,487	110,366	75.9%
16	28 Years Later	Elevation Sales	143,931	22,849	10,122	104,584	72.7%
17	Sinners	Elevation Sales	142,035	16,051	12,571	103,119	72.6%
18	The Grinch (Animated)	Spirit Entertainment	131,924	5,495	587	125,833	95.4%
19	Dune - Pt 2	Elevation Sales	126,835	10,156	11,655	95,635	75.4%
20	Nosferatu (2024)	Spirit Entertainment	124,767	21,673	15,723	74,146	59.4%

OFFICIAL TOP 20 EST VIDEO CHART 2025

	Title	Corp. Group	Total EST Video Units Sold
1	Wicked	Spirit Entertainment	852,222
2	A Minecraft Movie	Elevation Sales	357,497
3	Bridget Jones - Mad About The Boy	Spirit Entertainment	291,190
4	Gladiator II	Elevation Sales	288,875
5	Jurassic World - Rebirth	Spirit Entertainment	249,104
6	Mission Impossible - The Final Reckoning	Elevation Sales	235,714
7	Paddington In Peru	Elevation Sales	161,802
8	Moana 2	Elevation Sales	159,541
9	Sonic The Hedgehog 3	Elevation Sales	141,520
10	Superman (2025)	Elevation Sales	140,637
11	How To Train Your Dragon (2025)	Spirit Entertainment	137,210
12	The Grinch (Animated)	Spirit Entertainment	125,833
13	Conclave	Elevation Sales	123,334
14	Venom - The Last Dance	Elevation Sales	121,073
15	The Wild Robot	Spirit Entertainment	110,366
16	The Polar Express	Elevation Sales	105,545
17	28 Years Later	Elevation Sales	104,585
18	Sinners	Elevation Sales	103,119
19	Downton Abbey - The Grand Finale	Spirit Entertainment	96,588
20	Dune - Pt 2	Elevation Sales	95,634

Source: Official Charts Company
 EST film volume comprised of data from the following services: Amazon; iTunes; SKY Store; Talk Talk; Rakuten
 Weighting applied by Official Charts Company to EST data to take into account "other" EST film services not reporting
 Windowed releases through a single service and Service Exclusives excluded from the chart.

TOP 20 VOD VIDEO CHART 2025

	Title	Corp. Group	Total VOD Video Units Sold
1	Conclave	Elevation Sales	619,355
2	Gladiator II	Elevation Sales	455,317
3	Bridget Jones - Mad About The Boy	Spirit Entertainment	400,795
4	Wicked	Spirit Entertainment	389,224
5	Jurassic World - Rebirth	Spirit Entertainment	280,263
6	Venom - The Last Dance	Elevation Sales	226,597
7	Anora	Spirit Entertainment	218,342
8	Mission Impossible - The Final Reckoning	Elevation Sales	216,386
9	Sinners	Elevation Sales	207,836
10	28 Days Later	Sony Pictures He	193,254
11	28 Years Later	Elevation Sales	191,983
12	Final Destination - Bloodlines	Elevation Sales	180,880
13	Superman (2025)	Elevation Sales	176,013
14	Elf	Elevation Sales	173,695
15	A Minecraft Movie	Elevation Sales	171,786
16	Weapons	Elevation Sales	170,214
17	The Substance	Elevation Sales	159,776
18	It Ends With Us	Elevation Sales	148,899
19	Ballerina - From the World of John Wick	Elevation Sales	131,220
20	Sonic the Hedgehog 3	Elevation Sales	127,000

Source: Official Charts Company

Note: VOD reporting is subject to delays and full-year end chart not available at time of publication. The above chart represents VOD transactions measured between January and October 2022.

The reporting panel consists of rental information from Amazon, Apple, Rakuten, Sky Store and TalkTalk. A confidential upweighting has been applied to services active in VOD but not currently reporting. Windowed releases through one service and retailer exclusives will be excluded from all charts but volume included within market level figures (where data has been delivered to us).

OFFICIAL TOP 20 PHYSICAL VIDEO CHART 2025

	Title	Corp. Group	Total Video Units Sold	Total DVD Units Sold	Total Blu-ray Units Sold	Total 4K UHD Units Sold
1	Wicked	Spirit Entertainment	130,897	97,051	24,154	9,693
2	Gladiator II	Elevation Sales	90,611	56,925	21,629	12,057
3	Jurassic World - Rebirth	Spirit Entertainment	68,649	42,885	17,880	7,885
4	Mission Impossible - The Final Reckoning	Elevation Sales	66,900	34,799	21,013	11,088
5	Paddington in Peru	Elevation Sales	66,070	52,842	10,878	2,350
6	Downton Abbey - The Grand Finale	Spirit Entertainment	65,425	56,530	8,002	894
7	Superman (2025)	Elevation Sales	62,185	26,312	20,445	15,429
8	Venom - The Last Dance	Elevation Sales	58,736	37,082	14,805	6,849
9	Conclave	Elevation Sales	54,523	42,817	9,679	2,027
10	Nosferatu (2024)	Spirit Entertainment	50,620	21,673	15,723	13,224
11	Bridget Jones - Mad About the Boy	Spirit Entertainment	48,502	42,366	6,137	0
12	Thunderbolts	Elevation Sales	48,317	25,362	13,988	8,967
13	A Minecraft Movie	Elevation Sales	47,982	35,241	9,993	2,748
14	Captain America - Brave New World	Elevation Sales	47,323	27,682	12,793	6,848
15	Sonic the Hedgehog 3	Elevation Sales	44,551	28,269	10,591	5,691
16	Alien - Romulus	Elevation Sales	44,458	21,853	15,365	7,240
17	Ballerina - From The World Of John Wick	Elevation Sales	44,211	23,662	12,673	7,875
18	The Fantastic Four - First Steps	Elevation Sales	42,079	21,091	16,636	4,352
19	28 Years Later	Elevation Sales	39,346	22,849	10,122	6,374
20	Sinners	Elevation Sales	38,916	16,051	12,571	10,294

Source: Official Charts Company / BASE

GAMES



THE BIGGEST
SELLING GAME
OF THE YEAR WAS
EA SPORTS FC 26
WITH 1.98 MILLION
UNITS SOLD

RETAIL SALES OF GAMES SOFTWARE

VALUE **£5.37bn**

YOY CHANGE **7.4%** 

DIGITAL SALES

VALUE **£5.05bn**

YOY CHANGE **8%** 

PHYSICAL SOFTWARE SALES

VALUE **£319m**

YOY CHANGE **-1.0%** 

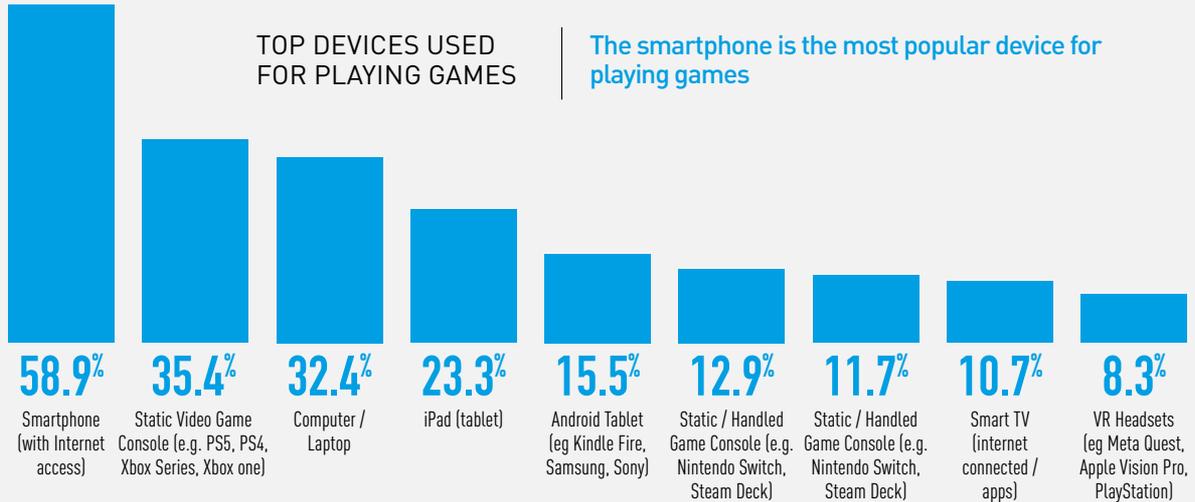
RETAIL SALES OF GAMES HARDWARE

VALUE **£770m**

YOY CHANGE **11.1%** 



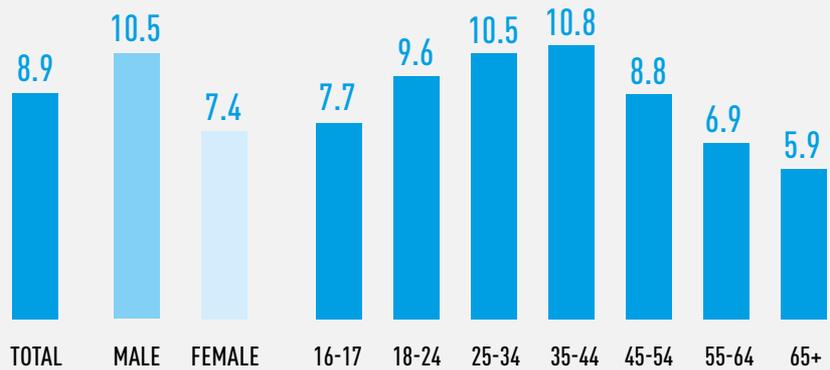
MEET THE GAMES CONSUMER



ERA Entertainment Tracker 2025

TIME SPENT GAMING

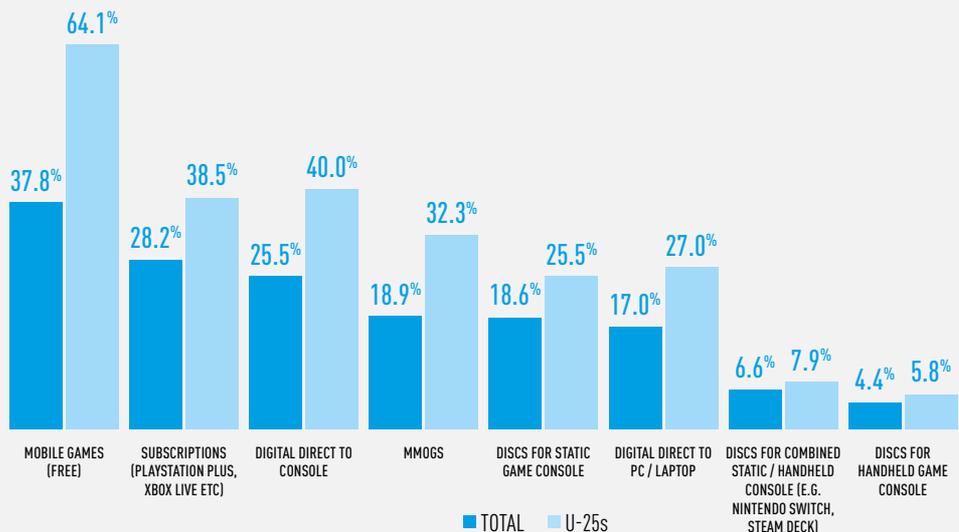
The average person spends 8.9 hours per week playing games



ERA Entertainment Tracker 2025

GAMING FORMAT PREFERENCES - % OF POPULATION

Mobile gaming is the most popular overall. Direct to console also is popular with the under 25's with 40% of that age group accessing games in that way



Source: ERA Quarterly Tracking Study 2025 (conducted by Focaldata)

GAMES MARKET SOFTWARE OVERVIEW

The games software market posted a fourth consecutive year of growth in 2025 with annual consumer spend rising by 7.4% year-on-year, up to £5.4bn across the combined digital and physical segments.

All of that growth was driven by the dominant digital sector where the 'full-game direct-to-console' and 'PC download-to-own' markets posted particularly strong gains with spend leaping 10.1% to just over £1bn.

The 'mobile and tablet games' segment, which includes both download-to-own and access-only games, as well as microtransaction spending, has delivered consistent, reliable growth for more than a decade now and spend grew by another 8.8% in 2025 with overall revenues totalling around £1.9bn.

After a very soft 2024 for the physical, boxed software market, where annual spend declined by fully 34% year-on-year, 2025 represented a recovery of sorts with sales down just 1.0% to £318.8m, according to figures from NielsenIQ.

ENTERTAINMENT SOFTWARE - VALUE (£MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Physical Console Software	485.5	316.0	311.5	-1.4%
Physical PC Software	6.3	6.1	7.3	19.1%
Total Full-Game Physical Software	491.8	322.1	318.8	-1.0%
Digital Console Full-Game	789.4	769.1	857.6	11.5%
Digital PC Download-to-Own	219.0	205.9	215.8	4.8%
Total Full-Game Digital Software	1,008.4	975.0	1,073.4	10.1%
Other Digital and Online	1,830.3	1,967.4	2,091.4	6.3%
Mobile and Tablet	1,639.1	1,729.4	1,881.5	8.8%
Total Digital Games	4,477.8	4,671.8	5,046.4	8.0%
Total Games Software	4,969.6	4,993.9	5,365.2	7.4%

ENTERTAINMENT SOFTWARE - VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Physical Console Software	13.6	10.0	8.5	-14.3%
PC Software	0.2	0.2	0.2	10.6%
Total Full-Game Physical Software	13.8	10.2	8.8	-13.8%
Total Digital Console Full-Game and PC Download-to-Own	53.8	54.5	54.6	0.2%
Total Games Software	67.6	64.7	63.4	-2.0%

Physical Games: NielsenIQ

Digital / Online / Mobile Games: Omdia estimates, subject to update in April
Other Digital & Online includes Subscriptions, DLC, Micropayments, Casual MMOG.
Social Mobile / Tablet includes Downloads and IAP Only combined volume data available for Digital Console Full-Game and Digital PC Download-to-Own

GAMES MARKET SALES BY SEGMENT

As the accompanying charts show, the games software market remains both enormous and structurally complex, spanning a wide mix of devices, formats, and access models. Beneath that variety, however, spending continues to consolidate around several dominant digital behaviours.

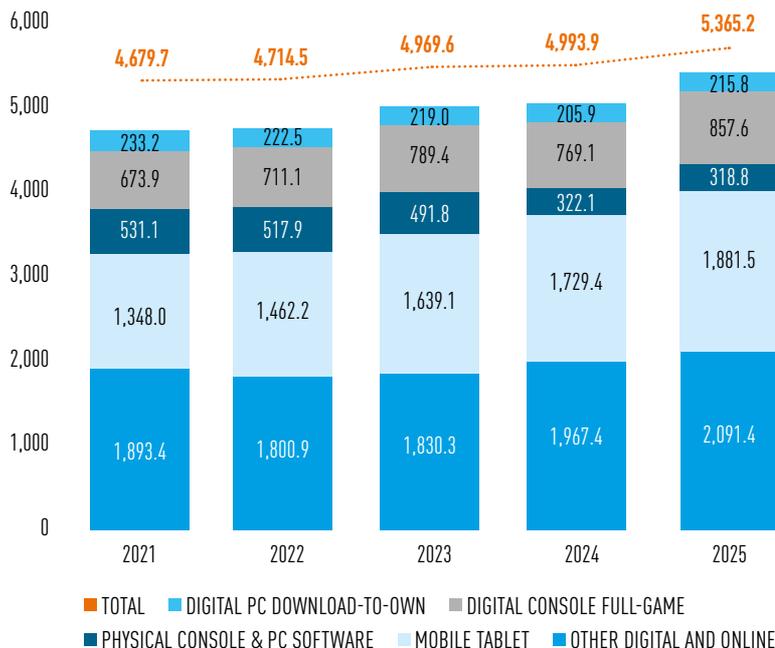
The largest revenue stream is delivered by the 'Other Digital and Online' segment, which encompasses MMO subscriptions, console-linked online services, and the vast volume of microtransactions generated by Free-to-Play titles across PC, browser, and social platforms. This segment delivered another year of growth in 2025, with spend sailing through the £2bn mark, accounting for 39% of the UK's total games software market.

'Mobile and Tablet' remains the second-largest segment and the clearest demonstration of how effectively the Free-to-Play model can be monetised. UK consumers spent almost £1.9bn on in-app purchases and microtransactions in 2025, representing 35% of total game content expenditure.

According to Omdia, spending on console and PC digital downloads of premium titles such as 'EA Sports FC 26' and 'Battlefield 6' grew to just over £1bn last year — a 10% year-on-year increase — meaning the segment now represents 20% of total market value.

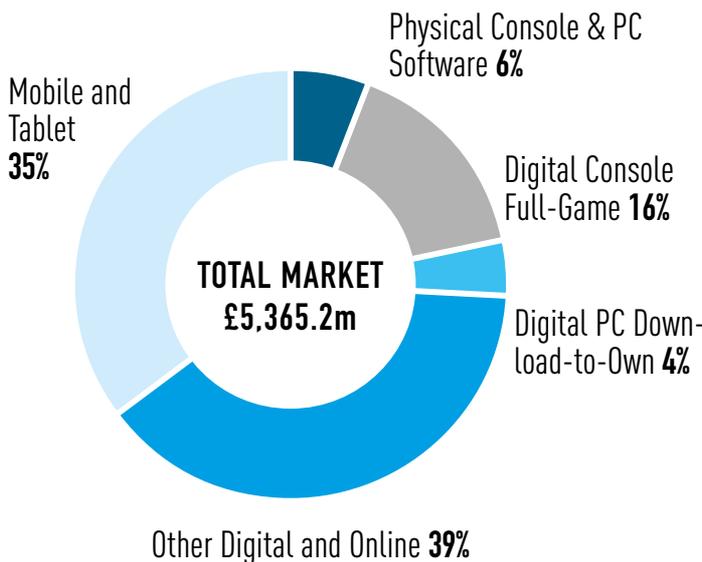
Physical full-game sales continue to track downwards although declines were restricted to just 1% year-on-year in 2025. Spend dipped to around £319m meaning boxed games now account for 6% of total software revenues.

GAMES MARKET BY SEGMENT (€M) 2021 - 2025



Physical Games: NielsenIQ Digital / Online / Mobile Games: Omdia Note: Other Digital & Online includes Subscriptions, DLC, Micropayments, Casual MMOG, Social Mobile / Tablet includes Downloads and IAP

GAMES SOFTWARE VALUE SHARE BY SEGMENT 2025



GAMES MARKET DIGITAL

The UK's digital games market returned a fourth consecutive year of growth in 2025 with consumer spend surging through the £5bn mark, 8% up versus 2024. All the key segments enjoyed strong gains, led by the indomitable 'mobile and tablet' sub-category which grew by 8.8% last year, generating almost £2bn in revenues, accounting for 37% of total digital games value.

Mobile microtransactional spend on in-game currencies, character enhancements, and other in-app features amounted to just over £1.7bn, up 8.7%, while sales of full-game titles for mobile devices were worth £52.6m, up 10.5% year-on-year. Sharp growth was also evident in the mobile / tablet subscription market which grew by 9.2% to £72.4m, reflecting a more general move to access models by the videogame consumer.

This shift is further demonstrated by the flourishing console subscription market, which posted gains of 8.9% in 2025, with £608.5m spent overall. While popular premium tiers like Xbox Game Pass Ultimate instigated significant price rises in Q4, most of the annual growth was organic, further evidence of a videogame consumer base increasingly comfortable accessing their content, rather than owning it. The segment now claims 12% of total spend in the category.

Spending on social media gaming continues to trend downwards, falling by another 10% in 2025 to £36.8m, while the PC Pay-to-Play and Casual gaming markets likewise recorded reverses, down 15.7% to £8.7m.

The Massive Multiplayer Online Games (MMOG) market, which includes subscription-based access and in-game microtransactions, returned to growth after small declines in 2024. Spending climbed 1.8% to £382.7m, now accounting for 8% of the total UK games market by value.

DIGITAL GAMES - VALUE (£MILLION) 2023 - 2025

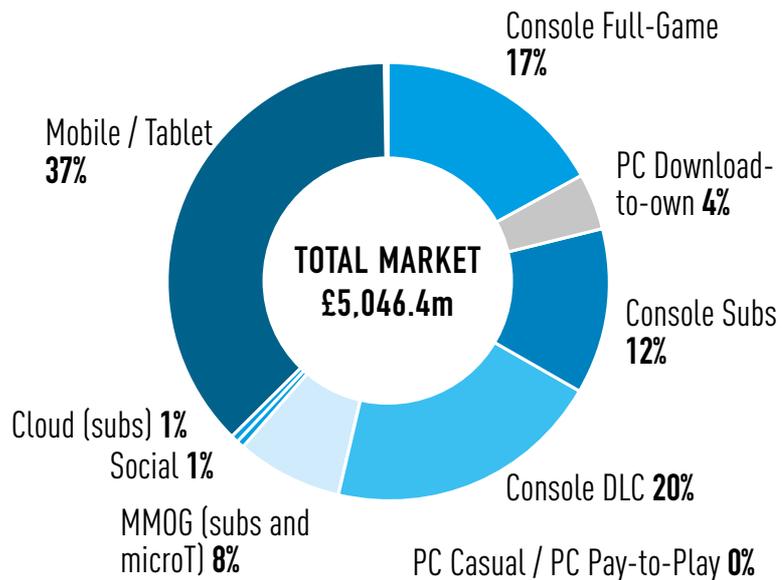
	2023	2024	2025	change 24/25
Console Full-Game	789.4	769.1	857.6	11.5%
PC Download-to-Own	219.0	205.9	215.8	4.8%
Console Subs	481.9	558.9	608.5	8.9%
Console DLC	875.7	951.6	1,024.2	7.6%
PC Casual (sales & subs) / PC Pay-to-Play	12.6	10.3	8.7	-15.7%
MMOG (subs & microT)	381.6	375.8	382.7	1.8%
Social	46.7	40.9	36.8	-10.0%
Cloud (subs)	31.9	29.9	30.5	2.0%
Total Digital & Online	2,838.7	2,942.4	3,164.9	7.6%
Mobile / Tablet Microtransactions & DLC	1,542.6	1,615.5	1,756.5	8.7%
Mobile / Tablet Full-Game	44.1	47.6	52.6	10.5%
Mobile / Tablet Subscriptions	52.5	66.3	72.4	9.2%
Total Mobile & Tablet	1,639.1	1,729.4	1,881.5	8.8%
Total Digital Games	4,477.8	4,671.8	5,046.4	8.0%

DIGITAL GAMES - VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Console Full-Game & PC Download to Own	53.8	54.5	54.6	0.2%

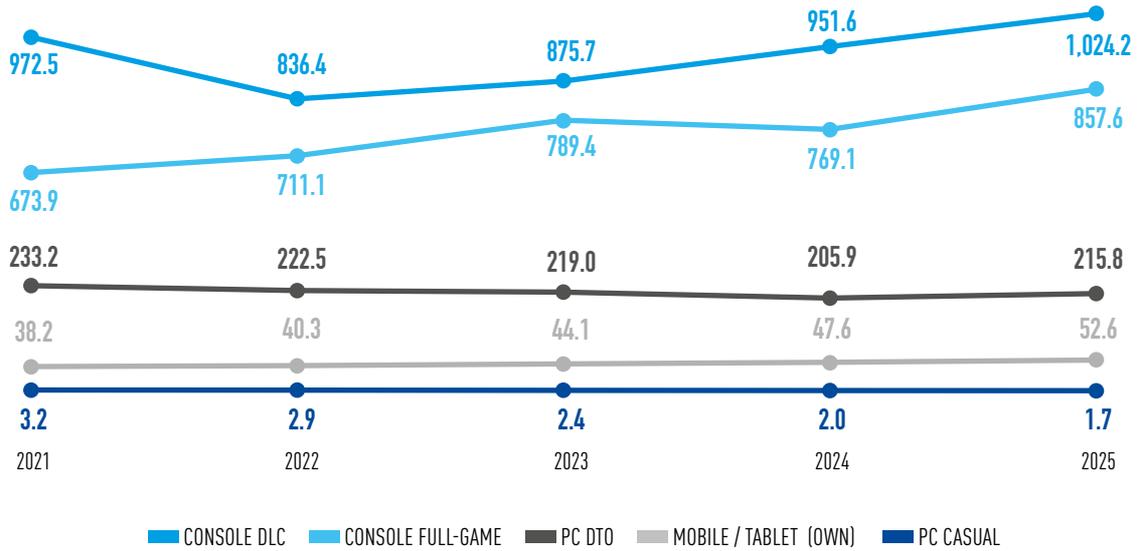
Sources: Omdia Note: Mobile / Tablet includes Downloads and IAP Only combined volume data available for Digital Console Full-Game and Digital PC Download-to-Own

DIGITAL GAMES MARKET BY SEGMENT 2025

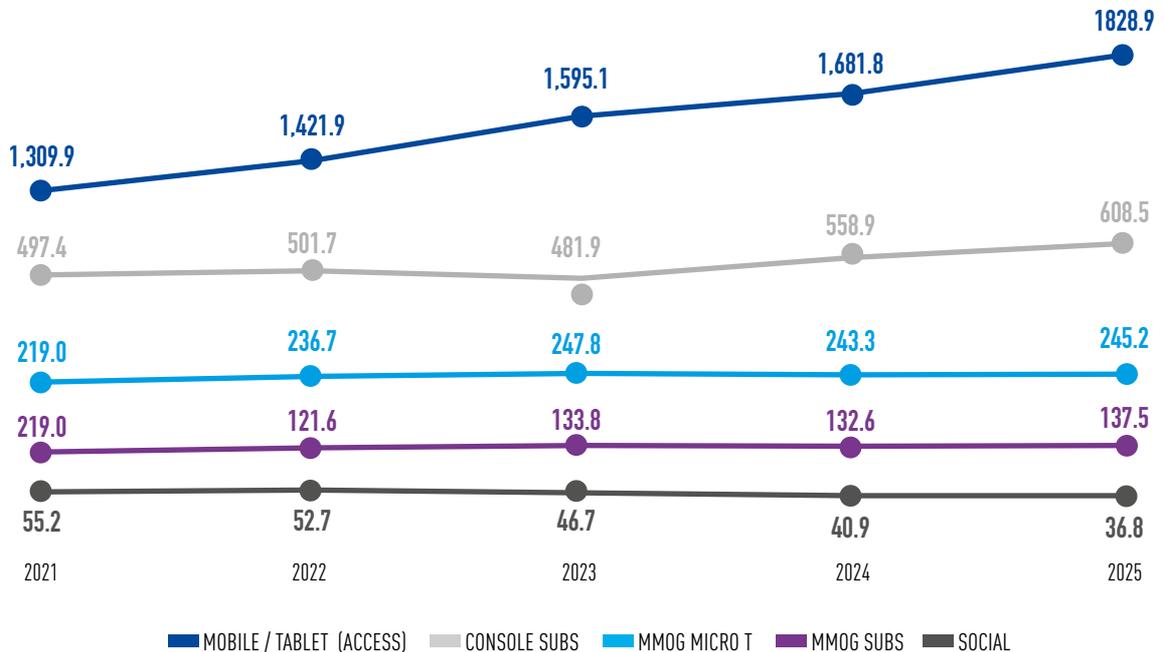




DIGITAL GAMES OWNERSHIP SEGMENTS (£ MILLION) 2021 - 2025



DIGITAL GAMES ACCESS SEGMENTS (£ MILLION) 2021 - 2025



Sources: Omdia Note: Mobile includes Smartphone & Tablet

GAMES MARKET PHYSICAL

After posting precipitous declines in 2024, spend on physical boxed games stabilised last year with £318.8m generated through the tills, restricting year-on-year declines to just 1%.

Drilling down into performance by platform, however, reveals a picture of widespread declines offset by a significant, new-to-market revenue stream, delivered exclusively by sales of games for Nintendo's latest generation console, the Switch 2. £67.3m was spent on Switch 2 games from June onwards, representing 21% of the total physical games market in 2025.

By way of contrast, the other major platform owners – PlayStation and Microsoft – posted reverses across all their console-types. The market-leading PS5 maintained its position as top performer with £126.5m spent on physical software titles, limiting year-on-year declines to just 4.4%, this despite the console entering its 6th year in circulation. Those revenues represented 40% of total physical software spend.

Microsoft endured a very soft year of trading in the physical market with spending on boxed software titles for its flagship Xbox Series console – in its 5th year since launch - falling by 23.4% to £17.8m.

In terms of older console-types, the PS4 generated £14.8m in sales, down 45.8% year-on-year, Microsoft's Xbox One game revenues fell just shy of £1m, down 60.2%, while the original Nintendo Switch saw £83.4m spent on its titles, 36% down on 2024 totals.

The PC physical disc market posted a surprise bump in revenues in 2025, after several years of decline, with £7.3m spent, up 19.1% year-on-year.

GAMES: PHYSICAL ENTERTAINMENT SOFTWARE - VALUE (£MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Sony Playstation 5 (PS5)	189.2	132.3	126.5	-4.4%
Sony Playstation 4 (PS4)	47.1	27.4	14.8	-45.8%
Microsoft Xbox Series	42.9	23.3	17.8	-23.4%
Microsoft Xbox One	7.4	2.4	1.0	-60.2%
Nintendo Switch 2	0.0	0.0	67.3	
Nintendo Switch	198.2	130.3	83.4	-36.0%
Other Console (Sony/Microsoft/Nintendo)	0.7	0.4	0.6	79.0%
Total Home Console	485.5	316.0	311.5	-1.4%
PC	6.3	6.1	7.3	19.1%
Total Physical Games Software	491.8	322.1	318.8	-1.0%

Physical Games: NielsenIQ

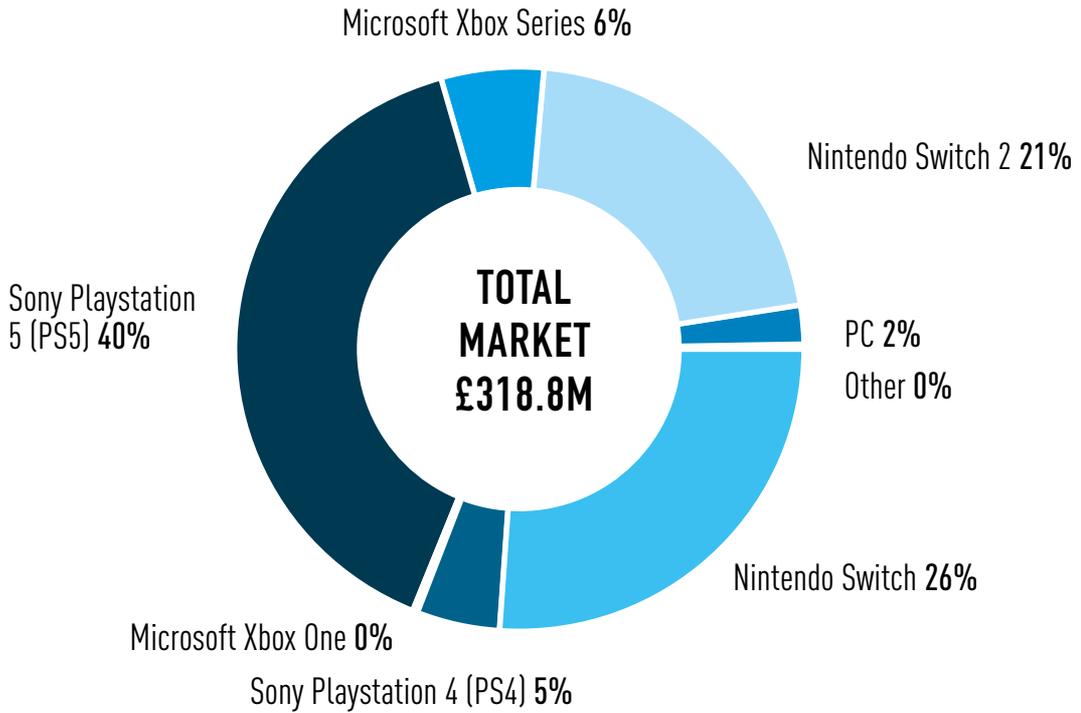
GAMES: PHYSICAL ENTERTAINMENT SOFTWARE - VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Sony Playstation 5 (PS5)	4.3	3.5	3.3	-6.8%
Sony Playstation 4 (PS4)	1.8	1.2	0.7	-42.4%
Microsoft Xbox Series	1.0	0.7	0.5	-29.2%
Microsoft Xbox One	0.3	0.1	0.1	-60.8%
Nintendo Switch 2	0.0	0.0	1.1	
Nintendo Switch	6.2	4.4	2.9	-34.1%
Other Console (Sony/Microsoft/Nintendo)	0.0	0.0	0.0	65.6%
Total Home Console	13.6	10.0	8.5	-14.3%
PC	0.2	0.2	0.2	10.6%
Total Physical Games Software	13.7	10.2	8.8	-13.8%

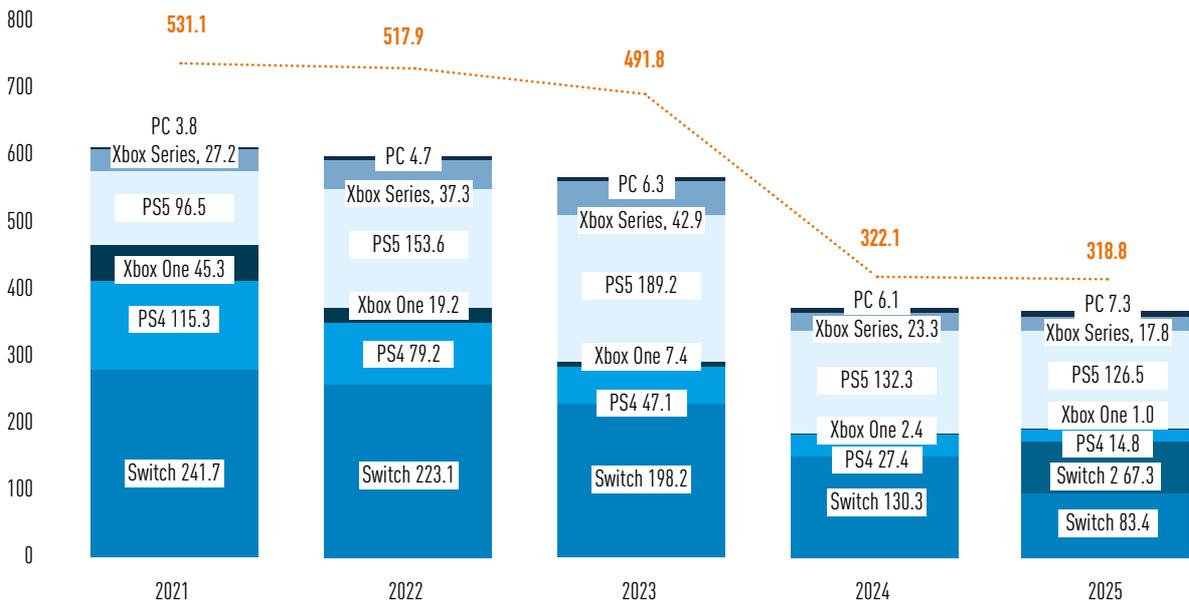
Physical Games: NielsenIQ



PHYSICAL GAMES MARKET BY FORMAT (£ MILLION) 2025



PHYSICAL GAMES SPEND (£ MILLION) 2021 - 2025





GAMES MARKET BRANDS

Aggregating disc sales across Nintendo, Sony, and Microsoft platforms, the 2025 “Battle of the Brands” saw Sony lose its leading position to Nintendo. In a declining market, the key factor in this year’s share battle was Nintendo managing to limit reverses of its older Switch console sales, while ushering in fresh revenues generated by the Switch 2. Overall, £150.8m was spent on combined Nintendo titles, up 15.7% versus the previous year, taking its share to 49% of the total.

Sony’s share fell back to 45% after combined revenues fell 11.5% to £141.3m, while Microsoft’s share slipped to just 6%, as sales dived to £18.8m, 26.9% down versus 2024.

BATTLE OF THE BRANDS - SOFTWARE SALES BY BRAND. VALUE (€M) 2023 - 2025

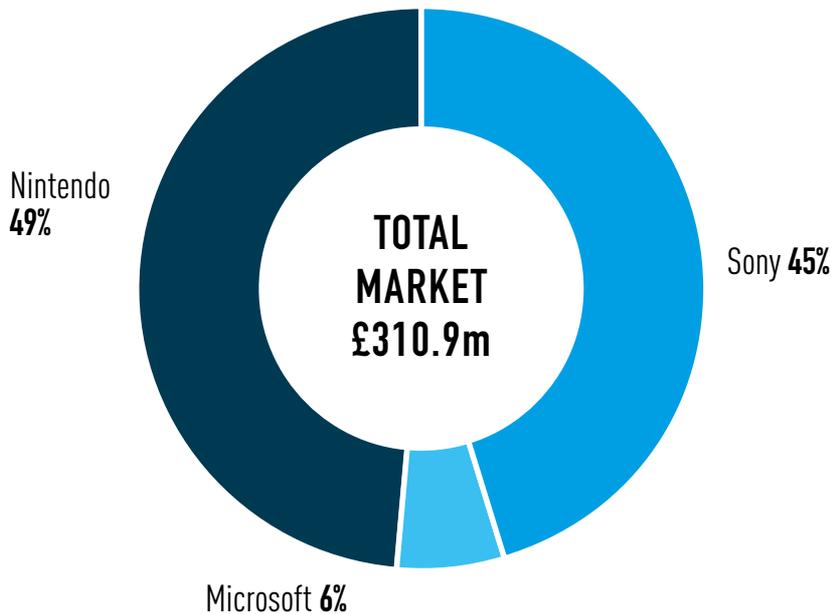
	2023	2024	2025	change 24/25
Sony	236.3	159.7	141.3	-11.5%
Microsoft	50.3	25.7	18.8	-26.9%
Nintendo	198.5	130.3	150.8	15.7%

BATTLE OF THE BRANDS - SOFTWARE UNITS BY BRAND. UNITS (M) 2023 - 2025

	2023	2024	2025	change 24/25
Sony	6.0	4.8	4.0	-16.0%
Microsoft	1.3	0.8	0.5	-35.1%
Nintendo	6.2	4.4	4.0	-9.0%

Source: NielsenIQ
All SW for consoles formats, not just first-party titles

BATTLE OF THE BRANDS 2025



GAMES MARKET HARDWARE

According to NielsenIQ a total 2.1m games consoles were sold in the UK during 2025, up 6.9% versus 2024 volumes. In terms of value, £769.6m was spent in the UK, up 11.1% year-on-year.

The launch of Nintendo's Switch 2, released halfway through the year, was responsible for all of that market growth, with £262m spent across 737k units sold.

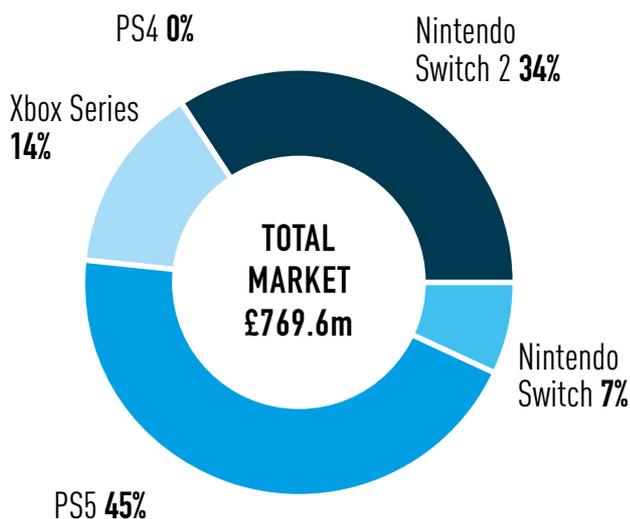
Sony's PS5, in its 6th year of production, introduced some limited upgrades throughout the year, but annual sales dipped below 900k units, worth £345.1m, down 16.1% year-on-year.

Microsoft's Xbox Series console is also deep into its cyclical life and that is reflected in rapidly softening sales, with just 289k units sold in 2025, worth £108.4m, down 29.3% year-on-year.

Elsewhere, Nintendo's original Switch console continued to shift decent volumes despite the release of the Switch 2, with 219k units sold, worth £54.1m, while sales of the PS4 and Xbox One can now be counted in the low thousands.

In terms of value share of the market, Sony's PS5 retained its lead in 2025 taking 45% with sales worth more than that of the Switch and Switch 2 combined, giving Nintendo 41% of overall sales. The Microsoft Xbox Series continues to ship share with total values generated worth just 14% of the total market.

GAMES HARDWARE MARKET (£ MILLION) 2025



GAMES: TOTAL HARDWARE VALUE (£MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Sony Playstation 5 (PS5)	527.4	411.5	345.1	-16.1%
Sony Playstation 4 (PS4)	6.2	1.4	0.0	-99.9%
Microsoft Xbox Series	209.8	153.4	108.4	-29.3%
Microsoft Xbox One	0.0	0.0	0.0	-47.1%
Nintendo Switch 2			262.0	
Nintendo Switch	187.0	126.4	54.1	-57.2%
Other Console (Sony/ Microsoft/Nintendo)	0.0	0.0	0.0	-65.6%
Total Physical Games Hardware	930.4	692.7	769.6	11.1%

GAMES: TOTAL HARDWARE VOLUME (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Sony Playstation 5 (PS5)	1.2	1.0	0.9	-12.0%
Sony Playstation 4 (PS4)	0.0	0.0	0.0	-99.9%
Microsoft Xbox Series	0.6	0.5	0.3	-38.7%
Microsoft Xbox One	0.0	0.0	0.0	-70.0%
Nintendo Switch 2	0.0	0.0	0.7	
Nintendo Switch	0.7	0.5	0.2	-57.8%
Other Console (Sony/ Microsoft/Nintendo)	0.0	0.0	0.0	-79.6%
Total Physical Games Hardware	2.4	2.6	2.0	-25.3%

Source: NielsenIQ. Excludes TV Console/Micro Console/Retro Console. Revenue based on SPLIT HW revenue.

Hardware SPLIT revenue - due to the fact that units/revenue from Consoles is split, some revenue from Hardware Bundles is counted under Software or Accessories and 1 unit of the software element / accessories element is also split.

The SPLIT revenue for Hardware is shown above, because if you sum the total SW-HW-ACC you arrive at the true total. If we put UNSPLIT hardware revenue in these figures, there would be double-counting for total revenue.



GAMES MARKET ACCESSORIES

After posting solid growth in 2024 the games accessories market – which includes sales of peripherals like controllers, mice and headsets - fell back in 2025. According to NielsenIQ, £562m was spent overall, down 6.8% year-on-year. 10.4 units were sold, down 9% versus 2024.

TOTAL GAMING ACCESSORY VALUE (£ MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Total Console	405.0	462.7	420.3	-9.2%
Total PC	128.5	140.1	141.7	1.2%
Total	533.5	602.7	562.0	-6.8%

TOTAL GAMING ACCESSORY UNITS (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Total Console	8.8	9.1	8.0	-12.2%
Total PC	2.1	2.3	2.4	3.8%
Total	10.9	11.4	10.4	-9.0%

Source: NielsenIQ - Traditional Gaming Accessories. Excludes Digital Content / Toy / VR

AVERAGE SELLING PRICES

The average cost of a game across both the physical retailer landscape and digital channels increased sharply in 2025, largely due to the launch of the Nintendo Switch 2 and its suite of new titles, some of which hit the market at a retail price exceeding £70 on release.

NielsenIQ recorded the average cost of a physical boxed game at £36.29 last year, almost 15% higher than in 2024. Over in the digital sector Omdia estimated the average selling price of a full-game digital unit – across PC and console – at £19.66, just under 10% higher than 2024 prices.

It's worth remembering that the deeper availability of catalogue and budget titles in the digital space, especially across PC titles, keeps average prices well below those found at physical retail.

Despite increasing by 14% in 2025, the market's lowest average selling prices for boxed games remain in the home delivery channel at £35.78, just shy of £4 cheaper than those found in the high street specialist channel, at £39.41. The supermarket channel saw ASPs increase by 20.9% last year to £41.22, reflecting the limited, frontline ranges carried in-store, meaning average prices are naturally higher than those found elsewhere in the category.

PHYSICAL ENTERTAINMENT SOFTWARE AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Specialists, generalists and independents	£37.15	£32.43	£39.41	21.5%
Supermarkets	£36.27	£34.08	£41.22	20.9%
Home delivery	£35.30	£31.38	£35.78	14.0%
Total Market	£35.70	£31.63	£36.29	14.7%

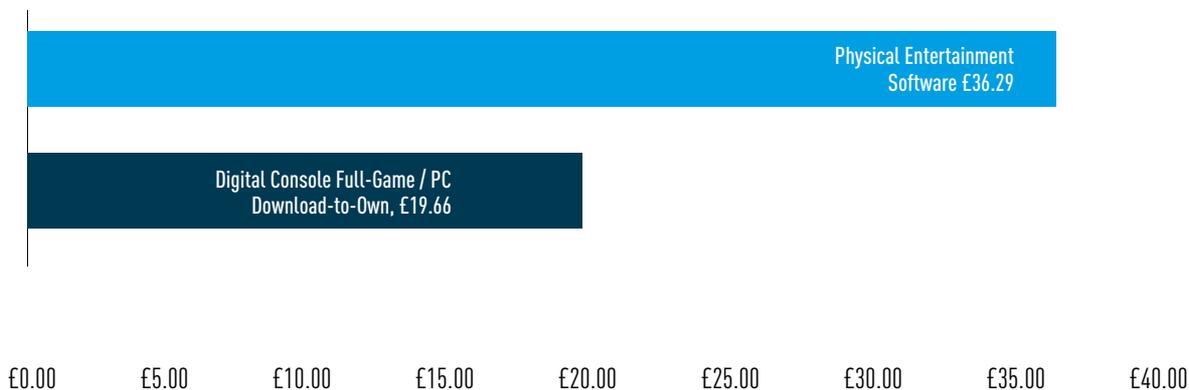
Source: NielsenIQ. Physical SW. Note that Home Delivery (Online) includes all Home Delivery and Click & Collect transactions, if ordered and fully paid for online as the initial transaction.

DIGITAL FULL-GAME SOFTWARE AVERAGE SELLING PRICES 2023 - 2025

	2023	2024	2025	change 24/25
Digital Console Full-Game / PC Download-to-Own	£18.74	£17.89	£19.66	9.9%

Source: Omdia

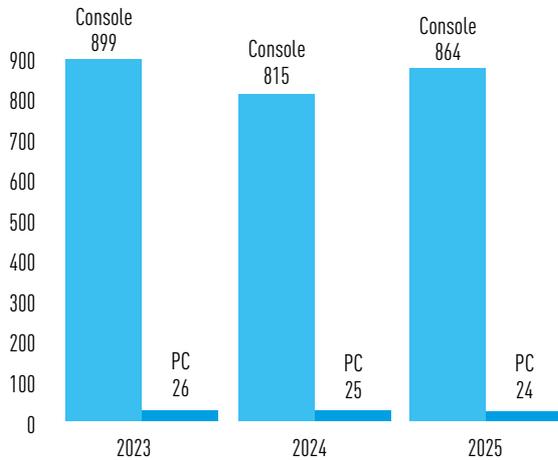
AVERAGE SELLING PRICES BY GAMES FORMAT 2025





PRODUCT AVAILABILITY

TOTAL NO. OF NEW VIDEOGAMES TITLES AVAILABLE 2023 - 2025



Source: NielsenIQ

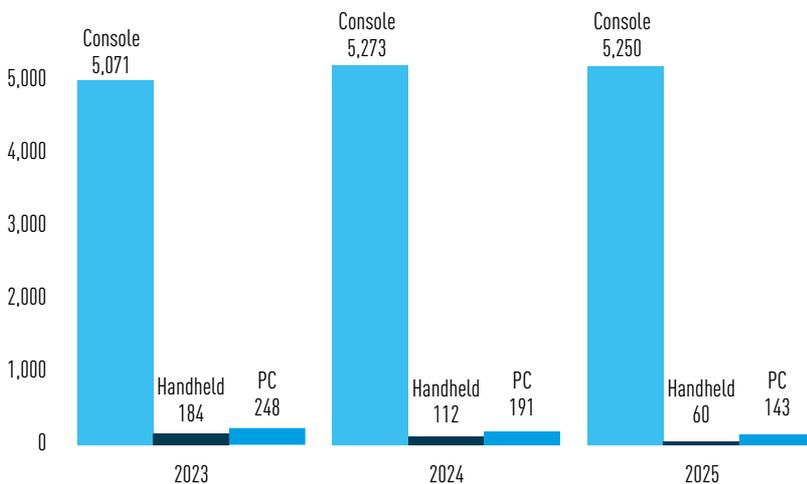
The combined effect of current PlayStation and Xbox consoles approaching their late cycle limits, and some triple A games eschewing any physical release at all, the number of new titles coming to market on disc has begun to flatline slightly over the last couple of years.

According to figures from NielsenIQ, 864 new console titles were made available in the UK last year. While that is 49 more than in 2024, it is 35 fewer than in 2023, the year that consistent growth in numbers started to really stall.

It is also worth noting that much of that new title growth in 2025 came courtesy of the Nintendo Switch 2, which launched in June and - as is normal with a new console release - enjoyed associated fresh software titles to help build adoption.

The analysis also counts the total number of titles available for purchase in the UK over the course of the year. While totals in the home console market remained flattish at 5,250 titles, there were sharp decreases in the number of titles available for PCs and handheld consoles, down 25.1% and 46.4% respectively year-on-year.

TOTAL NO. OF VIDEOGAMES TITLES AVAILABLE 2023 - 2025



Source: NielsenIQ

BRICKS AND MORTAR VS ONLINE

The growth of digital and online is continuing to reshape the UK entertainment retail landscape. Consumers increasingly value convenience, immediacy and access to extensive content libraries — strengths that digital storefronts and physical online operators are well positioned to deliver.

The UK videogames market reflects this long-term evolution in purchasing behaviour. The ability to download full titles instantly, purchase additional digital content, and subscribe to gaming services has significantly expanded how and where consumers engage with games. As a result, spending has progressively shifted toward digital channels and online retail.

In 2025, more than £5.3bn — representing 99.1% of total games software spending — was transacted through digital purchases or online physical retailers. This highlights the scale of change in distribution models across the sector.

While bricks-and-mortar retailers saw a temporary uplift in 2022 as high street footfall recovered post-pandemic, spending has since continued to move toward digital and online channels. In 2025, over-the-counter physical sales totalled £45.7m, accounting for 0.9% of overall market expenditure.

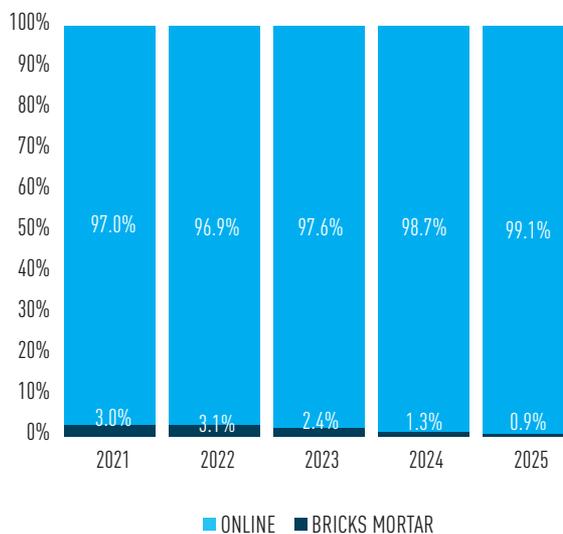
Despite this structural shift, physical retail continued to play a role in the ecosystem through 2025 — particularly in driving discovery, supporting major launch moments, serving collectors and gift purchasers, and maintaining a high street presence for games. The market has not disappeared, but evolved, with physical and digital channels increasingly operating as complementary parts of a broader distribution landscape.

BRICKS & MORTAR VERSUS ONLINE SALES SPLIT (£ MILLION - VIDEOGAMES) 2021 - 2025

	2021	2022	2023	2024	2025
Bricks & Mortar	139.9	146.5	120.0	63.7	45.7
Online	4539.8	4568.0	4849.6	4930.2	5319.5
Total Market	4,679.7	4,714.5	4,969.6	4,993.9	5,365.2

	2021	2022	2023	2024	2025
Bricks & Mortar	3.0%	3.1%	2.4%	1.3%	0.9%
Online	97.0%	96.9%	97.6%	98.7%	99.1%

VIDEOGAMES MARKET SPEND SHIFT TO ONLINE (£ MILLION) 2021 - 2025



Source:
 Physical: NielsenIQ
 Digital / Online / Mobile Games: Omdia
 Note: Other Digital & Online includes Subscriptions, DLC, Micropayments, Casual MMOG, Social
 Mobile / Tablet includes Downloads and IAP

GAMES RETAILERS & DIGITAL SERVICES

As the analysis above has shown, the UK games software market continues to move increasingly online, whether that's fully digital, or towards physical online retail. Bricks and mortar retail channels have adapted to this digital transition by adding a wide range of digital content gift cards to their mix that provide credit for services like Xbox Live and PlayStation Store, to in-game currencies such as Minecraft Coins and Roblox Robux.

For the eighth consecutive year, the number of UK retailers selling boxed games has declined, according to NielsenIQ. In 2025, 2,752 outlets recorded software disc sales, down 2.5% from 2,822 in 2024. This decline was largely driven by the grocery sector, as supermarkets continue to retreat from the physical videogames market. Another 52 stores exited the category entirely in 2025, bringing the number of supermarkets in the UK still stocking boxed games down to 554.

There were reductions in outlets across almost every type of physical retailer last year, except in the 'Game & Software Specialist' sector, which saw a small increase, rising from 318 to 344.

When retailers selling digital content cards are included, the total footprint expands significantly. 3,107 supermarkets offered carded digital content products in 2025 and still dominate in terms of numbers. Overall, the number of outlets trading in any videogame software-related content stands at 5,322, down 4.1% year-on-year.

RETAILERS SELLING VIDEO GAMES (PHYSICAL/ BOXED + DIGITAL CONTENT) 2021 - 2025

	2021	2022	2023	2024	2025	change 24/25
Music/Video Specialists	113	120	119	115	116	0.9%
Game & Software Specialists	335	247	300	318	344	8.2%
Electrical/Hardware Chains	761	751	751	733	712	-2.9%
General Multiples	995	957	952	938	923	-1.6%
Supermarkets	5,068	4,807	4,763	3,324	3,107	-6.5%
Others (estimate)	150	140	130	120	120	0.0%
Total Retailers	7,422	7,022	7,015	5,548	5,322	-4.1%

DIGITAL GAMES SERVICES 2025

Buy / Rent	Subscription	Stream
Amazon Games	Google Play	Armor Games
Apple App Store	Humble Bundle	Bigpoint.com
Blizzard	King Games	Google Play
Codemasters	Nintendo eShop	King Games
DL Gamer	Origin	Miniclip.com
DigitalGameStore	Playstation Network	Netflix
EA mobile	Playstation Now	Origin
Epic Games	Sky	Playstation Network
Game	Steam	Playstation Now
Gameloft	Uplay	Sky
Gamersgate	Twitch	Twitch
Games Planet	Xbox Game Pass	Xbox Game Pass
Games Rocket	Xbox Live	Xbox Live
Gog.com		
Google Play		
Green Man Gaming		
Humble Bundle		
Just Flight		
Just Trains		
King Games		
Microsoft Apps		
Nintendo eShop		
Origin		
Ovi Store		
Playstation Network		
Playstation Now		
Rockstar		
Sky		
Square Enix		
Steam		
Uplay		
Xbox Game Pass		
Xbox Live		

ERA Research

Supermarkets include Asda, Morrisons, Sainsbury's (including Locals*), Tesco (including Metro and Express*), Co-Ops* Spar* and One-Stop* (*That sell entertainment software titles).

Data is based on stores that sold only entertainment software (not hardware/accessories). Store count reflects actual outlet count based on active shops. Click & Collect - items that are fully purchased online but picked up in-store - these are generally known as online transactions, but there are variances in the way some retailers account for these transactions.

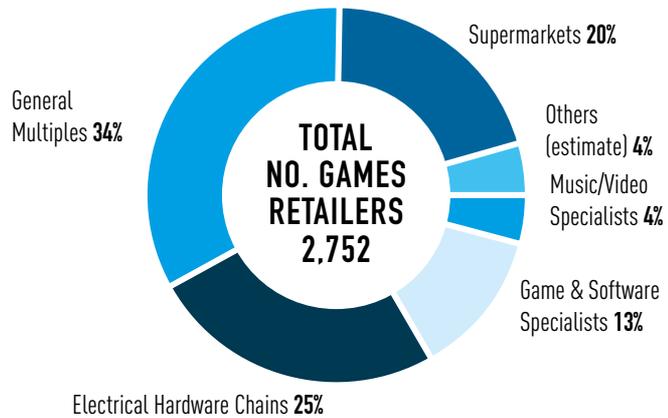
In 2022 a further 3,236 shops - mostly supermarkets - sold card-based digital games content only, including Point-Of-Sale-Activation, Online Time and Virtual Currency



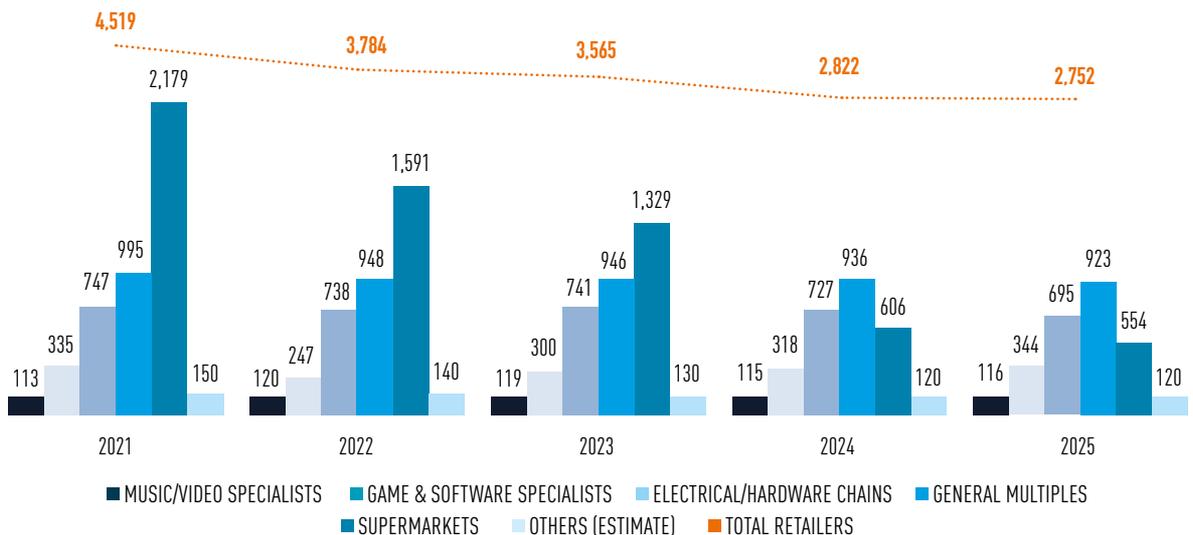
PRINCIPAL RETAILERS SELLING VIDEO GAMES
(PHYSICAL/BOXED) 2021 - 2025

	2021	2022	2023	2024	2025	change 24/25
Music/Video Specialists	113	120	119	115	116	0.9%
Game & Software Specialists	335	247	300	318	344	8.2%
Electrical/Hardware Chains	747	738	741	727	695	-4.4%
General Multiples	995	948	946	936	923	-1.4%
Supermarkets	2,179	1,591	1,329	606	554	-8.6%
Others (estimate)	150	140	130	120	120	0.0%
Total Retailers	4,519	3,784	3,565	2,822	2,752	-2.5%

SHARE OF TOTAL GAMES RETAILER ESTATE 2025



NO. OF BRICKS & MORTAR RETAILERS SELLING GAMES 2021 - 2025





GAMES RETAIL PHYSICAL

ERA's 'Physical Formats Share by Retailer Type' tables, based on data provided by NielsenIQ, highlight the ongoing decline of expenditure in high street specialists and supermarkets in the boxed games market.

The charts show how high street specialists like Game and retailers like Smyths Toys and Argos, after a brief recovery post-pandemic, began to lose share again in 2023, and then more sharply in 2024 and 2025.

High street specialists saw their market share dip to 12.2% in 2025, after a decline in annual spend of £13.7m. The physical format games consumer continues shift towards online with home delivery operators like Amazon securing another record share of the market, up to 86% in 2025.

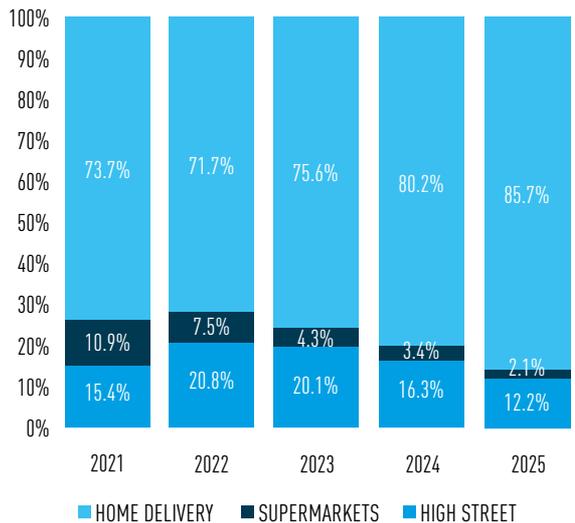
Physical online retailers have also benefitted from the continued reduction in space dedicated to videogames across the supermarket sector where the decline in boxed game sales during 2025 significantly over-indexed versus the market, down over 38% versus 2024. Grocery share of the physical games market now stands at just 2.1%.

PHYSICAL FORMAT € SPEND SHARE BY RETAILER TYPE - VIDEOGAMES 2021 - 2025

	2021	2022	2023	2024	2025
High Street	82.0	107.5	98.9	52.6	38.9
Supermarkets	57.8	39.0	21.2	11.1	6.8
Home Delivery	391.2	371.4	371.7	258.5	273.1
Total Market	531.1	517.9	491.8	322.1	318.8

	2021	2022	2023	2024	2025
High Street	15.4%	20.8%	20.1%	16.3%	12.2%
Supermarkets	10.9%	7.5%	4.3%	3.4%	2.1%
Home Delivery	73.7%	71.7%	75.6%	80.2%	85.7%

VIDEOGAMES MARKET - PHYSICAL FORMAT SHARE BY RETAILER TYPE (£ MILLION) 2021 - 2025



Physical: NielsenIQ
 Digital / Online / Mobile Games: Omdia
 Note: Other Digital & Online includes Subscriptions, DLC, Micropayments, Casual MMOG, Social Mobile / Tablet includes Downloads and IAP

TOP 20 COMBINED GAMES CHART 2025

	Title	Company	Combined Unit Sales	Physical Units	Digital Units	% Shr Digital
1	EA Sports FC 26	Electronic Arts	1,977,639	552,099	1,425,540	72.1%
2	Battlefield 6	Electronic Arts	878,891	156,307	722,584	82.2%
3	EA Sports FC 25	Electronic Arts	723,777	176,456	547,321	75.6%
4	Mario Kart World	Nintendo	544,783	544,783	0	0.0%
5	Hogwarts Legacy	Warner Bros. Interactive	536,071	201,858	334,213	62.3%
6	Red Dead Redemption 2	Take 2	465,045	21,596	443,449	95.4%
7	Grand Theft Auto V	Take 2	430,602	100,715	329,887	76.6%
8	Call Of Duty: Black Ops 7	Activision Blizzard	383,843	141,872	241,971	63.0%
9	Assassin's Creed Shadows	Ubisoft	382,146	143,404	238,742	62.5%
10	Ghost of Yotei	Sony Computer Ent.	291,686	130,699	160,987	55.2%
11	The Elder Scrolls IV: Oblivion Remastered	Bethesda Softworks	286,908	6,327	280,581	97.8%
12	Split Fiction	Electronic Arts	280,679	65,497	215,182	76.7%
13	Grand Theft Auto Online	Take 2	270,455	0	270,455	100.0%
14	Call Of Duty: Black Ops 6	Activision Blizzard	253,452	77,238	176,214	69.5%
15	Minecraft	Nintendo	253,435	151,011	102,424	40.4%
16	Star Wars Battlefront II	Electronic Arts	243,211	0	243,211	100.0%
17	Kingdom Come: Deliverance II	Deep Silver	240,659	40,245	200,414	83.3%
18	Pokemon Legends: Z-A	Nintendo	237,408	237,408	0	0.0%
19	Monster Hunter Wilds	Capcom	228,413	69,446	158,967	69.6%
20	Borderlands 4	Take 2	222,390	34,940	187,450	84.3%

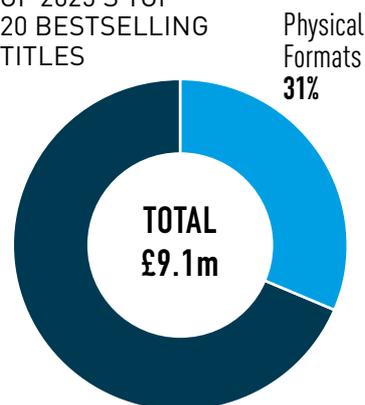
Source: Digital: Sparkers / ISFE
 Physical: NielsenIQ
 * No Nintendo digital data available
 PSN, XBL & 3rd party Nintendo, PC Steam sales only

CHARTS - COMBINED

ERA's Top 20 Combined Games Chart – which merges physical sales data from NielsenIQ with digital sales figures from Sparkers / ISFE - features a host of longstanding franchises at the top, together with one or two new titles from Nintendo that helped usher in the 2025 launch of their Nintendo Switch 2 console.

With just under 2 million units sold, 'EA Sports FC 26' comfortably secured the No.1 position, shifting more than double the 879k units 'Battlefield 6' sold to take the No.2 spot. Although overall sales fell short of the 2.1m units 'EA Sports FC 25' sold in 2024, the franchise can take comfort from the fact that 'EA Sports FC 25' itself finished as the 3rd bestselling game in the UK with 724k units sold over the course of the year. The combined digital sales share of both titles hit around 73%, steady versus 2024.

PHYSICAL / DIGITAL SHARE OF 2025'S TOP 20 BESTSELLING TITLES



Source: Digital: Sparkers / ISFE
 Physical: NielsenIQ
 Note: Splits only included where there is both physical and digital data available.



Nintendo's 'Mario Kart World' Switch 2 exclusive put in an extraordinary performance to finish 4th in the chart with 545k physical disc units sold. It would have undoubtedly challenged the top 3 if Nintendo shared their digital, direct-to-console numbers with the industry. The latest entry

in the Harry Potter gaming universe, 'Hogwarts Legacy' – originally released in early 2023 and with no major updates in 2025 – continues to deliver strong volumes regardless, shifting just over 536k units. With Hogwarts Legacy 2 deep in production, this looks like another franchise that is here to stay.

'Battlefield 6' conquered all in the PC download-to-own (DTO) chart with precisely 257k units sold to top the lot, over 110k units more than 'Red Dead Redemption 2' managed, taking the No.2 spot. 'Football Manager 26' sold just over 98k units in 2025 to take the 5th spot in the chart.

TOP 20 DIGITAL CONSOLE GAMES CHART 2025

Title	Company	Total Digital Units Sold
1 EA Sports FC 26	Electronic Arts	1,342,081
2 EA Sports FC 25	Electronic Arts	495,731
3 Battlefield 6	Electronic Arts	465,583
4 Red Dead Redemption 2	Rockstar Games	296,814
5 Grand Theft Auto Online	Rockstar Games	270,455
6 Hogwarts Legacy	Warner Bros. Interactive	253,318
7 Grand Theft Auto V	Rockstar Games	228,613
8 Call of Duty: Black Ops 7	Activision Blizzard	209,955
9 Assassin's Creed Shadows	Ubisoft	198,079
10 Ghost of Yotei	Sony Interactive Entertainment	160,987
11 Split Fiction	Electronic Arts	158,211
12 Call of Duty: Black Ops 6	Activision Blizzard	152,203
13 WWE 2K25	2K	145,192
14 Star Wars Battlefront II	Electronic Arts	131,763
15 F1 25	Electronic Arts	120,959
16 The Elder Scrolls IV: Oblivion Remastered	Bethesda Softworks	119,481
17 Elden Ring: Nightreign	Bandai Namco Entertainment	118,485
18 Borderlands 4	2K	117,083
19 EA Sports UFC 5	Electronic Arts	117,018
20 Kingdom Come: Deliverance II	Deep Silver	115,169

Source: Sparkers / ISFE PSN, XBL & 3rd party Nintendo sales only

TOP 20 PC DOWNLOAD-TO-OWN CHART 2025

Title	Company	Total PC DTO Units Sold
1 Battlefield 6	Electronic Arts	257,000
2 Red Dead Redemption 2	Rockstar Games	146,635
3 Star Wars Battlefront II	Electronic Arts	111,448
4 Grand Theft Auto V	Rockstar Games	101,274
5 Football Manager 26	Sega	98,520
6 Kingdom Come: Deliverance II	Deep Silver	85,245
7 EA Sports FC 26	Electronic Arts	83,458
8 Hogwarts Legacy	Warner Bros. Interactive	80,895
9 Command & Conquer: Generals	Electronic Arts	70,408
10 Borderlands 4	2K	70,367
11 Elden Ring: Nightreign	Bandai Namco Entertainment	67,404
12 Monster Hunter Wilds	Capcom	66,658
13 Split Fiction	Electronic Arts	56,971
14 Tom Clancy's Rainbow Six Siege	Ubisoft	56,005
15 The Elder Scrolls IV: Oblivion Remastered	Bethesda Softworks	53,223
16 EA Sports FC 25	Electronic Arts	51,590
17 Football Manager 2024	Sega	51,076
18 Battlefield 1	Electronic Arts	50,601
19 The Elder Scrolls IV: Oblivion Remastered	Bethesda Softworks	48,194
20 Halo: The Master Chief Collection	Microsoft	47,121

Source: Sparkers / ISFE PC Steam sales only



CHARTS – PHYSICAL

TOP 20 PHYSICAL GAMES CHART 2025

	Title	Company	Total Physical Units Sold
1	EA Sports FC 26	Electronic Arts	552,099
2	Mario Kart World	Nintendo	544,783
3	Pokemon Legends: Z-A	Nintendo	237,408
4	Hogwarts Legacy	Warner Bros. Interactive	201,858
5	EA Sports FC 25	Electronic Arts	176,456
6	Battlefield 6	Electronic Arts	156,307
7	Mario Kart 8 Deluxe	Nintendo	151,022
8	Minecraft	Nintendo	151,011
9	Donkey Kong Bananza	Nintendo	148,635
10	Assassin's Creed Shadows	Ubisoft	143,404
11	Call of Duty: Black Ops 7	Activision Blizzard	141,872
12	Ghost of Yotei	Sony Computer Ent.	130,699
13	Super Mario Party Jamboree	Nintendo	103,662
14	Grand Theft Auto V	Take 2	100,715
15	Astro Bot	Sony Computer Ent.	94,944
16	Mortal Kombat 11 Ultimate	Warner Bros. Interactive	91,984
17	Cyberpunk 2077 Ultimate Edition	Bandai Namco Entertainment	91,445
18	Animal Crossing: New Horizons	Nintendo	86,819
19	Nintendo Switch Sports	Nintendo	83,620
20	Call of Duty: Black Ops 6	Activision Blizzard	77,238

Source: NielsenIQ

TOP 20 GAMING ACCESSORY TRADITIONAL CHART 2025

Rev Posn	Unit Posn	Title	Format	Variant	Manufacturer	Unit Sales
1	1	Dualsense Wireless Controller for PS5 - White	Controller	PS5	Sony Computer Ent.	336,086
2	2	Dualsense Wireless Controller for PS5 - Midnight Black	Controller	PS5	Sony Computer Ent.	309,723
4	3	Xbox Wireless Controller - Carbon Black	Controller	Xbox Series	Microsoft	233,645
8	4	Xbox Wireless Controller - Robot White	Controller	Xbox Series	Microsoft	162,464
26	5	Wired Controller For Xbox - Black	Controller	Xbox Series	Acco	122,623
9	6	Dualsense Wireless Controller for PS5 - Cosmic Red	Controller	PS5	Sony Computer Ent.	116,195
12	7	Dualsense Wireless Controller for PS5 - Starlight Blue	Controller	PS5	Sony Computer Ent.	102,653
7	8	Nintendo Switch 2 Pro Controller - Black	Controller	Switch 2	Nintendo	102,149
56	9	Ear Force Recon 50x Headset Black	Voice Access Headset	Xbox One/ Series	Turtle Beach	98,861
57	10	Ear Force Recon 50p Headset Black	Voice Access Headset	PS4/PS5	Turtle Beach	98,361
50	11	Nintendo Switch 2 Carrying Case & Screen Protector	Hardware Case/Skin	Switch 2	Nintendo	86,281
16	12	Dualsense Wireless Controller for PS5 - Grey Camo	Controller	PS5	Sony Computer Ent.	85,889
34	13	Logitech G502 Hero Gaming Mouse	Gaming Mice	PC	Logitech	80,533
18	14	Xbox Wireless Controller - Pulse Red	Controller	Xbox Series	Microsoft	77,806
38	15	G305 Wireless Gaming Mouse Black	Gaming Mice	PC	Logitech	76,258
20	16	Xbox Wireless Controller - Shock Blue	Controller	Xbox Series	Microsoft	72,831
14	17	Joy-Con 2 Pair (Light Blue/Light Red)	Controller	Switch 2	Nintendo	71,967
3	18	Playstation Portal Remote Player - White	Controller	PS5	Sony Computer Ent.	68,899
15	19	PS5 Disc Drive	Blu-Ray	PS5	Sony Computer Ent.	66,325
62	20	Recon 70mp Black	Voice Access Headset	Multi Console	Turtle Beach	64,123

Source: NielsenIQ - Traditional Gaming Accessories. Excludes Digital Content / Toy / VR.

Total UK Market Estimates Traditional Gaming ACC coverage 2021 onwards at 83% Total number of products tracked = 4770. Top 20 items ranked by units account for 25% of all sales units.

CHARTS - ACCESSORIES

MUSIC



LADY GAGA'S
"MAYHEM" REACHED
193,288 CHART
UNITS IN 2025

Photography: Frank Lebon
© 2025 Interscope Records



RETAIL SALES OF MUSIC

VALUE **£2.45bn**

YOY CHANGE **4.2%** **↑**

SUBSCRIPTION STREAMS

VALUE **£2.05bn**

YOY CHANGE **3.2%** **↑**

SALES OF PHYSICAL

VALUE **£368m**

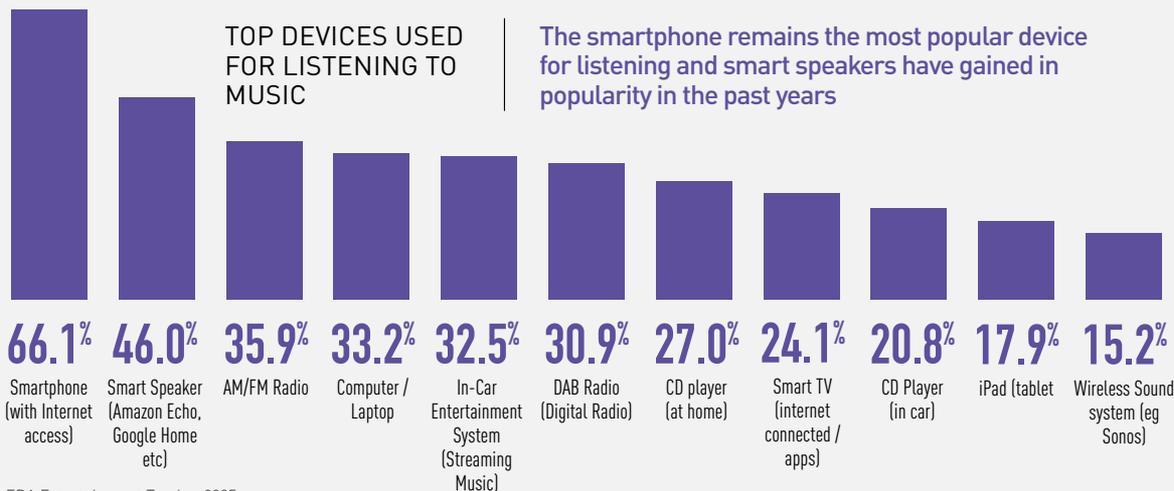
YOY CHANGE **11.5%** **↑**

THE BIGGEST SELLING TRACK OF 2025
WAS ALEX WARREN'S ORDINARY WITH
SALES OF

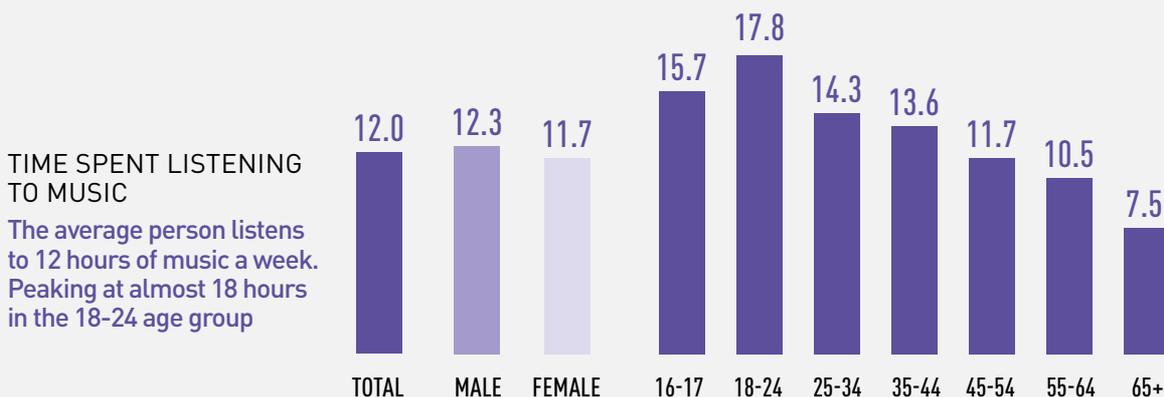
2.18m
UNITS



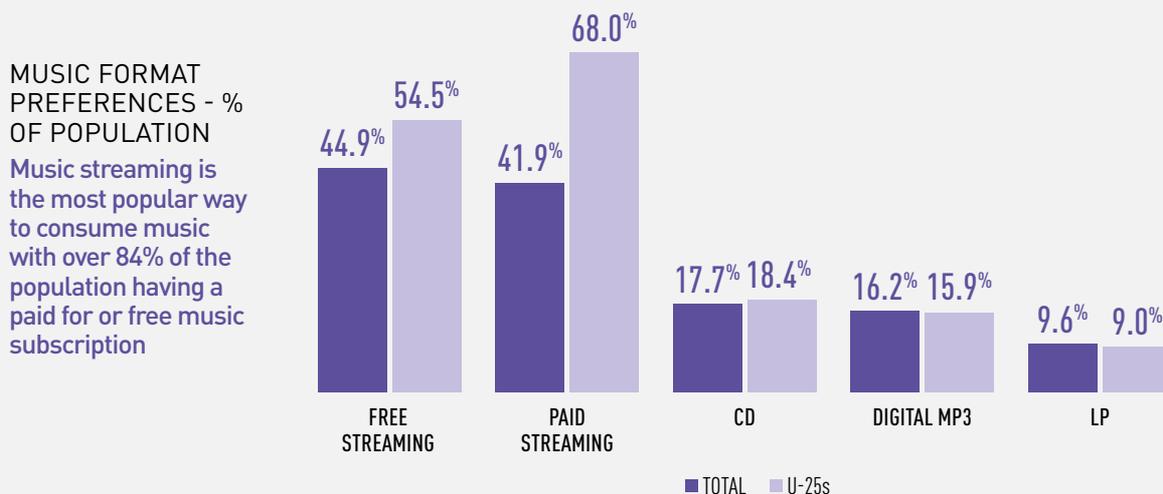
MEET THE MUSIC CONSUMER



ERA Entertainment Tracker 2025



ERA Entertainment Tracker 2025



ERA Quarterly Tracking Study 2025 (conducted by Focaldatal)



MUSIC OVERVIEW

The UK music market delivered its 12th consecutive year of growth in 2025, driven by a steep increase in spending on vinyl - across both LPs and singles - and a rise in streaming subscription revenues. Across all formats, combined spending hit a record £2.5bn in total, marking a 4.2% increase year-on-year. In value terms, the market is now well over a quarter bigger than it was in 2021.

According to ERA/BPI estimates, consumer spending on music streaming subscriptions exceeded the £2bn mark in 2025, a 3.2% rise from 2024, accounting for 83.4% of the total market value.

As measured by the Official Charts Company 222.6bn individual music streams were recorded across both subscription and ad-funded tiers in 2025, a 5.2% increase versus the previous year.

The vinyl LP market continues to surge with just over 8m records sold in the UK last year, up 13.3%, which generated around £232.2m at retail - an 18.5% increase versus 2024. Combined with the £5.8m spent on singles, more than £238m was spent on music vinyl in 2025. This marks the format's 18th consecutive year of growth in the UK and the 6th straight year that those gains can be recorded in double-digits. Vinyl now represents over 9% of total music spending.

CD album sales fell by 7.4% in terms of volume last year but higher average selling prices helped restrict retail value declines to just 1% year-on-year, with £125m spent in total - remarkably consistent with totals posted in 2023 and 2024.

It was another mixed year for the download market with spend on MP3 album bundles falling back 6% to £23.4m, while MP3 tracks enjoyed a small bump in sales for a second consecutive year with sales up 0.4% to £16.5m.

The music formats enjoying the steepest growth curve - although admittedly from a small base - can be found in the 'other physical albums' segment, where cassette and hi-def Blu-ray audio disc sales are recorded. The £4.6m spent in 2025 represents a 95.1% increase versus 2024 totals.

MUSIC - VALUE (£MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
CD	126.2	126.2	125.0	-1.0%
Vinyl LP	177.3	196.0	232.2	18.5%
Other Physical Albums	2.2	2.3	4.6	95.1%
Total Physical Albums*	305.7	324.5	361.8	11.5%
Digital Albums	26.5	24.9	23.4	-6.0%
Total Albums	332.2	349.4	385.2	10.2%
Vinyl Singles	4.4	4.8	5.8	20.9%
CD & Other Physical Singles	0.9	0.8	0.4	-44.6%
Total Physical Singles	5.3	5.6	6.3	11.6%
Digital Singles**	16.2	16.4	16.5	0.4%
Total Singles	21.5	22.0	22.8	3.3%
Subscription Streaming ***	1,871.9	1,982.4	2,045.4	3.2%
Total Music	2,225.6	2,353.9	2,453.3	4.2%

*Upweighted by 5% from Official Charts Company numbers to reflect 100% of market

**Combines single track and bundle sales

***ERA / BPI estimate

MUSIC - UNITS (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
CD	11.4	11.0	10.2	-7.6%
Vinyl LP	6.5	7.1	8.0	13.3%
Other Physical Albums	0.2	0.2	0.3	82.3%
Total Physical Albums*	18.0	18.3	18.5	1.4%
Digital Albums	3.5	3.3	3.1	-7.9%
Total Albums	21.6	21.6	21.6	-0.1%
Vinyl Singles	0.3	0.4	0.4	5.6%
CD & Other Physical Singles	0.3	0.2	0.1	-25.2%
Total Physical Singles	0.6	0.5	0.5	-4.0%
Digital Singles**	17.6	17.7	17.5	-0.7%
Total Singles	18.2	18.2	18.0	-0.8%
Audio Streams	179,613.0	199,597.3	210,328.7	5.4%
Video Streams	10,705.1	11,986.6	12,273.9	2.4%
Total Streams	190,318.0	211,583.9	222,602.5	5.2%
Streaming Equivalent Albums***	160.3	178.0	187.8	5.5%
Total Album Equivalent Sales	183.7	201.4	211.2	4.9%

Source: Official Charts Company. *Upweighted by 5% from Official Charts Company

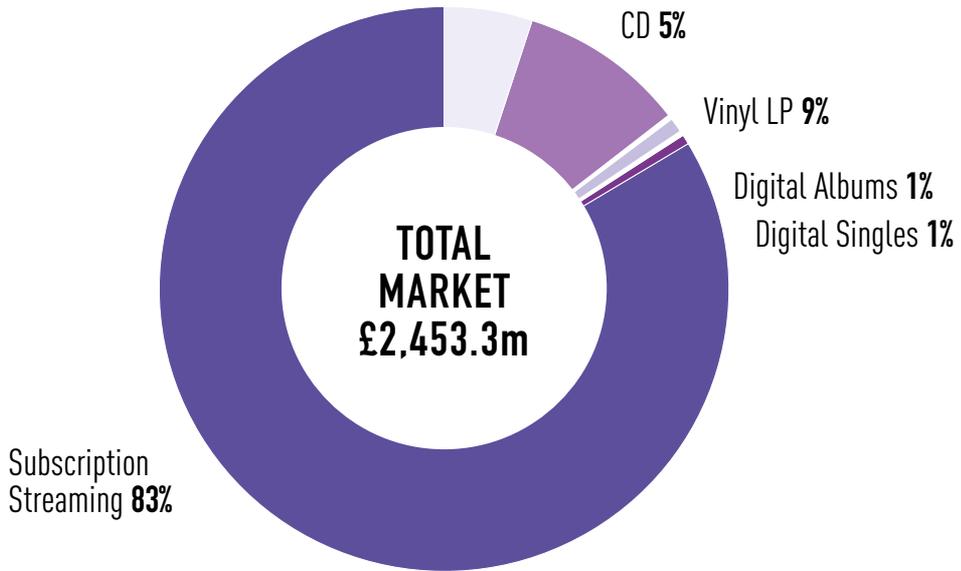
numbers to reflect 100% of market. **Combines single track and bundle sales. ***

Streaming Equivalent Albums (audio and video streams divided by 6,000 or 1,000 according to source [premium or ad-supported])

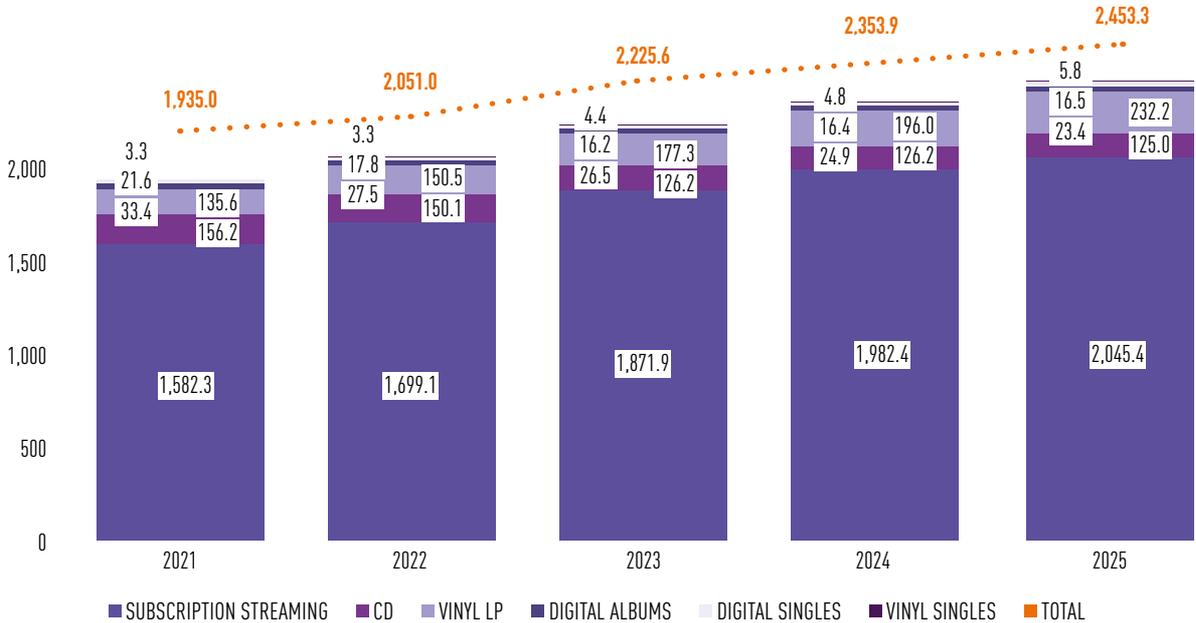


MUSIC SALES BY SEGMENT

MUSIC MARKET SHARE BY MARKET SEGMENT 2025



MUSIC MARKET BY SEGMENT (£M) 2021 - 2025



Physical and Downloads: Official Charts Company
Subscription Streaming: ERA / BPI Estimates



THE STREAMING MUSIC MARKET

According to Official Charts Company figures, 180.9bn premium streams were delivered across paid-for subscription tiers offered by services like Spotify, Amazon Music and YouTube Music in the UK last year. This marked an 5.6% increase year-on-year, accounting for 81% of total streams volume.

Just over 41.7bn streams were recorded across ad-funded, free tiers, up 3.6%, representing 19% of the total.

Audio-only streaming continued to drive overall market growth, with 210.3bn streams recorded in 2025, up 5.4% on the previous year and representing 94% of total streaming activity. After returning to growth in 2024, video-only streams enjoyed another modest boost in 2025, up 2.4% to 12.3bn, which accounts for 6% of the total.

Within the audio-only streaming segment, paid-for premium streams grew by 5.5% to 180bn representing 86% of the total audio volume. While ad-funded audio streams form a much smaller part of the streaming market, volumes are also in growth versus 2024, up 4.5% to just over 30.3bn, taking a 14% share of the total.

Unlike audio streaming, the vast majority of video-only streams come from free, ad-supported plays on platforms like YouTube. In 2025, ad-funded video stream volumes grew by 1.3% to 11.4bn, around 150m more streams than were recorded in the previous year. While from a small base – annual volumes have never exceeded 1bn streams – premium video streaming remains the fastest growing segment in that market with 857.7m plays measured in 2025, up 19% year-on-year and enough to grow share to 7% of total video streams.

In terms of market share by record label, artists signed to the three majors - Universal Music, Sony Music, and Warner Music - accounted for approximately 71% of total UK streaming volumes, with Indies taking a 28% share. 1% of total streams remain unmatched to any label.

STREAMING MARKET - CHART-ELIGIBLE PREMIUM VERSUS AD-FUNDED - UNITS (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Audio & Video Premium	154,283.9	171,284.8	180,853.0	5.6%
Audio & Video Ad-Funded	36,034.2	40,299.1	41,749.5	3.6%
Total Streams	190,318.0	211,583.9	222,602.5	5.2%

Note: Audio Streams also includes static video and lyric videos
Video Streams only include official claimed video content
Source: Official Charts Company.

STREAMING MARKET - CHART-ELIGIBLE AUDIO VERSUS VIDEO - UNITS (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Audio Streams	179,613.0	199,597.3	210,328.7	5.4%
Video Streams	10,705.1	11,986.6	12,273.9	2.4%
Total Streams	190,318.0	211,583.9	222,602.5	5.2%

Note: Audio Streams also includes static video and lyric videos
Video Streams only include official claimed video content
Source: Official Charts Company.

STREAMING MARKET - CHART-ELIGIBLE AUDIO PREMIUM VERSUS AD-FUNDED - UNITS (MILLION) 2023 - 2025

	2023	2024	2025	change 24/25
Audio Premium	153,794.8	170,563.8	179,995.3	5.5%
Audio Ad-Funded	25,818.2	29,033.6	30,333.4	4.5%
Total Audio Streams	179,613.0	199,597.3	210,328.7	5.4%

Note: Audio Streams also includes static video and lyric videos
Video Streams only include official claimed video content
Source: Official Charts Company.

STREAMING MARKET - CHART-ELIGIBLE VIDEO PREMIUM VERSUS AD-FUNDED - UNITS (MILLION) 2023 - 2025

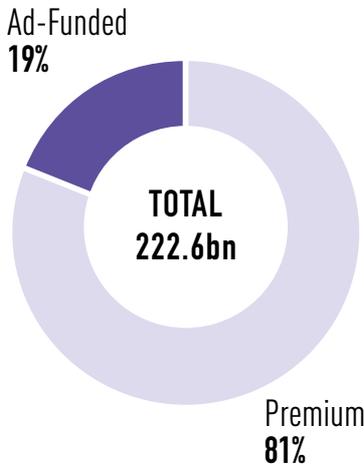
	2023	2024	2025	change 24/25
Video Premium	489.1	721.0	857.7	19.0%
Video Ad-Funded	10,216.0	11,265.5	11,416.2	1.3%
Total Video Streams	10,705.1	11,986.6	12,273.9	2.4%

Note: No prem / ad-f splits available for 2018
Audio Streams also includes static video and lyric videos
Video Streams only include official claimed video content
Source: Official Charts Company.

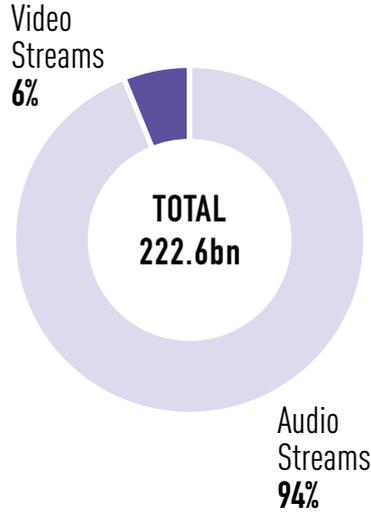


THE STREAMING MUSIC MARKET - CHART ELIGIBLE STREAMS

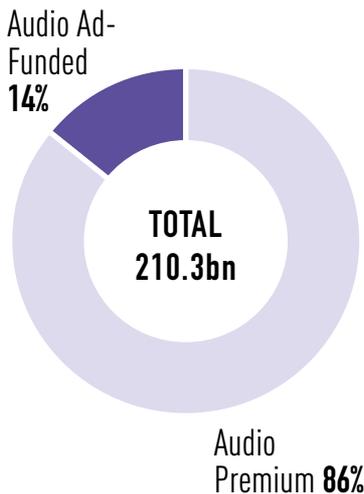
COMBINED AUDIO & VIDEO
- PREMIUM VS AD-FUNDED
2025



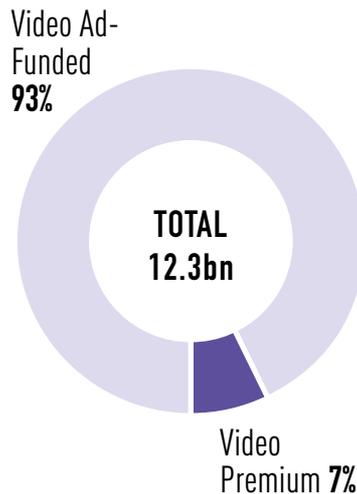
TOTAL AUDIO STREAMS VS
TOTAL VIDEO STREAMS
2025



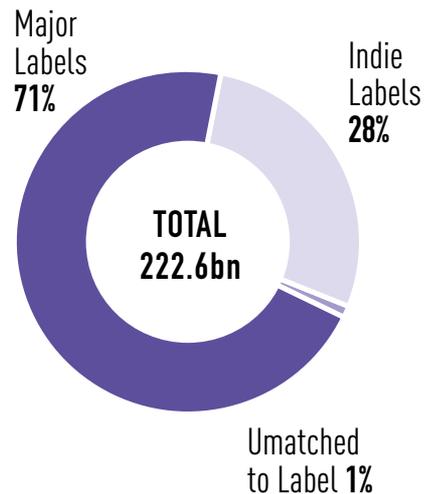
AUDIO STREAMS - PREMIUM
VS AD-FUNDED
2025



VIDEO STREAMS - PREMIUM
VS AD-FUNDED
2025



TOTAL STREAMS - MAJORS
VS INDIES % VOLUME SHARE
2025



Note: Matched, chart-eligible streams only / Audio & video. Source: Official Charts Company



PHYSICAL MUSIC MARKET

The UK's physical music market took another significant step forward in 2025 with combined annual spending on vinyl, CDs, and other physical music formats surpassing £368m, marking an 11.5% year-on-year increase. While spending on CDs declined slightly versus 2024, with the £125m spent 1% down year-on-

year, combined vinyl LP and singles sales grew impressively, up 18.6% to £238.1m.

The Official Charts Company have also recorded strong growth across music's niche physical formats, like Blu-ray audio and cassettes, with the £4.6m spent up a massive 95.1%

versus 2024. In volume terms, just over 8m vinyl LP units were sold, 941k more than last year, up 13.3% compared to 2024. CD album sales volume declined by 7.6% year-on-year, while combined CD and vinyl singles sales dipped 4% to just under 500k units.

PHYSICAL FORMAT MUSIC - VALUE (£ MILLION)
2023 - 2025

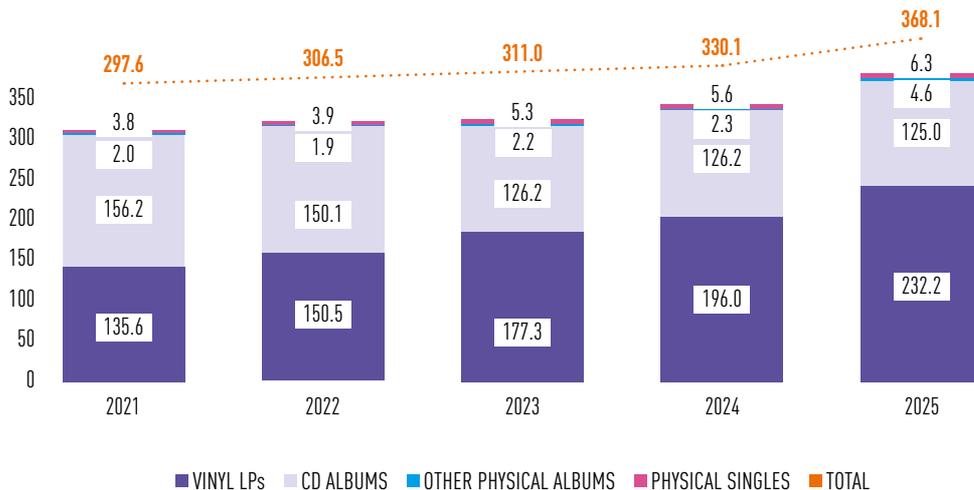
	2023	2024	2025	change 24/25
CD	126.2	126.2	125.0	-1.0%
Vinyl LP	177.3	196.0	232.2	18.5%
Other Physical Albums	2.2	2.3	4.6	95.1%
Total Physical Albums*	305.7	324.5	361.8	11.5%
Vinyl Singles	4.4	4.8	5.8	20.9%
CD & Other Physical Singles	0.9	0.8	0.4	-44.6%
Total Physical Singles*	5.3	5.6	6.3	11.6%
Total Physical Music*	311.0	330.1	368.1	11.5%

PHYSICAL FORMAT MUSIC - UNITS (MILLION)
2023 - 2025

	2023	2024	2025	change 24/25
CD	11.4	11.0	10.2	-7.6%
Vinyl LP	6.5	7.1	8.0	13.3%
Other Physical Albums	0.2	0.2	0.3	82.3%
Total Physical Albums*	18.0	18.3	18.5	1.4%
Vinyl Singles	0.3	0.4	0.4	5.6%
CD & Other Physical Singles	0.3	0.2	0.1	-25.2%
Total Physical Singles*	0.6	0.5	0.5	-4.0%
Total Physical Music*	18.6	18.8	19.0	1.2%

*Upweighted by 5% from Official Charts Company numbers to reflect 100% of market

PHYSICAL MUSIC MARKET BY FORMAT: VALUE £M 2021-2025



THE VINYL MARKET

The UK's vinyl LP market continues to boom, with Official Charts Company data confirming its 18th consecutive year of growth in both volume and value. Unit sales rose by 13.3% year-on-year, driving total annual expenditure to £232.2m, up 18.5% versus 2024.

In value terms, vinyl's share of the overall physical album market increased once again in 2025 and is now worth more than 64% of total physical format sales – in 2016 it was worth just 14%.

Independent retailers continue to play a major role in vinyl's growth story with 2.9m albums sold through the UK's 499 indie shops and other indie operators online. This marks a 13.5% increase versus 2024, a growth rate marginally over-indexing versus the market. Indies overall share now stands at 36.2%, matching the decade high-point set last year.

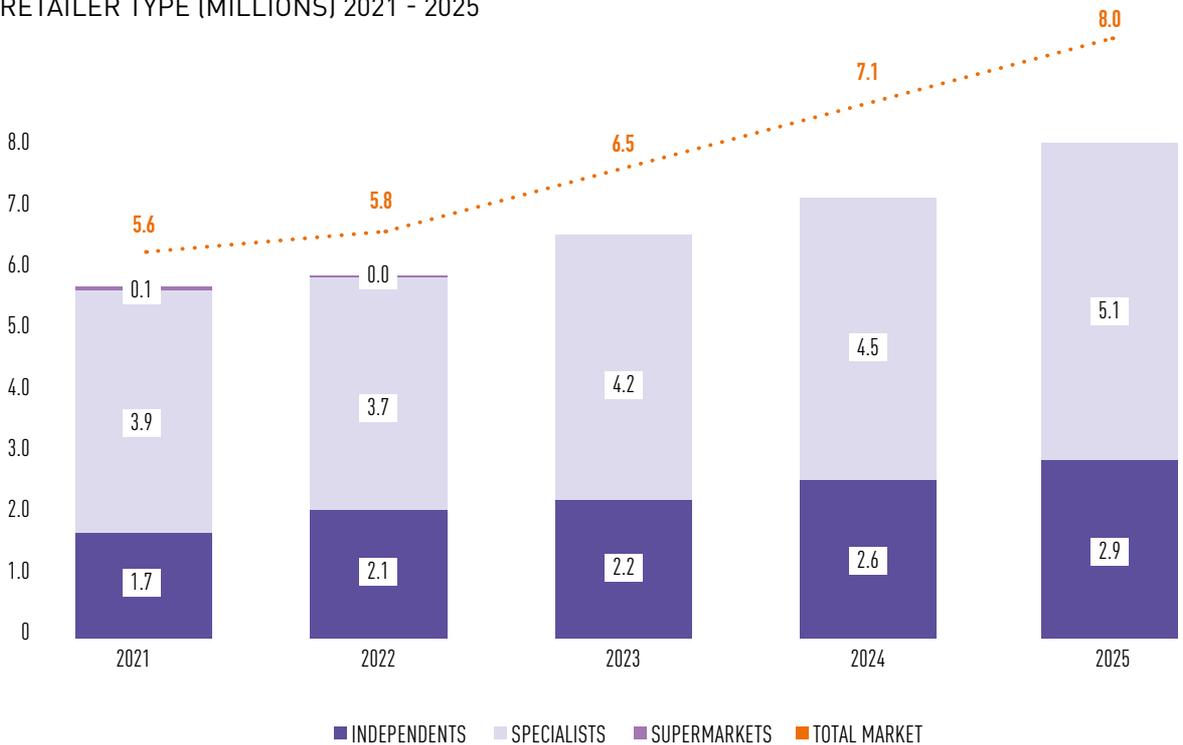
Year	VINYL ALBUMS - VALUE (£M) 2016 - 2025			VINYL ALBUMS - UNITS (MILLIONS) 2016 - 2025								
	Total Vinyl Album Market Value (£m)	Year-on- Year % Variance	Vinyl as % of Total Physical Album £	Total Market Volume (m)	Year-on- Year % Variance	Specialist Units	Super- market Units	Inde- pendent Units	Specialist % Share	Super- market % Share	Indepen- dent % Share	
2016	66.0	64.1%	14.0%	3.4	52.3%	2.3	0.2	0.8	68.4%	6.9%	24.7%	
2017	87.7	32.9%	19.2%	4.3	26.8%	2.8	0.3	1.1	65.9%	8.0%	26.1%	
2018	91.3	4.1%	24.0%	4.4	1.6%	2.9	0.3	1.2	65.4%	7.1%	27.6%	
2019	97.1	6.4%	30.8%	4.6	4.2%	3.1	0.2	1.3	66.8%	5.2%	28.0%	
2020	110.1	13.3%	41.0%	5.1	11.3%	3.7	0.2	1.3	72.0%	3.1%	24.9%	
2021	135.6	23.2%	47.1%	5.6	10.6%	3.9	0.1	1.7	68.7%	1.0%	30.3%	
2022	150.5	11.0%	54.5%	5.8	2.9%	3.7	0.0	2.1	64.1%	0.1%	35.8%	
2023	177.3	17.8%	58.0%	6.5	11.8%	4.2	0.0	2.2	65.6%	0.0%	34.4%	
2024	196.0	10.5%	60.4%	7.1	9.1%	4.5	0.0	2.6	63.8%	0.0%	36.2%	
2025	232.2	18.5%	64.2%	8.0	13.3%	5.1	0.0	2.9	63.8%	0.0%	36.2%	

Source: Official Charts Company. Note: Home Delivery volumes counted in 'Specialist' From July 2022 the Supermarket channel was merged with the Specialist channel



Specialist retailers, however - including hmv and online platforms like Amazon – still command the lion’s share of the UK’s vinyl market, securing 63.8% in 2025. The channel also enjoyed solid growth with volume sales surging through the 5m unit mark, up 13.2% year-on-year.

VINYL MARKET VOLUME SALES BY RETAILER TYPE (MILLIONS) 2021 - 2025





PRODUCT AVAILABILITY

The number of new titles made available on CD declined to 12,393 in 2025, a fall of 5.3%, or 690 fewer albums than in 2024.

Declines were steeper in the 'Other' segment - which includes non-CD physical formats like vinyl and cassettes - with 16,201 new albums being made available for purchase, down 6.1% year-on-year.

26,813 new titles were released to digital formats - including streaming - over the course of 2025, 326 more than arrived in 2024.

The total number of CD titles available has risen by 1.8% to 689,963. That's around 9.5k more than are available on digital formats, where the total has grown by 4.1% versus 2024 to 680,454.

There are now almost 270k vinyl and other physical format album titles in total available to retailers, up 6.4% versus 2024.

NO. OF NEW MUSIC TITLES AVAILABLE BY FORMAT 2021 - 2025

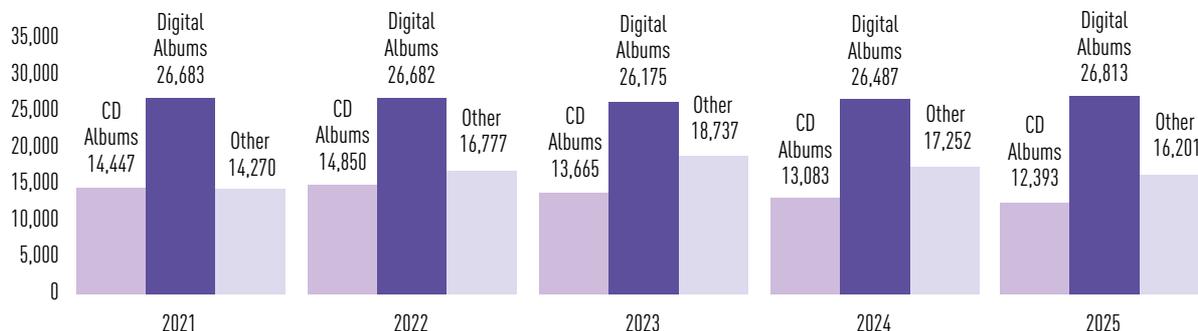
	2021	2022	2023	2024	2025	change 24/25
CD Albums	14,447	14,850	13,665	13,083	12,393	-5.3%
Digital Albums	26,683	26,682	26,175	26,487	26,813	1.2%
Other	14,270	16,777	18,737	17,252	16,201	-6.1%

TOTAL NO. OF MUSIC TITLES AVAILABLE 2021 - 2025

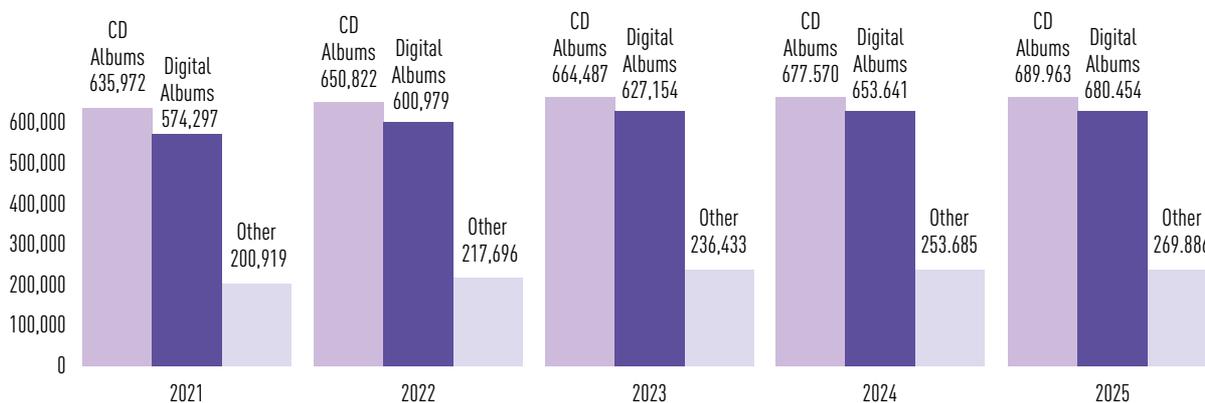
	2021	2022	2023	2024	2025	change 24/25
CD Albums	635,972	650,822	664,487	677,570	689,963	1.8%
Digital Albums	574,297	600,979	627,154	653,641	680,454	4.1%
Other	200,919	217,696	236,433	253,685	269,886	6.4%

Source: Kantar

NO OF NEW TITLES AVAILABLE BY FORMAT 2021 - 2025



TOTAL NO. OF MUSIC TITLES AVAILABLE 2021 - 2025



Source: Kantar



AVERAGE SELLING PRICES

After a relative easing in the rate of annual album price rises in the UK in 2024, 2025 saw increases pick up quite sharply again, by 10.5% to £17.90, or £1.70 more on average than in 2024.

Most of those increases continue to be driven by a very robust vinyl LP market which is transforming the overall album sales mix. The vinyl LP is an expensive format to manufacture and distribute, leading to higher prices at retail, meaning that, as it secures more market share, combined average selling prices will naturally rise. The average vinyl LP was £16.79 more expensive than the average price paid for a CD album in 2025.

The vinyl LP can also be seen as an inflation marker in the UK's transactional album market and at £29.03 in 2025 – 4.6% up versus 2024 – there is evidence upward pressures still prevail. This is compounded by the fact that the average selling price commanded for a CD rose by 7.2% in 2025 to £12.24.

It is in the 'Home Delivery' channel where album prices are rising most sharply, with the 2025 average up by 10% to £18.67. The highest average prices, however, are found across the UK's high street specialist and indie retailers, where trading is skewed more heavily towards vinyl LPs. An album in that channel now costs £19.22 on average, up 8.4% versus 2024 prices.

ALBUM AVERAGE SELLING PRICES BY RETAIL CHANNEL 2023 - 2025

	2023	2024	2025	change 24/25
Specialists, generalists and independents	£17.09	£17.73	£19.22	8.4%
Supermarkets	£10.21	N/A	N/A	N/A
Home delivery	£16.16	£16.97	£18.67	10.0%
Digital download sites	£7.50	£7.50	£7.65	2.1%
Total Market	£15.43	£16.19	£17.90	10.5%

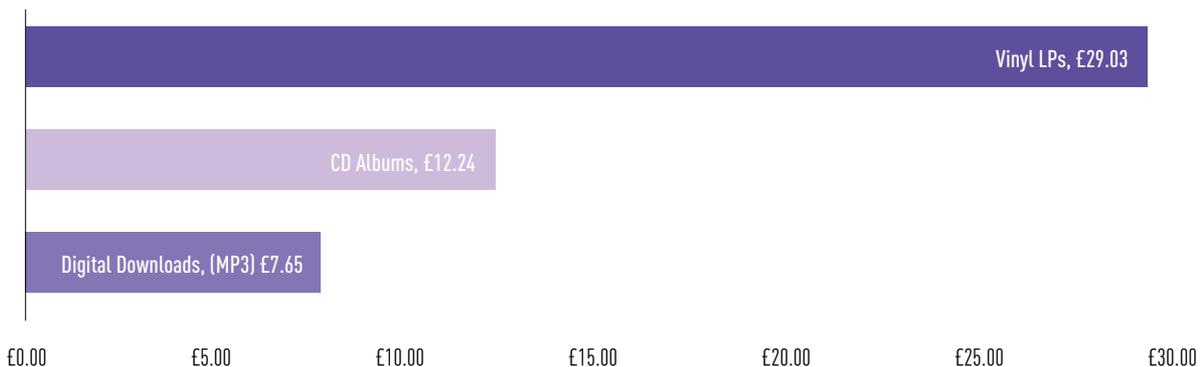
Source: Official Charts Company / Kantar

ALBUM AVERAGE SELLING PRICES BY FORMAT 2023 - 2025

	2023	2024	2025	change 24/25
CD Albums	£11.09	£11.42	£12.24	7.2%
Vinyl LPs	£27.40	£27.76	£29.03	4.6%
Digital Downloads (MP3)	£7.50	£7.50	£7.65	2.0%
Total Market	£15.43	£16.19	£17.90	10.5%

Source: Official Charts Company / Kantar

AVERAGE SELLING PRICES BY MUSIC FORMAT 2025



Source: Kantar



BRICKS & MORTAR VS ONLINE

ERA's comparative analysis of spending in the UK's music category highlights just how far the shift to streaming over the last decade or so has transformed the market. Consumer spending on music subscriptions, worth around £2bn, combined with music purchases made at physical online retailers like Amazon, totalled just over £2.3bn in 2025 and now represents 93.8% of total annual music expenditure.

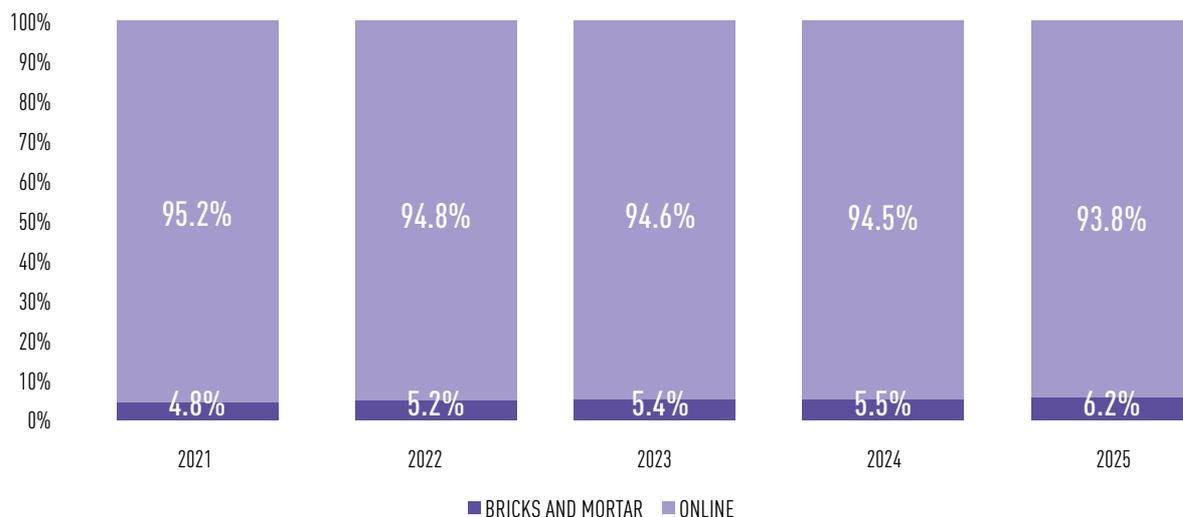
While online revenues clearly still dominate, consumer spending in traditional bricks and mortar music retailers on the UK's high streets – hmv and independent record shops – has been undergoing something of a resurgence. 2025 represented the fourth consecutive year that physical retailers increased their share of overall music revenues, with the £151.8m spent worth 6.3% of the market, up from 4.8% in 2021.

Both segments are enjoying consistent annual growth in consumer spending but the increases on the high street in 2025 (+16.7%) comfortably outstripped those online (+3.5%).

BRICKS & MORTAR VERSUS ONLINE SALES SPLIT (£ MILLION) - MUSIC 2021 - 2025

	2021	2022	2023	2024	2025
Bricks & Mortar	92.3	106.0	119.3	130.0	151.8
Online	1,836.6	1,918.8	2,106.3	2,223.9	2,301.5
Total Market	1,928.9	2,024.9	2,225.6	2,353.9	2,453.3
Bricks & Mortar	4.8%	5.2%	5.4%	5.5%	6.2%
Online	95.2%	94.8%	94.6%	94.5%	93.8%

MUSIC MARKET - BRICKS AND MORTAR V ONLINE (£MILLION) 2021-2025





MUSIC RETAILERS – DIGITAL

DIGITAL MUSIC SERVICES 2025	
Subscription	Download
AARMY	Amazing Tunes
Amazing Tunes	Amazon Music
Amazon Music	Apple Music
Anghami	Beatport
Apple Classical	Bleep
Apple Fitness+	Boomkat
Apple Music	Chandos
Audiomack	Emusic
BBC Sounds	Google Play
Beatport	Highresaudio
Classical Archives	iTunes
Deezer	Juno Download
Highresaudio	Kobo
Idagio	Presto Classical
Jango	Presto Music
Litesport	Primephonic
Mixcloud	Qobuz
Napster	Saavn
Naxos Music Library	Sky
Peloton	Traxsource
Presto Music	
Primephonic	
Qobuz	
ROXi	
Saavn	
Sky	
SoundCloud	
Spotify	
Tidal	
Tunein	
Twitch	
Worldwide.fm	
YouTube	
YouTube Music	

ERA Research



MUSIC RETAILERS – PHYSICAL

The overall number of bricks & mortar retailers selling music in the UK fell by 17.5% to 1,632 in 2025, according to figures produced by Kantar.

After several years of decline, the number of outlets recording sales of music stabilised in 2024, but the decline curve resumed in 2025. Most of the fall in numbers last year can be attributed to WHSmith's exit from the category, with outlets in the 'Multiples' channel falling by 276 - from 426 to 150 – down 64.8% year-on-year.

The supermarket channel still contains the highest number of shops selling physical format music (albeit with limited ranges) but the channel's retreat from the category continues. 862 supermarkets recorded sales last year, 95 fewer than in 2024.

Two fewer hmv branches were recorded as selling music in 2025, taking the 'Specialist Chain' segment to 121 outlets in total, down from 123 in 2024.

Elsewhere, the UK's buoyant independent record shop channel enjoyed yet another year of growth in numbers with an extra 28 stores trading in physical format music, taking the total to 499, up almost 6% year-on-year.

Analysis carried out by ERA research counted 35 digital service provider sites where the UK consumer can stream music from in 2025 and 20 where they can purchase MP3s.

PRINCIPAL BRICKS & MORTAR RETAILERS SELLING MUSIC 2021 - 2025

	2021	2022	2023	2024	2025	change 24/25
Specialist Chains (1)	112	122	122	123	121	-1.6%
Multiples (2)	468	184	320	426	150	-64.8%
Supermarkets (3)	2,322	1,754	1,072	957	862	-9.9%
Independents	396	426	461	471	499	5.9%
Total Retailers	3,298	2,486	1,975	1,977	1,632	-17.5%

[1] Specialist Chain - HMV

[2] Multiples are Urban Outfitters, WHSmith, Matalan, Primark, Boots, Moto, Original Factory Store, B&M, Easons, and SemiChem. [Changes are most likely due to withdrawal from Audio and Video retailing/stocking].

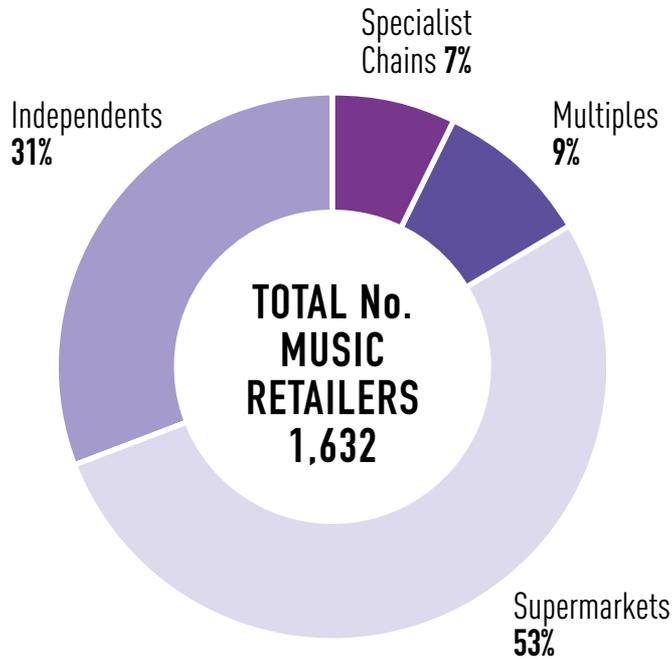
[3] Supermarkets include Asda, Morrisons, Sainsbury's (including Locals*), Tesco (including Metro and Express*), Waitrose*, Co-Op*, and One-Stop* (*That sell audio and video titles). Supermarkets combined with multiples in July 2022

NOTE: Supermarkets merged with Multiples in 2022

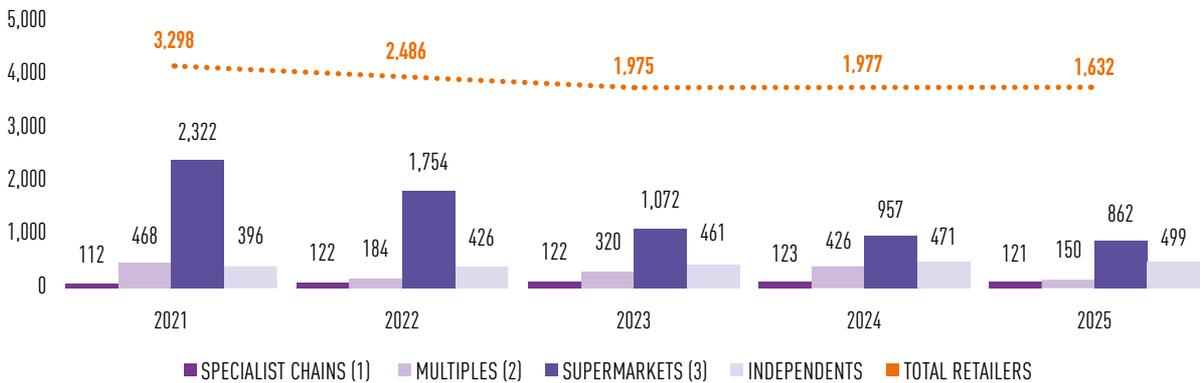


RETAILERS PHYSICAL cont

SHARE OF TOTAL MUSIC RETAILER ESTATE 2025



NO. OF BRICKS & MORTAR RETAILERS SELLING MUSIC 2021 - 2025



PHYSICAL FORMAT £ SPEND SHARE BY RETAILER TYPE

According to analysis by Kantar, that focuses on physical format album sales by retailer type, spend on CDs and vinyl records in the UK's Indie record shops, supermarkets and hmv – recorded here together as 'High Street' – hit £149.2m over the course of 2025. That is £21.4m more than was spent in 2024, up 16.7%, with total value generated in the channel at its highest level for 5 years.

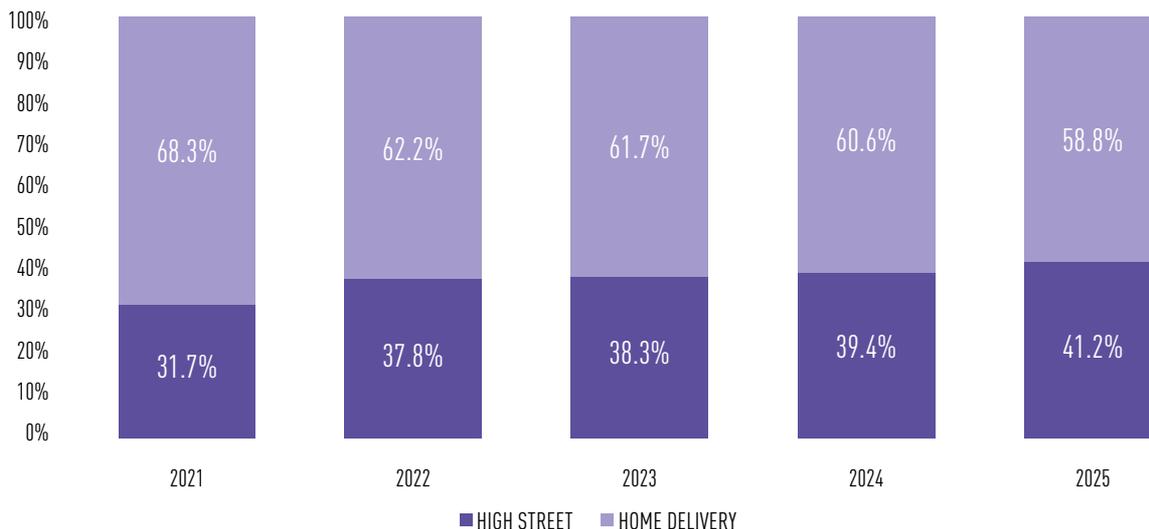
This growth has also boosted 'High Street' share of total expenditure on physical format albums from 39.4% in 2024, to 41.2% last year. It marks another positive step forward for the segment, still recovering from the shock of the pandemic that forced the shuttering of shops on the high street for long periods of 2020 and restricted trading conditions in 2021.

Spending on CDs and vinyl LPs at physical online retailers also posted solid year-on-year gains in 2025, with totals surging through the £200m mark. The 'Home Delivery' segment still enjoys the lion's share of the market, with just over 58.8% of total trade value secured by retailers like Amazon.

PHYSICAL FORMAT ALBUMS: £ SPEND SHARE BY RETAILER TYPE - MUSIC 2021 - 2025

	2021	2022	2023	2024	2025
High Street	91.1	104.5	117.2	127.8	149.2
Home Delivery	196.6	171.9	188.5	196.7	212.6
Total Market	287.7	276.5	305.7	324.5	361.8
High Street	31.7%	37.8%	38.3%	39.4%	41.2%
Home Delivery	68.3%	62.2%	61.7%	60.6%	58.8%

PHYSICAL ALBUMS MARKET - PHYSICAL FORMAT SHARE BY RETAILER TYPE (£ MILLION) 2021 - 2025





OFFICIAL SINGLES CHART 2025

	Title	Artist	Total Units	Corp. Group
1	Ordinary	Alex Warren	2,178,737	Warner Music
2	Messy	Lola Young	1,440,652	Universal Music
3	Pink Pony Club	Chappell Roan	1,387,366	Universal Music
4	Golden	Huntr/X/Ejae/Audrey Nuna/Rei	1,332,632	Universal Music
5	Apt	Rose & Bruno Mars	1,323,833	Warner Music
6	That's So True	Gracie Abrams	1,172,051	Universal Music
7	Beautiful Things	Benson Boone	1,142,560	Warner Music
8	Love Me Not	Ravyn Lenae	1,126,386	Warner Music
9	Man I Need	Olivia Dean	1,099,756	Universal Music
10	Die With A Smile	Lady Gaga & Bruno Mars	1,094,330	Universal Music/ Warner Music
11	Birds of a Feather	Billie Eilish	1,005,638	Universal Music
12	The Days	Chrystal	1,002,927	Universal Music
13	Good Luck Babe	Chappell Roan	978,441	Universal Music
14	Lose Control	Teddy Swims	975,442	Warner Music
15	Back to Friends	Sombr	911,082	Warner Music
16	Undressed	Sombr	874,927	Warner Music
17	Espresso	Sabrina Carpenter	868,023	Universal Music
18	Sailor Song	Gigi Perez	862,961	Universal Music
19	Taste	Sabrina Carpenter	843,817	Universal Music
20	Bad Dreams	Teddy Swims	839,339	Warner Music

Source: Official Charts Company

MUSIC CHARTS

After a couple of TikTok-powered breakout singles, Alex Warren smashed his way to the very top of the UK charts with his global hit 'Ordinary', racking up almost 262m premium and ad-funded streams, which, when weighted and combined with other formats, formed around 2.2m chart units to take No.1 in the Official Chart Company's '2025 Official Singles Chart'.

English singer, Lola Young, is one of three British females to break into the top 20 Singles Chart in 2025 as she took the no.2 spot with 1.4m chart units of 'Messy' recorded.

Elsewhere, fellow BRIT School graduate, Olivia Dean took the No.9 spot shifting 1.1m chart units of her single 'Man I Need' while Bolton-born artist, Chrystal, slotted in at No.12 with 1m units of 'The Days' counted.

Taylor Swift's 12th studio album, 'Life of a Showgirl' was released in early October and over the final three months of 2025 shifted 642k chart units to take the No.1 spot, according to the Official Charts Company. That total included 376.8k physical format copies, representing 58.7% of overall sales.

Included in those physical sales were 226.6k CD copies and 147.4k vinyl LP copies, easily enough to top those separate format charts too.

Despite being released in August 2024, Sabrina Carpenter's 'Short 'n Sweet' continued to return enormous streaming numbers through 2025, with 518k chart units recorded, 85.3% of which were streams.

The 'KPop Demon Hunters' soundtrack made it a Top 3 full house for Universal Music with 442.3k units of the title shifted since its release in early September. Consumption skewed heavily to streams representing 93.8% of the combined total.

Once again, classic collections like Fleetwood Mac's '50 Years, Don't Stop', Oasis's 'Time Flies – 1994-2009', Elton John's 'Diamonds' and Abba's 'Gold - Greatest Hits' all made the year's top 20, powered almost exclusively by the streaming market.

TOP 20 ALBUMS CHART 2025

	Title	Artist	Total Units	Corp. Group	Combined Physical Albums	Digital Albums	Album Streams
1	The Life of a Showgirl	Taylor Swift	642,469	Universal Music	376,825	20,491	245,153
2	Short n' Sweet	Sabrina Carpenter	517,967	Universal Music	73,853	2,051	442,062
3	Kpop Demon Hunters	Original Soundtrack	442,311	Universal Music	18,115	9,157	415,039
4	+ - = Divide X - Tour Collection	Ed Sheeran	409,836	Warner Music	18,507	532	390,797
5	Time Flies - 1994-2009	Oasis	379,318	Sony Music	19,485	1,670	358,162
6	50 Years - Don't Stop	Fleetwood Mac	369,677	Warner Music	2,335	214	367,129
7	The Highlights	Weeknd	349,258	Universal Music	3,614	100	345,544
8	What's the Story Morning Glory	Oasis	312,472	Sony Music	67,241	3,771	241,461
9	Man's Best Friend	Sabrina Carpenter	304,617	Universal Music	84,185	1,559	218,873
10	You'll Be Alright Kid (Chapter 1)	Alex Warren	285,337	Warner Music	20,565	4,885	259,888
11	People Watching	Sam Fender	278,766	Universal Music	149,082	7,319	122,365
12	The Art of Loving	Olivia Dean	278,453	Universal Music	79,123	3,305	196,025
13	Diamonds	Elton John	274,023	Universal Music	19,634	1,476	252,913
14	The Rise and Fall of a Midwest Princess	Chappell Roan	262,155	Universal Music	45,557	3,156	213,443
15	The Essential	Michael Jackson	260,411	Sony Music	1,979	489	257,944
16	So Close to What	Tate Mcrae	258,422	Sony Music	23,666	2,251	232,505
17	Stick Season	Noah Kahan	249,681	Universal Music	12,233	701	236,747
18	Hit Me Hard and Soft	Billie Eilish	248,948	Universal Music	41,116	1,080	206,752
19	Brat	Charli Xcx	240,207	Warner Music	27,793	967	211,447
20	Gold - Greatest Hits	Abba	239,111	Universal Music	18,318	3,344	217,449

Source: Official Charts Company



CHARTS – STREAMING

TOP 20 STREAMED TRACKS 2025							
	Title	Artist	Corp Group	Total Streams	Premium Audio Streams	Ad-Funded Audio Streams	Video Streams
1	Ordinary	Alex Warren	Universal Music	261,920,963	200,687,487	31,957,994	29,275,483
2	Apt	Rose & Bruno Mars	Warner Music	167,791,440	117,207,644	17,937,163	32,646,634
3	Messy	Lola Young	Universal Music	163,662,701	133,264,161	16,509,037	13,889,503
4	Golden	Huntr/X/Ejae/ Audrey Nuna/ Rei	Warner Music	156,852,686	122,630,429	18,781,372	15,440,885
5	Pink Pony Club	Chappell Roan	Universal Music	156,231,364	129,543,916	16,763,848	9,923,600
6	Die With a Smile	Lady Gaga & Bruno Mars	Empire	148,046,148	96,657,764	24,472,010	26,916,374
7	Beautiful Things	Benson Boone	Universal Music	144,775,944	103,120,048	17,280,271	24,375,625
8	That's So True	Gracie Abrams	Universal Music	137,365,452	111,880,226	23,692,643	1,792,583
9	Love Me Not	Ravyn Lenae	Warner Music	133,723,326	107,683,322	23,253,712	2,786,292
10	The Days	Chrystal	Universal Music	126,324,123	93,077,891	19,852,445	13,393,788
11	Birds of a Feather	Billie Eilish	Sony Music	125,148,183	93,315,635	20,327,158	11,505,390
12	Lose Control	Teddy Swims	Sony Music	121,604,216	89,401,888	15,032,635	17,169,694
13	Man I Need	Olivia Dean	Universal Music	119,412,893	105,722,374	8,851,248	4,839,271
14	Sailor Song	Gigi Perez	Warner Music	114,525,054	79,678,892	23,757,008	11,089,154
15	Good Luck Babe	Chappell Roan	Sony Music	111,551,928	93,689,982	14,843,897	3,018,048
16	Back to Friends	Sombr	Universal Music	111,245,129	86,603,729	21,107,983	3,533,416
17	Espresso	Sabrina Carpenter	Sony Music	104,521,211	81,142,215	15,604,532	7,774,464
18	Undressed	Sombr	Universal Music	100,799,824	84,016,249	14,031,465	2,752,110
19	Stargazing	Myles Smith	Universal Music	99,363,390	73,158,040	14,331,987	11,873,364
20	The Door	Teddy Swims	Warner Music	98,895,016	75,456,979	11,058,149	12,379,888

Source: Official Charts Company



CHARTS – PHYSICAL

TOP 20 PHYSICAL ALBUMS 2025							
	Title	Artist	Corp. Group	Total Physical Units Sold	Total CD Units Sold	Total Vinyl LP Units Sold	Total Cassette Units Sold
1	The Life of a Showgirl	Taylor Swift	Universal Music	376,825	226,590	147,382	2,853
2	People Watching	Sam Fender	Universal Music	149,082	68,070	72,667	8,216
3	Man's Best Friend	Sabrina Carpenter	Universal Music	84,185	29,628	46,700	7,857
4	The Art of Loving	Olivia Dean	Universal Music	79,123	32,747	44,928	1,448
5	Short n' Sweet	Sabrina Carpenter	Universal Music	73,853	38,272	35,526	55
6	Play	Ed Sheeran	Warner Music	73,380	54,507	13,088	5,785
7	What's the Story Morning Glory	Oasis	Sony Music	67,241	11,736	55,504	0
8	Mayhem	Lady Gaga	Universal Music	65,292	38,139	25,118	2,035
9	The Boy Who Played the Harp	Dave	Universal Music	56,539	21,936	18,758	15,845
10	Romance	Fontaines Dc	Xl Beggars	52,387	13,867	38,494	26
11	Rumours	Fleetwood Mac	Warner Music	48,492	9,937	38,555	0
12	More	Pulp	Xl Beggars	47,401	20,252	26,625	525
13	Better Man - Ost	Robbie Williams	Sony Music	46,910	25,486	0	21,424
14	Lover (Live From Paris)	Taylor Swift	Universal Music	46,812	0	46,812	0
15	The Tortured Poets Department	Taylor Swift	Universal Music	46,403	35,453	10,947	4
16	The Rise and Fall of a Midwest Princess	Chappell Roan	Universal Music	45,557	20,253	24,817	487
17	I've Tried Everything But Therapy - Pt 2	Teddy Swims	Warner Music	44,341	36,828	7,513	0
18	Idols	Yungblud	Universal Music	43,373	29,001	13,237	1,135
19	Hit Me Hard and Soft	Billie Eilish	Universal Music	41,116	14,367	26,746	3
20	Ok Computer	Radiohead	Xl Beggars	40,298	12,722	27,575	0

Source: Official Charts Company



TOP 20 VINYL LP ALBUMS 2025

	Title	Artist	Corp. Group	Total LP Units Sold
1	The Life of a Showgirl	Taylor Swift	Universal Music	147,382
2	People Watching	Sam Fender	Universal Music	72,667
3	What's the Story Morning Glory	Oasis	Sony Music	55,504
4	Lover (Live From Paris)	Taylor Swift	Universal Music	46,812
5	Man's Best Friend	Sabrina Carpenter	Universal Music	46,700
6	The Art of Loving	Olivia Dean	Universal Music	44,928
7	Rumours	Fleetwood Mac	Warner Music	38,555
8	Romance	Fontaines Dc	XL Beggars	38,494
9	Short N' Sweet	Sabrina Carpenter	Universal Music	35,526
10	Definitely Maybe	Oasis	Sony Music	29,637
11	OK Computer	Radiohead	XL Beggars	27,575
12	Am	Arctic Monkeys	Domino Recordings	26,950
13	Hit Me Hard and Soft	Billie Eilish	Universal Music	26,746
14	More	Pulp	XL Beggars	26,625
15	Mayhem	Lady Gaga	Universal Music	25,118
16	The Rise And Fall of a Midwest Princess	Chappell Roan	Universal Music	24,817
17	In Rainbows	Radiohead	XL Beggars	22,879
18	The Clearing	Wolf Alice	Sony Music	22,041
19	Grace	Jeff Buckley	Sony Music	21,366
20	Wish You Were Here	Pink Floyd	Warner Music	20,928

Source: Official Charts Company

TOP 20 CD ALBUMS 2025

	Title	Artist	Corp. Group	Total CD Units Sold
1	The Life of a Showgirl	Taylor Swift	Universal Music	226,590
2	People Watching	Sam Fender	Universal Music	68,070
3	Play	Ed Sheeran	Warner Music	54,507
4	Short N' Sweet	Sabrina Carpenter	Universal Music	38,272
5	Mayhem	Lady Gaga	Universal Music	38,139
6	I've Tried Everything But Therapy - Pt 2	Teddy Swims	Warner Music	36,828
7	The Tortured Poets Department	Taylor Swift	Universal Music	35,453
8	The Art of Loving	Olivia Dean	Universal Music	32,747
9	Now That's What I Call Music 120	Various Artists	Sony Music/ Universal Music	31,534
10	Man's Best Friend	Sabrina Carpenter	Universal Music	29,628
11	I've Tried Everything But Therapy - Pt 1	Teddy Swims	Warner Music	29,180
12	Idols	Yungblud	Universal Music	29,001
13	Make 'Em Laugh Make 'Em Cry Make 'Em	Stereophonics	Universal Music	27,941
14	Forever (Legendary Edition)	Bon Jovi	Universal Music	27,629
15	Better Man - Ost	Robbie Williams	Sony Music	25,486
16	Now That's What I Call Music 121	Various Artists	Sony Music/ Universal Music	25,128
17	Now That's What I Call Music 122	Various Artists	Sony Music/ Universal Music	22,703
18	Rushmere	Mumford & Sons	Universal Music	22,437
19	The Boy Who Played the Harp	Dave	Universal Music	21,936
20	Futique	Biffy Clyro	Warner Music	21,709

Source: Official Charts Company

INSIGHT

MARKET DATA

ERA prides itself on best in class data and insight for its members.

Every week we provide market data sourced from Official Charts Company (music and video) and NielsenIQ and GSD (games and hardware).

ERA's retail members receive free access to the Official Charts Online service as well as range of reports from

NielsenIQ and GSD, which coupled with our own consumer insight data delivered by Focaldata on our members portal means that all of our members have up to date market data at their fingertips.

This market data is also supplemented by digital video and games data from Insight specialists Omdia and FutureSource as well as bespoke Insight projects.

MUSIC Market Data Available to ERA members	VIDEO Market Data available to ERA Members	GAMES Market Data available to ERA Members
Physical Music (Official Charts) CD Vinyl	Physical TV and Film (Official Charts) DVD BluRay 4K	Physical Games (NielsenIQ & GSD) Console software Handheld software Digital at store
Digital Music (Official Charts) Downloads Subscription streams Ad funded streams Music video streams	Digital Film (Official Charts) EST downloads VOD rental	Digital Games (GSD) Full game downloads
Digital Film & TV (Futuresource and Omdia) SVoD Pay TV EST VOD		Digital Games (Omdia) DLC Downloads Mobile Subscriptions Casual and Social
Hardware (NielsenIQ) Consoles Peripherals and accessories		

FOCALDATA CONSUMER TRACKER

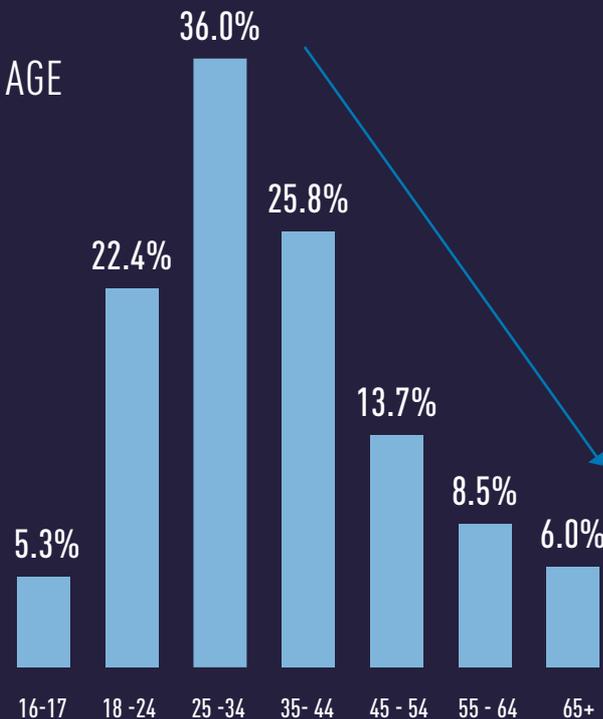
It's not enough to just understand what is selling in the market, our members also need to understand what is driving consumer behaviours and to that end ERA provide a Consumer tracking service in conjunction with Focaldata allowing us to accurately track changes in consumer behaviours and predict the changes that will likely occur in the market.

Members can access this for free as part of their membership subscription.

The Focaldata panel consists of approximately 2,000 consumers which are nationally representative and the panel is surveyed twice a year to track device choices and behaviour across music video and games, as well as newer areas such as audiobooks and podcasting.

AUDIOBOOKS

36% of 25-34 year olds have downloaded an audiobook in the last 6 months



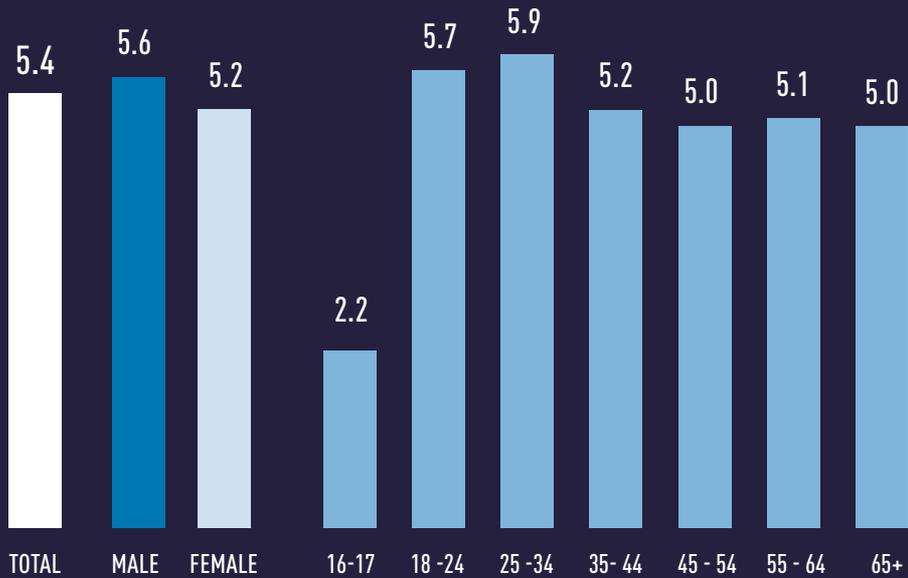
GENDER

Male **20.6%**

Female **14.3%**

AUDIOBOOKS

With the average buyer purchasing 5.4 audiobooks in the last 6 months

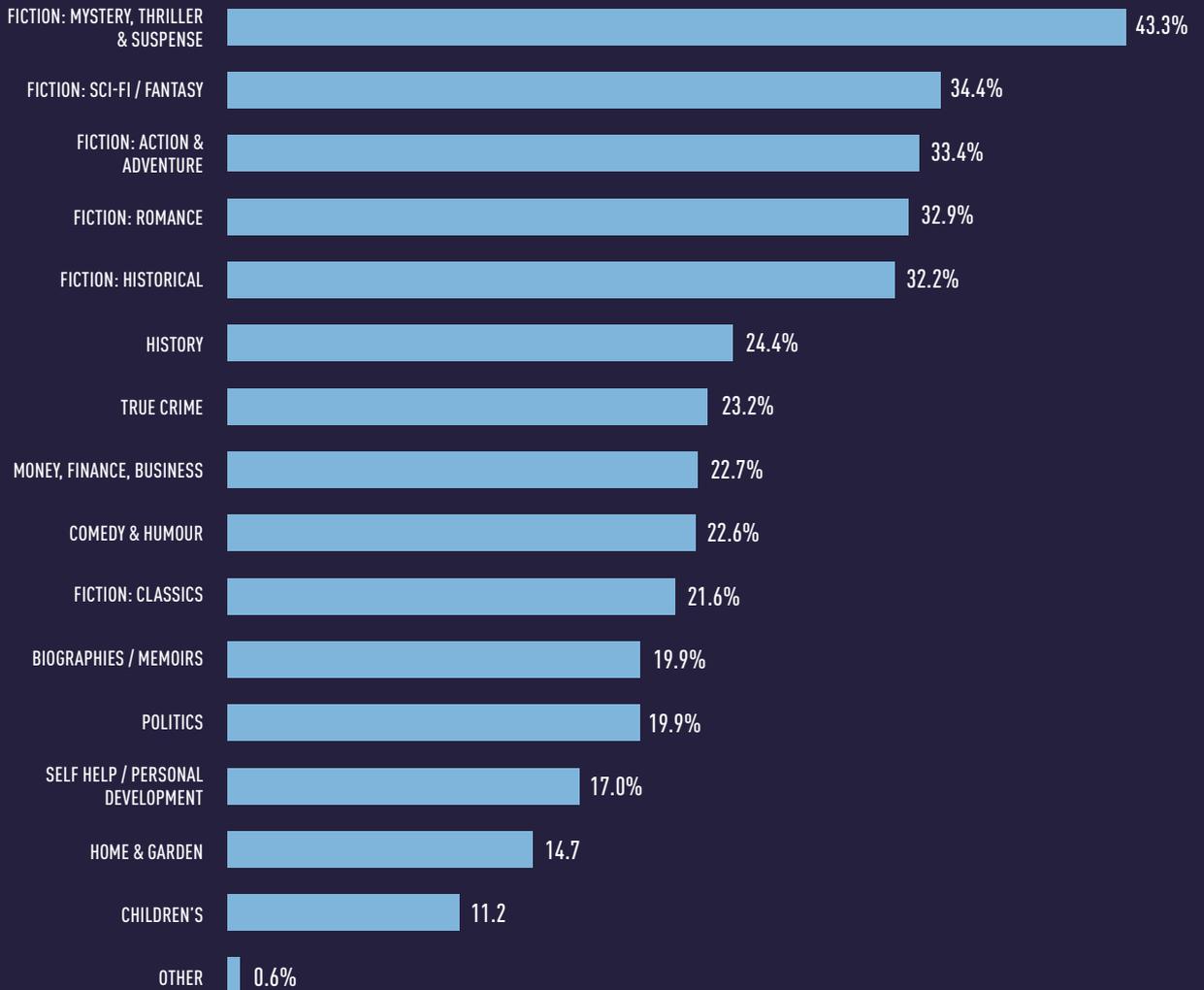


And spending approximately £22 in the last 6 months



AUDIOBOOKS

With mystery and thrillers the most popular genre



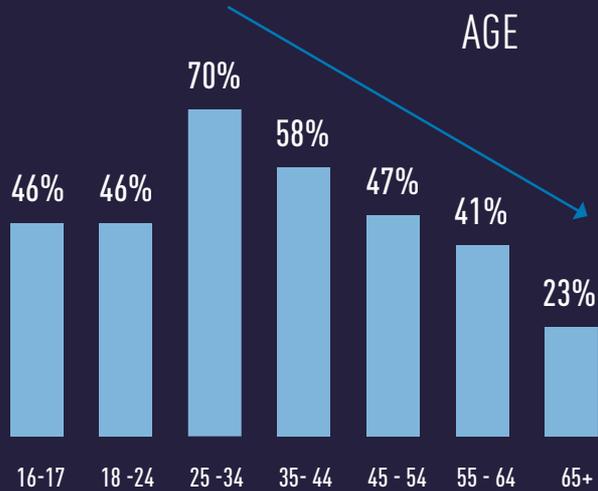
Podcasts

70% of age 25-34 year olds have listened to a podcast in the last 6 months

GENDER

Male **50%**

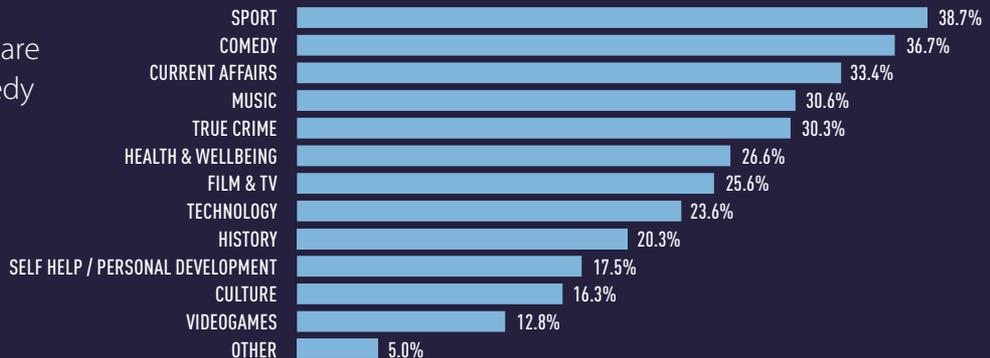
Female **43%**



The average per week listening time is 3.8 hours



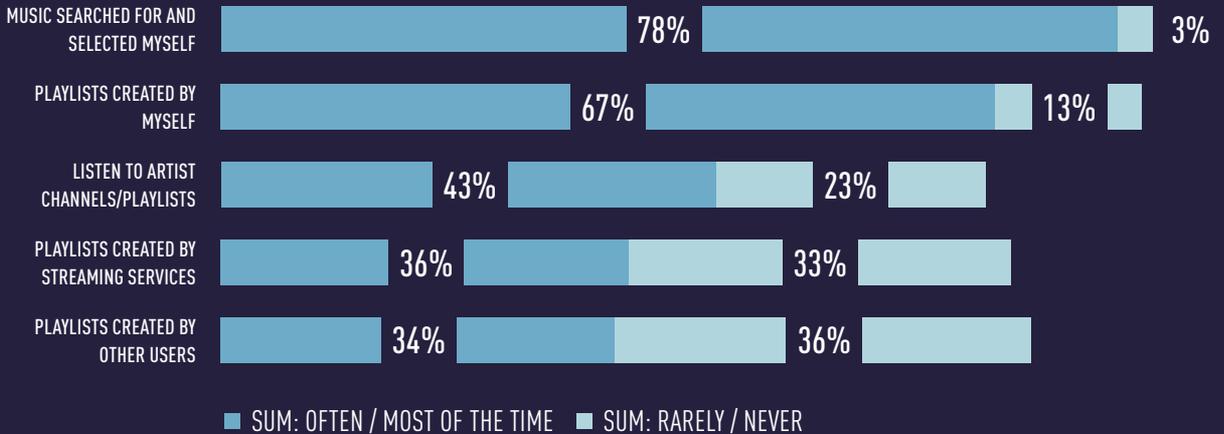
And the most popular genres are sport and comedy



Playlists

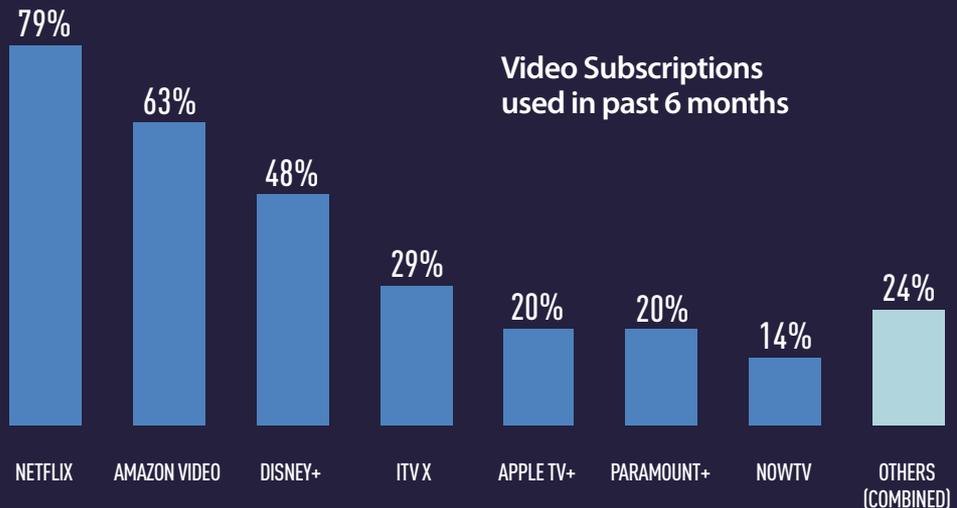
Self-search, selection and personal playlist creation command more listening time among streamers than playlists created by the services themselves

Sum of Listening to 'Often / Most of the Time' versus SUM of Listening to 'Rarely / Never'



Video Subscription

Netflix has the highest number of subscribers with 79% of the population having used it in the last 6 months. The data suggests the average UK subscriber has 2.9 video subscriptions



In addition to our own policy agenda we are also a member of:



INDEPENDENT RETAILERS CONFEDERATION

One of ERA's key partners in the independent retail space is the Independent Retailers Federation, which provides a lobbying platform for like minded trade bodies in the independent retail space. Much of the focus in 2025 was spent looking at ways to support small businesses in the current economic environment. This included lobbying on business rates, postage, EU regulation etc.



THE ALLIANCE FOR IP

ERA has been a member of the Alliance for IP since its inception in 1998. The Alliance is a UK based coalition of over 20 organisations representing businesses and creators from the worlds of audio visual, music, toys and games, sports, publishing and many more. The Alliance campaigns to ensure that consumers are able to enjoy the content and products they love whilst also campaigning for the value of IP rights in the UK. During 2025 the Alliance once again hosted a successful House of Commons Reception and provided input into a number of key policy areas including Artificial Intelligence and Copyright.



THE INDUSTRY TRUST

The Industry Trust is another of ERA's key lobbying partners who address the ongoing challenges of film and TV copyright infringement by inspiring audiences to consume content via legitimate sources. Their Moments Worth Paying For campaign is now well established and drives consumers to respect the value of the creative content they consume by watching only on legal and genuine sites including ERA member digital services and/or legitimate physical formats. The Trust also provides insight into copyright infringement as well as working on initiatives with organisations such as Crimestoppers to educate infringers.



RECORD TOKENS

Record Store Day and Record Tokens continued to work together this year, promoting various campaigns including Father's Day, Christmas and Record Store Day celebrations throughout April.

Record Tokens are the perfect gift for music lovers, from first-time collectors to seasoned buyers. Accepted across the UK by a selection of independent record shops, the tokens are redeemable both online and in store. The perfect way to begin an impressive life-long record collection!



Social campaigns included Father's Day, Christmas, a special collaboration with Bowers & Wilkins and even a hidden albums cover initiative to ring in celebrations for National Album Day 2025. With the help of stockists across the UK, Record Store Day produced eye-catching assets featuring the personalities from behind the counter – with Crash Records and Assai in Glasgow starring in comedic adverts to catch the eye of the music community. Total activity across all Record Tokens content amounted to over 689k total impressions, a 105% increase from 2025.

As ever, the Record Tokens team outdid themselves with Record Store Day support in the run up to the campaign. From newsletter features to celebratory posts, their digital channels flew the Record Store Day flag! The Record Store Day team are grateful for their continued support and can't wait to see what 2026 will bring.



To find out more about Record Tokens, head to their website

www.recordtokens.co.uk

Record Store Day

2025 marked Record Store Day's 18th anniversary and its most successful year to date. From the announcement of Sam Fender as the year's ambassador to a record number of independent record shops joining the celebrations, RSD 2025 showcased the continued strength and cultural relevance of the UK's indie record shop community. With unprecedented sales figures, historic chart impact and more than 70 official in-store events nationwide, it was a standout year for the campaign.

This year saw an all-time record of 278 independent record shops taking part, underscoring the increasing health of the sector. Vinyl album sales through UK indie record shops reached their highest weekly total since at least 1994, marking a significant milestone for physical music retail.

During RSD, vinyl album sales in independents rose to more than 270% above the weekly average for 2025, while overall UK vinyl sales - including non-indie retailers - grew by 80% week on week. Compared with last year, RSD 2025 delivered an impressive 18% uplift in total sales, officially making it the most successful in the event's history. Independent shops also saw their share of weekly vinyl sales rise dramatically - from a typical 34.6% to a remarkable 72.1% during the week of Record Store Day.



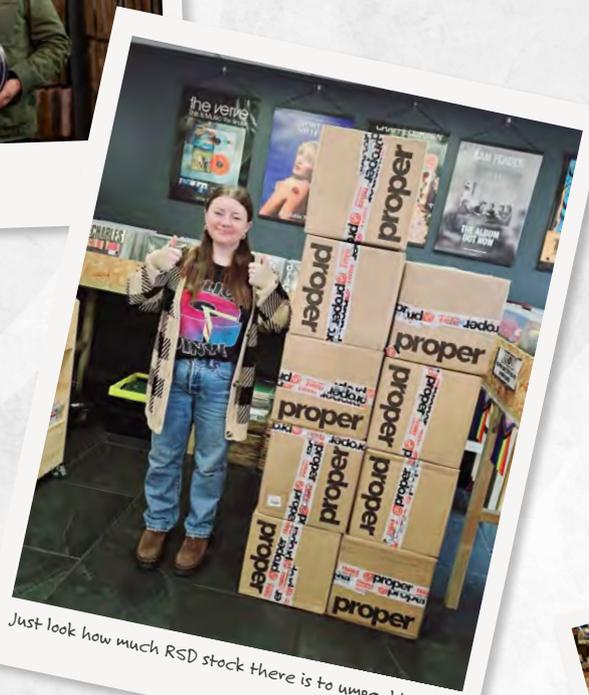
Johnny Marr at Piccadilly Records receiving his RSD Legend Award

A major highlight of the campaign was the announcement of Sam Fender as the official Record Store Day UK 2025 ambassador. The news generated widespread national media coverage and huge social engagement, particularly among younger audiences. Fender's support for independent record shops helped amplify the campaign and brought renewed attention to the importance of local music retailers.

Record Store Day also made its mark on the Official Charts, with the RSD-exclusive pressing of Oasis's *Time Flies – 1994–2009* reaching No.3 on the Official Albums Chart. Notably, nine of the ten top-selling albums on the day were by UK artists – a notable achievement in a globalised streaming era and a

testament to the day's cultural impact.

Across the UK, more than 70 official events brought Record Store Day to life, including live performances, DJ sets, artist signings and exclusive release drops. Social engagement surged nationwide, with significant increases among younger and female audiences, reflecting the widening



Just look how much RSD stock there is to unpack!

RECORD STORE DAY UK

Quick look at the 2025 figures...

70 official in-store events nationwide

278 independent record shops

During RSD, vinyl album sales in independents rose to more than 270% above the weekly average for 2025

Sales up 18% YOY

reach and inclusivity of the campaign.

The spirit of Record Store Day continued throughout the year in Behind the Counter, the original video series created by Record Store Day and Classic Album Sundays in association with Bowers & Wilkins.

Celebrating the people, histories and communities behind the nation's independent record shops, the 2025 twelve-part series reached more than 5.5 million viewers, marking a new milestone in its growth and cultural resonance.

Record Store Day UK extends its sincere thanks to all the independent record shops, artists, labels and partners whose support, creativity and passion helped make 2025 a truly historic year for the campaign.



Pandemonium (Bournemouth)



THE RECORD CLUB

Since 2020, The Record Club has created a space for music lovers to celebrate new releases from their favourite artists, with their favourite artists. Hosted by BBC Music's Jess Iszatt, The Record Club welcomes new musical guests and champions from across the music scene with bi-monthly episodes.

A collaboration between Record Store Day, National Album Day, the BPI and The Official Charts, The Record Club originally launched during the pandemic as a solution to help record shops facilitate mail order – and quickly amassed over 250k views over its first year, featuring guests including Blondie, Paloma Faith, Viagra Boys and Evanescence.

2025 brought a plethora of new guests and past favourites, including AJ Tracey, Divorce, Celeste, Nova Twins, ALT BLK ERA and Black Country, New Road. In total, we welcomed over 20 artists, amassing over 54k total live broadcast views. In tribute to the independent record shop scene, each episode features a special question from one independent retailer. Questions from all over the UK flooded in, including Spinning Around Records in Telford, Roan Records in London, The Rock Box in Camberley and Phoenix Sounds in Newton Abbot – plus many other independent shops. Thank you all for your questions!

For the first time ever, The Record Club hosted a live episode – brought to viewers from The Mercury Prize 'The Mercury Fringe' in October. The episode, in association with the PRS Foundation and Bowers & Wilkins, was hosted by Jess Iszatt and welcomed Lily Fontaine of English Teacher. Live viewers enjoyed an honest discuss of Lily's experience winning The Mercury Prize in 2024, her songwriting process and even an extra-special Record Shop question from Reflex Records in Newcastle.

Now in its fifth year, The Record Club continues to engage music lovers with their favourite artists. 2025 saw a total of over 753k social media video views, reaching millions across various social platforms. The Record Club is proud to celebrate its continued partnership with Bowers & Wilkins, reinforcing our commitment to championing new music, physical releases, and record shops as we move into 2026.



2025

- 21 episodes - 21 guests
- Total Live Broadcast Views: **over 54,000**
- Total Social Video Views: **over 753,000**



**Tune into
The Record Club
now, over
on Spotify**



SCAN HERE

<https://open.spotify.com/show/06XAY2bfGZBxngdTMz26FG?si=2e4420e3b9bf4620>

NATIONAL ALBUM DAY



National Album Day returned for its eighth consecutive year, celebrating Rock and all the

celebrating the heritage artists of Rock music with themed shows. Sophie Ellis-Bextor's Kitchen Disco played rock bangers from acts including Blondie and Oasis. Other programming celebrating National Album Day included Shaun Keaveny's Friday Rock Show, special segments with Romesh Ranganathan and Zoe Ball, and the legendary Debbie

legendary artists who not only defined the genre but inspired a generation of music lovers. A collaboration between ERA and the BPI, National Album Day stands to honour "the album" as a body of work, offering fans a selection of titles available exclusively via participating physical and digital retailers. This year, festivities were set for Saturday 18th October, with special titles including Queen's *A Night At The Opera*, The Jesus and Mary Chain's *Psychocandy*, Sex Pistol's *Never Mind The Bollocks*, with additional releases from Patti Smith, Liam Gallagher, Manic Street Preachers, Architects and many more.



Harry joining Shaun Keaveny on Jo Whiley's Radio 2 show to talk about the re-issue of Blondie's 1999 album *No Exit*. Lifelong Queen mega-fan Bill Bailey hosted Eras: Queen – exploring the backstory of the band through the lens of their operatic masterpiece *Bohemian Rhapsody*, marking its 50th anniversary. Finally, Radio 2 hosted a four-part series dedicated to this year's National Album Day theme: *Women Who Rock*, telling their stories across four decades. Alternative Sounds of The 90s with Dermot O'Leary blasted music from Nirvana, Faith No More and Skunk Anansie, along with many other iconic songs from Rock acts.

National Album Day enjoyed additional activations including a definitive chart of the biggest selling Rock & Metal



Official partners BBC Radio 2 hosted a National Album Day takeover,

albums of the century by The Official Charts – which delighted mega-fans. Plus, listening experiences with Pitchblack



Playback, a special exclusive from PPL revealing Queen as the most played Rock band of the century and activities spread across independent record shops, HMV and more.

As always, National Album Day was led by special Album Champions, and this year was no exception. We were pleased to welcome Wolf Alice, Nova Twins, Architects, metal icons Iron Maiden and Joakim Brodén of Sabaton to take on the torch and help spotlight the enduring power of the album format.

Digital activations to celebrate National Album Day were their best ever recorded, with over 1 million impressions across National Album Day channels alone. Additionally, National Album Day launched a re-inspired competition, inviting designers from across the nation to submit a mural design inspired by the theme of Rock music. Brandon Burch was crowned the winner, with his design (painted by Sean Whelan), immortalised on the wall of Bristol's heavy metal bar The Gryphon.

Many thanks to our official partner BBC Radio 2, our digital and physical ERA members, the participating artists and labels for your support in making this National Album Day one for the history books!

To find out more about National Album Day's activity, head to our website www.nationalalbumday.co.uk



ERA INDEPENDENT CONFERENCE 2026

The fifth annual ERA Indie Conference took place on Monday January 12th, 2026, with almost 300 attendees across indie shops, labels and suppliers welcomed once again to the event, which was hosted at the wonderful Coin Street Neighbourhood Centre, Waterloo. This was the biggest number of attendees ever and surpassed our wildest expectations.

The day opened with Rich at WarChild letting our members know how the money raised by Record Store Day supports vulnerable children in conflict zones and Rich was followed by Will Wilkin at the BBC who outlined how BBC works with ERA run events like Record Store Day and National Album Day.

After a virtual tour of Bicester the audience were treated to 3 panels covering Merchandising, Carbon reduction and a Label panel looking at how best shops and labels can maximise sales.

The afternoon as ever was given over to speed dating visiting stands and meeting label representatives

The day was rounded off by some wonderful comedy courtesy of Alistair Clark, a record shop owner turned comedian and then a fabulous performance from Walt Disco, thanks to EMI North.

Thanks too to all our sponsors on the day – Lasgo, Dynamic Distribution, Sodapop, Lil' Packaging and Little Amber Fish



12:01:2026

era
INDEPENDENT
CONFERENCE

📍 COIN STREET CENTRE,
108 STAMFORD STREET,
LONDON SE1 9NH

BOOK
YOUR TICKET
HERE

or contact
beth@eratld.org

PROGRAMME

- 10.00 Registration and Coffee
- 10.30 Welcome from ERA and Meet the Sponsors
- 10.45 Supporting WarChild
- 11.00 BBC working with retail
- 11.25 Distribution in Practice – A Virtual tour of Bicester
- 11.50 Coffee break
- 12.10 What else can I sell?
- 12.35 How can record shops improve their carbon footprint?
- 13.00 Label Panel – Supporting new albums
- 13.30 – 14.30 LUNCH**
- 14.30 Speed dating (meet your reps / visit the stands)
- 17.30 Close

SUPPORTED BY:

SUMMER PARTY AND ENTERTAINMENT CHAMPION AWARDS

ERA hosted its third annual Summer Party and Retail Awards on Wednesday 3rd September 2025, bringing together members, partners and friends for an evening dedicated to celebrating excellence across the entertainment retail sector. Held once again at EastCheap Records in London, the venue's warm, vinyl-filled surroundings provided the perfect backdrop for a night of recognition, connection and industry camaraderie.

More than 200 attendees joined us for the occasion, representing a broad cross-section of the entertainment landscape, including Amazon, Universal, Warner, Official Charts, Rarewaves, HMV, Key Production, Rough Trade and many more from across ERA's membership. The strong turnout reflected the continued growth, innovation and collaborative spirit of the sector.

This year's awards honoured an outstanding group of Entertainment Champions and Rising Stars whose work has made a meaningful contribution to the health and progression of the industry. Nominated by their peers and selected by the ERA Executive Board, each winner embodies leadership, dedication and a commitment to driving positive change.

From championing physical music and advancing metadata solutions to supporting indie shops nationwide and driving impactful sales and campaign activity, this year's winners reflect the depth of talent and passion across ERA's diverse community.

The evening served not only as an opportunity to acknowledge exceptional achievements, but also as a chance for the industry to come together, reconnect and celebrate another year of progress.



This year's honorees were:

- ★ **Lou Jackson**, co-owner of Bury independent record store Wax & Beans - which offers the very winning combination of vinyl and coffee – who was recognised for her work to standardise data for physical product;
- ★ **Magali Clapier**, Director, Licensing of Spotify, who led ERA's work in the metadata project run by the Intellectual Property Office to ensure artists, labels, songwriters and publishers get paid as quickly and accurately as possible;
- ★ Warner Music Independent sales reps **Ben Edwards and Dave Murray**, singled out for their long-time support and advocacy for indie retail and Record Store Day;
- ★ Official Charts Company Director of Operations **Chris Austin**, honoured for his contribution across the music and video sectors and his central role in the development of the Official Charts Company's new online platform;
- ★ Indie label pioneer **Iain McNay** of Cherry Red Records, honoured as a key creator of the joint ERA-BPI promotion National Album day;
- ★ Retail veteran, former ERA co-Chair and now commercial director of home delivery specialists Rarewaves **Rudy Osorio**, honoured for his wide-ranging service to the music, video and games sectors since he began his career in entertainment as a shop assistant at HMV's legendary Oxford Street London store 35 years ago.

We look forward to welcoming you all back next year for another unforgettable evening.



2025-26 BOARD MEMBERS

EXECUTIVE BOARD



Kim Bayley
CEO ERA

Kim has been ERA's CEO for over 20 years and works alongside ERA's Chair in driving ERA's strategy and overseeing ERA's work.



Linda Walker
NON EXECUTIVE CHAIR
ERA

Linda is Non Executive chair of ERA, most recently having spent 30 years at Warner Music, where she was SVP Commercial. She is also Senior Business Development Manager for Pozzoli SpA.



Drew Hill
TREASURER

Proper Music Distribution
Drew is Managing Director of Proper Music, having joined in 2007 from the Walt Disney Company. He runs the Group's distribution operation. He also chairs the Official Charts Board.



Paul Firth
Amazon

Having started his career as store manager at MCV, Paul Firth spent nine years at Entertainment UK where he worked in both the music and video teams, culminating in a role as head of music. After two years at Lovefilm, he transferred to Amazon where he now heads up Amazon Music.



Phil Halliday
hmv

Phil joined HMV in June 2020 after a career spanning the media and products industries. He has been MD since that August. Since joining, he has overseen development of new category expansions.



Alan Jordan
Reflex

Alan is the owner of Reflex Records in Newcastle and Chairs the Independent Retailers Group within ERA.



Safiya Lambie-Knight
Spotify

Safiya has worked at Spotify since 2017 and is currently Head of Music Partnerships for Northern Europe, having previously spent almost 5 years at Vevo as head of music and talent.



Lizzie Dickson
YouTube / Google

Lizzie is head of Music for YouTube UK having worked at YouTube and Google since 2013 across music partnerships and label and artist relations. Previously Lizzie spent 6 years at Universal Music heading up Digital Strategy.

THE ERA BOARD IS THE RULING BODY OF THE ENTERTAINMENT RETAILERS ASSOCIATION. IT COMPRISES 18 TO 20 COMPANY REPRESENTATIVES ELECTED BY THE MEMBERSHIP WITH SIX POSITIONS RESERVED FOR INDEPENDENT MEMBERS. THE BOARD IS COMPLEMENTED BY AN EXECUTIVE BOARD DRAWN FROM THE OVERALL BOARD WHICH IS RESPONSIBLE FOR THE STRATEGIC DIRECTION OF THE ORGANISATION.

OTHER BOARD MEMBERS



Ryan Longstaff
ASDA



Keith Ingram
Assai



Scott Gamble
Crash Records



Ashlie Green
David's Music



Brad Aspers
Rarewaves



Natasha Youngs
Resident



Matt Drayton
Serenade



Paul Newton
Sky Store



Bina Mistry
SoundCloud



Nick Woollard
Songtradr



Richard Vivian
Virgin



Louise Jackson
Wax & Beans



Steve Cook
Zavvi

ERA MEMBERS

101 Collectors Records	Farnham	Dash The Henge Store	London	Jumbo Records	Leeds
12 Bar Music and Social	Exeter	David's Music	Letchworth	Just Dropped In	Coventry
7digital Limited	London	Dead Cloud	Altrincham	Kaleidoscope Records	St. Helens
81 Renshaw	Liverpool	Dead Sea Records	St Davids	Keep Audio Co	Launceston
A Slice Of Vinyl	Gosport	Dead Wax Vinyl	Rayleigh	Keymailrecords	Camberley
Action Records	Preston	Deezer	London	KiTBetter	Los Angeles
Amazon EU SARRL	London	Defend Vinyl	Liverpool	Lasgo Worldwide Media	Norwich
Amazon Prime Video	London	Derricks Music	Swansea	Le Freak	Dundee
Anagram Audio	Bury St Edmonds	Dig In Records	Woking	Left For Dead	Shrewsbury
Analogue Music	Rochester	Diverse Music	Newport	Level Crossing Records	London
Analogue October Records	Chichester	Domino Recording Company	London	Lion Vibes	London
Andys Records	Ceredigion	Dream Street Records	Brighton	Loafers Vinyl	Halifax
Applestump Records	Nantwich	Dreamhouse Records	London	Logo Fiasco Records	Carshalton
Arrow Film Distributors	Shenley	Earworm Records	York	Longwell Records	Keynsham
ASDA Stores Ltd	Southbank	Eclipse Records	Walsall	Lost In Vinyl	Cambridge
Assai Records	Dundee	Eel Pie Records	Twickenham	Lovemusic	Glasgow
Astonishing Sounds	Burnley	Empire Records	St Albans	Low Port Music	Linlithgow
Avalanche Records	Edinburgh	Europa Music	Stirling	Luckys Record Bar	Redruth
Back To Mono Records	Lincoln	Far Land	Penzance	Maidinvinyl	Aberdeen
Badlands	Cheltenham	Fatmod Records	Ware	Martian Central	Exmouth
Banquet Records	Surrey	First Press	Belfast	Mathew Street Records	Liverpool
Beatdown Records Ltd	Newcastle Upon Tyne	Five Rise Records	Bingley	Mint and Sealed	Newport
Bella Union Vinyl Shop	Brighton	Flashback Records Limited	Islington	Mixed Up Records	Glasgow
Bending Sound	Bangor	Fountain Records	Manchester	Mo Fidelity	Montrorse
Beyond Vinyl	Newcastle Upon Tyne	Frank Harvey Hi-Fi Excellence	Coventry	Monorail Music	Glasgow
Black Circle Records	Bedfordshire	Friendly Records	Bedminster	Morrison's	Bradford
Black City Records	Bristol	Future Audio	East Grinstead	Mudshark Records	Bangor
Black Star Records	Lyndhurst	Game	Basingstoke	Museum Vinyl	St Austell
Blackest Rainbow Ltd T/A	Sheffield	Gardners Books	Eastbourne	Music and Goods Exchange Ltd	London
Bear Tree Records		Gatefield Sounds	Whitstable	Music From Big Blue	Glasgow
Blitzkriegshop	Calton	Global Groove	Hanley	Music Glue	London
Blood Records	Towcester	Good Vibes Neighbourhood Store	Edinburgh	Music Maggie	Macclesfield
Boiler Room Records	Poole	Google	London	Music Mania	Clacton-on-Sea
Book Stop	Tavistock	Grinning Soul Records	Monmouth	Music Mania (Hanley)	Stoke-on-Trent
Bscene	Pwllheli	Grooves Records	Orkney	Music Nostalgia	Truro
Café Luna	Baldock	Grove Collective Records	Weston-super-Mare	Music on the Rise	Richmond
Capsule Records	Hove	Harbour Records Emsworth	Emsworth	Musics Not Dead Ltd	Bexhill On Sea
Carnival Records	Malvern	Head Records	Leamington Spa	Napster Luxembourg Sarl	Luxembourg
Castle Sounds	Christchurch	Heathen Chemistry Records	Fareham	Novel Sounds	Maldon
Cavern Music Services	Richmond	Hectic Records	Belfast	Number One Records	Larne
CentreSoft	Birmingham	Hey Joe	Brentwood	Off The Beaten Tracks	Louth
Chalkys	Banbury	HMV	London	Off The Record	Milton Keynes
Chameleon	Glasgow	Honest Jons	London	Olafs Record Store	Sevenoaks
Chepstow Records	Chepstow	Hub	Sheffield	One Road Records	Colchester
Choons	Bangor	Hundred Records	Romsey	Our Price	Littlehampton
Clocktower Records	Bridport	Intense Records	Chelmsford	Out Of The Attic Music	Hull
Core Of The Poodle	Haverfordwest	Its For You Vinyl & Vintage	Wolverhampton	P & C Music	Harrogate
Crash Records	Leeds	IYK	New York	Pandemonium	Bournemouth
Crazy Beat Records	Upminster	Jacaranda Records	Liverpool	Peckham Soul	London
Dales Music Store	Tenby	Jam	Falmouth	Phoenix Sounds	Newton Abbot
Dark Circles	St. Leonards on Sea			Phonica Records	London
Dark Earth Records	Wallasey				

Piccadilly Records	Manchester	Saturnalia Records	Faversham	The Vinyl Factory	London
Pie & Vinyl	Southsea	Second Line	Glasgow	The Vinyl Whistle Ltd	Leeds
Planet of Sounds	Haslemere	Seismic Records	Leamington Spa	Thirteen Records	Dundee
Polar Bear	Birmingham	Serenade	Beaconsfield	thirtythree45	Neath
Pop Classics	Reading	Sick Boi	Brighton and Hove	Thorne Records	Edinburgh
Powerhouse Music	Southampton	Sister Ray	London	To Have and to Hold Records	Tewkesbury
Presto Classical	Leamington Spa	Sky Store	Isleworth	Toms Records	Hay-on-Wye
Prime Direct Distribution	Brighton	Slide Record Shop	Bedford	Tough Love St Leonards	St Leonards-on-sea
Probe Records	Liverpool	Slow Century Records	Knowle	Townsend Records	Great Harwood
Proper Music Distribution	Dartford	Slow Progress	Edinburgh	Travelling the Groove Records	Bourne
Pure Vinyl Records	London	Some Great Reward	Glasgow	Truck/Rapture	Oxford
Qobuz	France	Sout Brother Records	London	Turn It Up Records	Harrrogate
Quicksilver Music	Merseyside	Sound Knowledge	Marlborough	Underground Solution	Edinburgh
Rakuten	London	Sound Records (IOM)	Isle of Man	Union Music Store	Lewes
Ranger Computers	Northampton	Sound Records (Stroud)	Gloucestershire	Universal Music UK eCommerce	London
Rarekind Records	Brighton	Soundclash	Norwich	Up North Records	Chester
Rarewaves	London	SoundCloud	London	Ventnor Exchange	Ventnor
Raven Records	London	Sounds Of The Universe	London	Venus Vinyl	Norwich
Raves From The Grave	Frome	South Record Shop	Southend-on-Sea	Vinilo Record Store	Southampton
Record Collector	Sheffield	Specialist Subject Records	Bristol	Vintage & Vinyl	Folkestone
Record Corner	Godalming	Spencer's Record Barn	Whitchurch	Vinyl Attraction	Newark
Record Culture	Stourbridge	Spillers Records	Cardiff	Vinyl Café	Carlisle
Record Junkee	Sheffield	Spin Sounds	Dorking	Vinyl Eddie	York
Record Plant	Leeds	Spin The Black Circle	Worcester	Vinyl Exchange	Manchester
Record Revivals	Scarborough	Spinning Around Records	Telford	Vinyl Frontier	Eastbourne
Record Vault	Broadwindsor	Spinning Discs	Sheffield	Vinyl Guru	Newcastle Upon Tyne
Reflex	Newcastle	Spotify	London	Vinyl Hunter	Suffolk
Regency Records	Stockton-on-Tees	Spun	Worthing	Vinyl Man Enterprises	Saffron Walden
Reggies Retro Record Store	Isle of Wight	Square Records	Wimborne	Vinyl Nirvana	Bracknell
Relevant Records	Cambridge	SRD	Upminster	Vinyl Tap	Huddersfield
Replay Records	Grimsby	Starr Records	Belfast	Vinyl Underground Limited	Northampton
Resident	Brighton	Stewarts Music Shop	Co Tyrone	Vinyl Van	Dorchester
Resurrection Records	Manchester	Sticky Black Tarmac	Leigh	VinylFetishes	Manchester
Reverence Music	Greenock	Stranger Than Paradise Records	London	Vinylfinders	Southport
ReVibed Records	Wrexham	Stylus Records	Lichfield	Vinylstore Jr	Canterbury
Revived Vinyl Records	Northwich	Tallbird Records	Chesterfield	Virgin Media Store	London
Revo Records	Halifax	Tangled Parrot	Carmarthen	VOD Music	Mold
Revolution Records	Halesowen	Tasty Records	Altrincham	VoxBox Music Ltd	Edinburgh
Revolution Records London	London	The Beat and Track	Sherborne	Wax and Beans Ltd	Bury
Revolution Records Royston	Royston	The Drift Record Shop	Totnes	WH Smith PLC	Swindon
Richer Sounds	London	The Left Legged Pineapple	Loughborough	What Records	Burton Hastings
Rival Records	Tavistock	The LP Café	Watford	World Of Echo	London
Roan Records	Teddington	The Musical Box	Liverpool	Wrecking Ball Music and Books	Hull
Rock Box Records Ltd	Camberley	The Orpington	Orpington	Yew Tree Records	Ashbourne
Rockaby Records	Oakham	The Record Café	Bradford	Yoto	London
Roker Records	Sunderland	The Record Shop Ltd	Amersham	Zawi	Winsford
Rook Records	London	The Record Store	Ashford		
Rough Trade	London	The Second 45	Llanelli		
RPM Music	Newcastle Upon Tyne	The Turntable Coffee & Vinyl	Huddersfield		
S.T. Records	Dudley	The Vault Collective	Ebbw Vale		
Sandbag Ltd	Reading	The Vinyl Countdown	Whitchurch		

GET CLOSER TO THE PEOPLE REALLY DRIVING THE ENTERTAINMENT BUSINESS



For more than 35 years, ERA – the digital entertainment and retail association – has been the voice of the digital entertainment services and retailers who drive the £12bn UK music, video and games sectors.

REPRESENTING A £12BN SECTOR



ERA brings together over 300 independent record shops, music, video and games chains as well as the largest digital music and tv services including Amazon, Spotify, Sky Virgin and YouTube, whose commercial value to the creative sector is over £12 billion.

INDUSTRY-LEADING FAN PROMOTIONS



ERA has been the driving force behind Record Store DayUK for 15 years, turning it into the most successful new music promotion of the millennium so far, sparking a dramatic revival in indie store numbers and spawning the vinyl revival. ERA has also co-ordinated National Album Day for the last 7 years.

24/7 RESEARCH, GROUNDBREAKING INSIGHT



From its industry standard, 10 year mass consumer tracking study to its shareholding in video and music data source the Official Charts Company, to bespoke research for individual members, ERA provides essential tools to help your team better understand the entertainment landscape. Our groundbreaking work on defining Superfans has set the tone for entertainment industry's next leap forward.

UNRIVALLED NETWORKING



ERA provides numerous opportunities for even the fiercest competitors to meet and discuss the issues and trends of common concern. Our Indie Conference, AGM and ERA Champion Awards are diary fixtures for entertainment's digital and retail community.

AN EFFECTIVE VOICE TO GOVERNMENT



The enormous scale and success generated by streaming and digital entertainment services means it is increasingly important to ensure their voice is heard with a dedicated in-house team and external consultancies working to engage with both Government and the wider creative industries.

PRAGMATIC AND COMMERCIAL



In a business driven by passion – and sometimes emotion – ERA provides a pragmatic, commercially-grounded counterbalance, always seeking common ground and win-win solutions.

In 2025 ERA opened up its membership to related businesses in Entertainment with a revamped Affiliate Scheme.

Join the hundreds of companies in the UK Entertainment Sector who access best in class industry data and benefit from ERA member networking opportunities.

Access to 10+ years of consumer behaviour data

Covering purchasing and subscription data broken down by demographic 2x per annum.

- Hardware usage across music video and games
- Subscription Usage for music video and games services
- Purchasing spend and choice of retailer
- Audiobook and podcast spend, use and serviceto the creative sector is over £12 billion

Access to weekly monthly quarterly industry sales data for music video and games

- Value
- Units and streams
- Top 200 Charts

Bespoke research projects

Bespoke insight projects have included:

- Superfans
- New music streaming models
- Attitudes to vinyl
- Discovery
- Piracy behaviours

Networking opportunities

Affiliate members benefit from access to the ERA Independent Conference, the ERA Summer Party and Awards, ERA Insight events as well as the opportunity to present to ERA members.

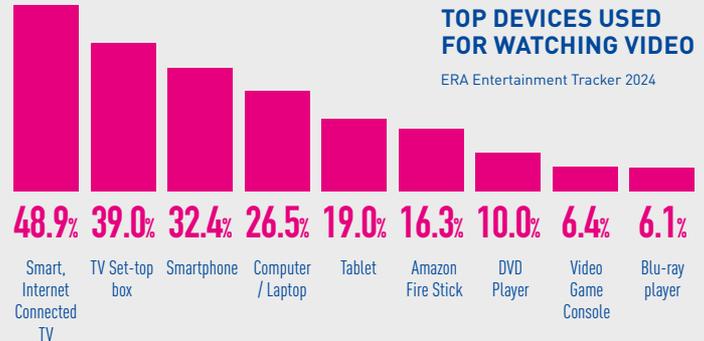
PRICING (based on company turnover)

Less than £1m	£500
£1m to £10m	£1,000
£10m to £100m	£2,500
Over £100m	£10,000

JOIN ERA NOW!

For more information contact ERA CEO Kim Bayley at kim@eraltd.org

The smart internet connected TV is now the most used device for watching video content, overtaking the set top box for the first time



VINYL LP ALBUMS: NEW RELEASE VERSUS CATALOGUE - VALUE (£M) 2022 - 2024

	2022	2023	2024	change 23/24
New Release	59.9	66.8	73.6	10.1%
Catalogue	90.7	110.5	122.4	10.7%
Total LP	150.5	177.3	196.0	10.5%

New Release as % of market

Year	Percentage
2022	39.8%
2023	37.7%
2024	37.5%

Source: Official Charts Company / ERA Weighted to reflect 100% of market

Venue type visited for live music by gender



USEFUL CONTACTS

AIM

Association of Independent Music
t: 020 4515 7056
e: info@aim.org.uk
w: www.aim.org.uk

Alliance for IP

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e: dan@allianceforip.co.uk
w: www.allianceforip.co.uk

BBFC

British Board of Film Classification
t: 020 7440 1570
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w: www.bbfc.co.uk

BASE

British Association for Screen Entertainment
t: 020 7440 3287
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BPI

British Phonographic Industry
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The BRIT School

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DCMS

Department for Digital Culture Media and Sport
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w: www.gov.uk/government/organisations/department-for-culture-media-and-sport

DEG

Digital Entertainment Group
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w: degonline.org

DIMA

Digital Media Association
e: media@dima.org
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FACT

Federation Against Copyright Theft
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Games Rating Authority

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IFPI

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MPAA

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PPL PRS

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Nick Francis – Fly Research
James Duvall – Futuresource
Anna Bayley – Focaldata
Sam Naji – GSD
Jonny McDonnell, Michael Warrington – Kantar
Dorian Bloch – NielsenIQ
Chris Austin, Gus Hully – Official Charts
Steven Bailey – Omdia
Themis Kokolakakis – Sheffield Hallam
Sebastien Van Vyve – Sparkers

DESIGN & ARTWORK: Wildsky www.wildskydesign.co.uk

PRINT PRODUCTION: Yellow Box Communications www.yellowboxcom.com



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