CISAC
CELEBRATING 100 YEARS



GLOBAL COLLECTIONS REPORT 2026



© Romain Moriceau

Table of contents

The cover of this year's Global Collections Report centres on a fingerprint, a mark as individual as the creator behind every work. Vivid images of music, audiovisual works, visual arts, drama and literature are woven through it, reflecting the energy creativity brings to our lives.

Credit: Juliette Cooley

The 2026 Global Collections Report figures are based on the gross domestic collections of 228 CISAC members in 111 countries as of 2025. Further details can be found in the Methodology section.

1 Foreword – Björn Ulvaeus **p4**

2 Foreword – Dean Ormston **p5**

3 Foreword – Gadi Oron **p6**

4 About CISAC **p7**

5 2025 Highlights **p8**

6 On live **p21**

7 On cultural diversity in streaming **p26**

8 On private copying **p28**

9 Futuresource analysis **p30**

10 Collections by repertoire **p34**

- 10.1 Music
- 10.2 Audiovisual
- 10.3 Visual Arts
- 10.4 Drama
- 10.5 Literature

11 Collections by region **p56**

- 11.1 Europe
- 11.2 Canada/USA
- 11.3 Asia-Pacific
- 11.4 Latin America and The Caribbean
- 11.5 Africa

12 Tables of collections **p78**

- 12.1 All Repertoires
- 12.2 Music
- 12.3 Audiovisual & Literature
- 12.4 Drama & Visual Arts

13 Membership by region **p82**

14 About the report **p88**

15 Methodology **p90**

16 Credits **p91**

Foreword - Björn Ulvaeus, ABBA co-founder, CISAC President

Human creativity is the reason AI exists

This year has taken me from the stage at CISAC's Centenary General Assembly in Paris to the United Nations' AI for Good Global Summit in Geneva. The audiences were different and the conversations varied, but everywhere I have gone, I have carried the same message: human creativity is not the enemy of artificial intelligence. It is the reason artificial intelligence exists.

I have been fortunate to spend my life doing what I love. People sometimes ask why I continue to spend so much of my time speaking about copyright, artificial intelligence and creators' rights when I've already had such a fulfilling career in music.

My answer is always simple. Copyright made it possible for me to build a career as a songwriter with longevity, and creating and performing music made it possible to connect with audiences around the world. But the landscape has changed dramatically since I took my first steps and it's much harder to launch and sustain a creative career nowadays. So I speak for those creating today and those who will create in future generations.

I want young songwriters, composers, writers, filmmakers and artists to have the same opportunity to take creative risks, build sustainable careers and earn a living from their imagination. I'm aware that if we fail to protect that possibility today, we risk losing far more than individual livelihoods. We risk losing the diversity of voices, cultures and ideas that enrich our lives and help us understand one another.

> Human creativity is not the enemy of artificial intelligence. It is the reason artificial intelligence exists."



© Kristian Pohl/Zap PR

Throughout my career I have embraced innovation, and I believe artificial intelligence has enormous potential to support human creativity. My hope is that when people hear my message, whether they are policymakers, technology leaders or the public, they leave with one simple understanding: creators are not asking to slow progress. We are asking to help shape it.

As this year's Global Collections Report demonstrates, creativity continues to generate extraordinary cultural and economic value. Every royalty represented in these pages began with a human idea — a melody, a story, an image or a performance that someone imagined before it ever reached an audience. That simple truth should never be forgotten as the world launches the technologies of tomorrow.

Around the world, there are signs that the conversation is beginning to shift. Courts are beginning to address important questions about copyright. Licensing conversations are moving forward between rightsholders and AI developers. Governments are listening more closely. While progress may not always come as quickly as creators would like, every time I step onto a stage to share my thoughts, whether in Paris, Geneva or elsewhere, I hope people leave with one lasting conviction: human creativity is not something to be replaced or bypassed. It is something to be valued, protected and celebrated. And I hope that if we get it right, artificial intelligence will not diminish human creativity but will help inspire its next chapter.

Foreword - Dean Ormston, CISAC Chair of the Board

Collective strength in a changing world

18 societies founded CISAC in 1926. 100 years later the work has not changed, but it has become more important than ever before.

In Paris this year, our societies set down a commitment for the creators of tomorrow. The liberty to create is a human right. We commit to protect it for every generation.

Our confederation now faces its largest test with artificial intelligence, new business models and changing patterns of consumption. This technological change also means that the future can bring real opportunities for creators.

The figures in this year's report show what collective management delivers for creators around the world. They illustrate the scale of the achievement of CISAC's global network and demonstrate what collective management makes possible.

CISAC's centenary provides an opportunity not only to reflect on what has been accomplished, but also to consider the responsibilities that lie ahead: protecting creators' rights; strengthening international cooperation; ensuring that collective management continues to evolve alongside the industries it serves.

The century ahead will face the same central challenge as the first 100 years, which is ensuring creators are paid when their work is used, including beyond their own borders. The answer will come from where it always has, societies working together around shared values and shared rules.

To succeed in the face of the biggest technological revolution in a generation will require the same spirit of collaboration that has defined our network for the past 100 years.

> The liberty to create is a human right. We commit to protect it for every generation."



© Seshanka Samarajiwa

Foreword - Gadi Oron, CISAC Director General

After a year of AI debate, where do creators stand?

Every edition of CISAC's Global Collections Report measures the value returned to creators. This year saw collections continue to grow, reaching a record EUR 15.5bn in 2025 and demonstrating both the resilience of collective management and the enduring demand for creative works around the world.



© Philippe Zamora

> The question is no longer whether AI will transform our industries, but whether the systems that protect creators' rights are evolving quickly enough to keep pace.

With the report, we also examine the landscape in which royalties are collected, market trends, risks and opportunities. Without a doubt, our market has evolved at an unprecedented pace recently and continues to develop in a way that is bound to shape future royalty collections. Artificial intelligence has fundamentally changed the conversation about creativity and copyright and raises questions about new licensing opportunities, future income and potential substitution of human works. The issue is no longer whether AI will transform our industries, but whether the systems that protect creators' rights are evolving quickly enough to keep pace.

Over the past year, governments have launched consultations, legislators have debated new laws and courts have considered landmark copyright cases. CISAC and its member societies are at the centre of those discussions, contributing to numerous consultations, policy debates and legislative processes around the world, so as to ensure that creators' rights remain at the heart of AI policymaking. Creators have also united in advocacy campaigns, while pioneering licences between rights societies and AI developers have begun to emerge.

For decades, collective management has demonstrated that thriving creative markets are built on transparency, trust and respect for copyright. Those principles should remain just as relevant in the age of artificial intelligence as they have been throughout the history of our creative industries.

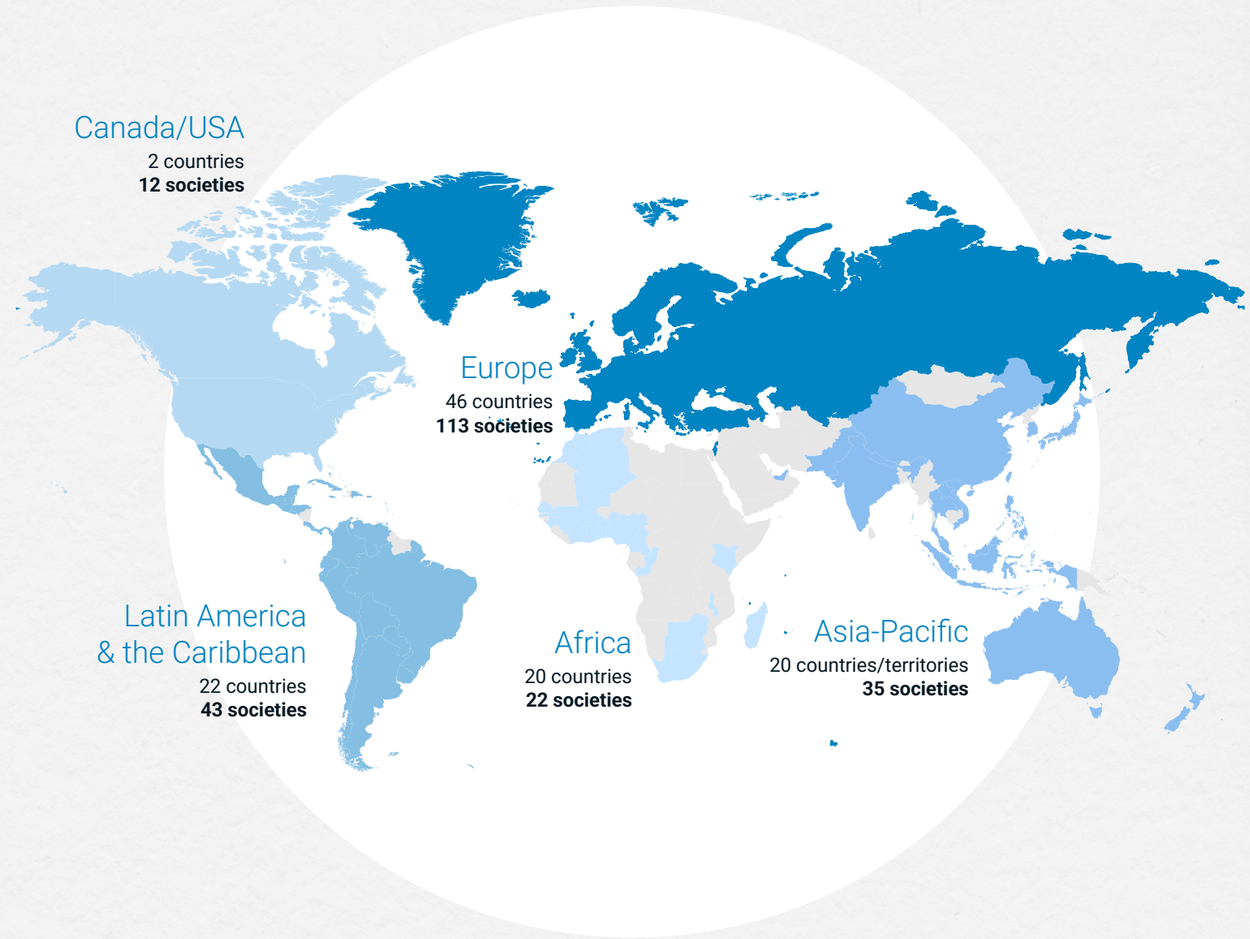
As CISAC approaches its second century, our purpose remains to strengthen the international framework that recognises creators' rights, supports effective collective management and enables creativity to continue flourishing in an increasingly interconnected world.

The true measure of technological progress lies not in how quickly innovation advances, but whether the people whose creativity makes that innovation possible continue to be recognised, respected and fairly rewarded. That remains the future CISAC and its members will continue to champion.

About CISAC

The International Confederation of Societies of Authors and Composers (CISAC) represents a global network of 225 collective management organisations located in 110 countries and territories.

These societies represent more than five million creators across five repertoires: music, audiovisual, visual arts, literature and drama. Working together to protect creators' rights and strengthen copyright worldwide, CISAC sets professional and technical standards, advocates for fair legislation and supports its membership in delivering transparent, efficient rights management in a rapidly evolving creative economy.



2025 Highlights

Global creator collections surpass EUR 15bn for the first time

Global royalty collections rose by +11.3% to a record EUR 15.5bn in 2025, nearly EUR 7bn above the 2016 level. This total includes collections reported to CISAC by The Mechanical Licensing Collective (The MLC) for the first time. The MLC collections accounted for approximately 52% of the annual increase, so the +11.3% rise is not a like-for-like comparison. Excluding The MLC, global collections grew by +5.3% in 2025, compared with +6.4% in 2024 and +7.8% in 2023.

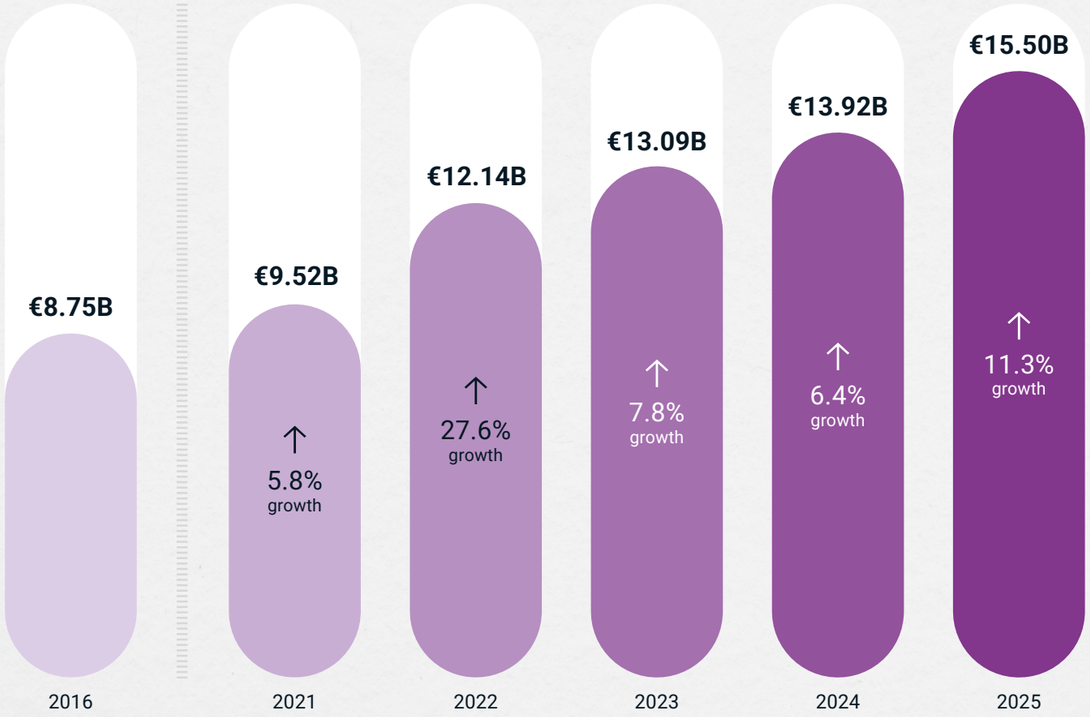
€15.5bn

Global creator collections in 2025

+11.3%

Annual increase*

Global collections (EUR billion) and annual growth 2016–2025



*Includes collections from The MLC for the first time and is not a like-for-like comparison.

Music

€14.06bn

+11.9% vs 2024 | **+83.5%** vs 2016

Audiovisual

€0.76bn

+8.0% vs 2024 | **+42.3%** vs 2016

Visual Arts

€0.21bn

-1.6% vs 2024 | **+24.0%** vs 2016

Literature

€0.23bn

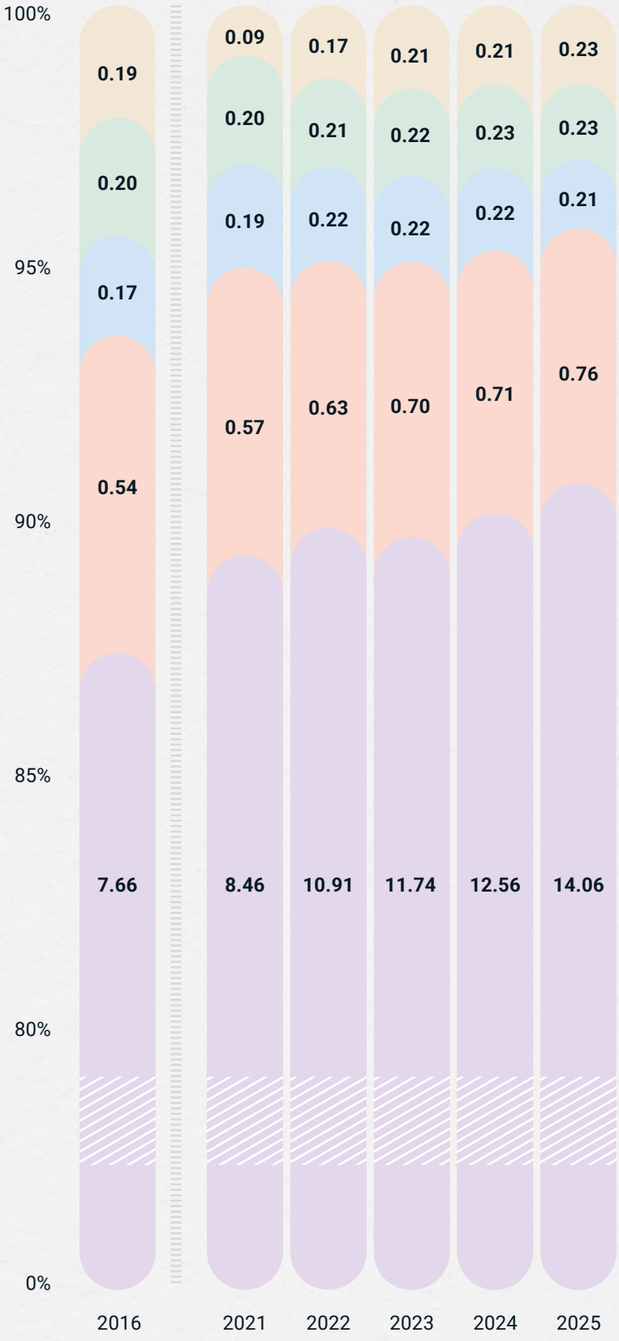
+0.0% vs 2024 | **+17.9%** vs 2016

Drama

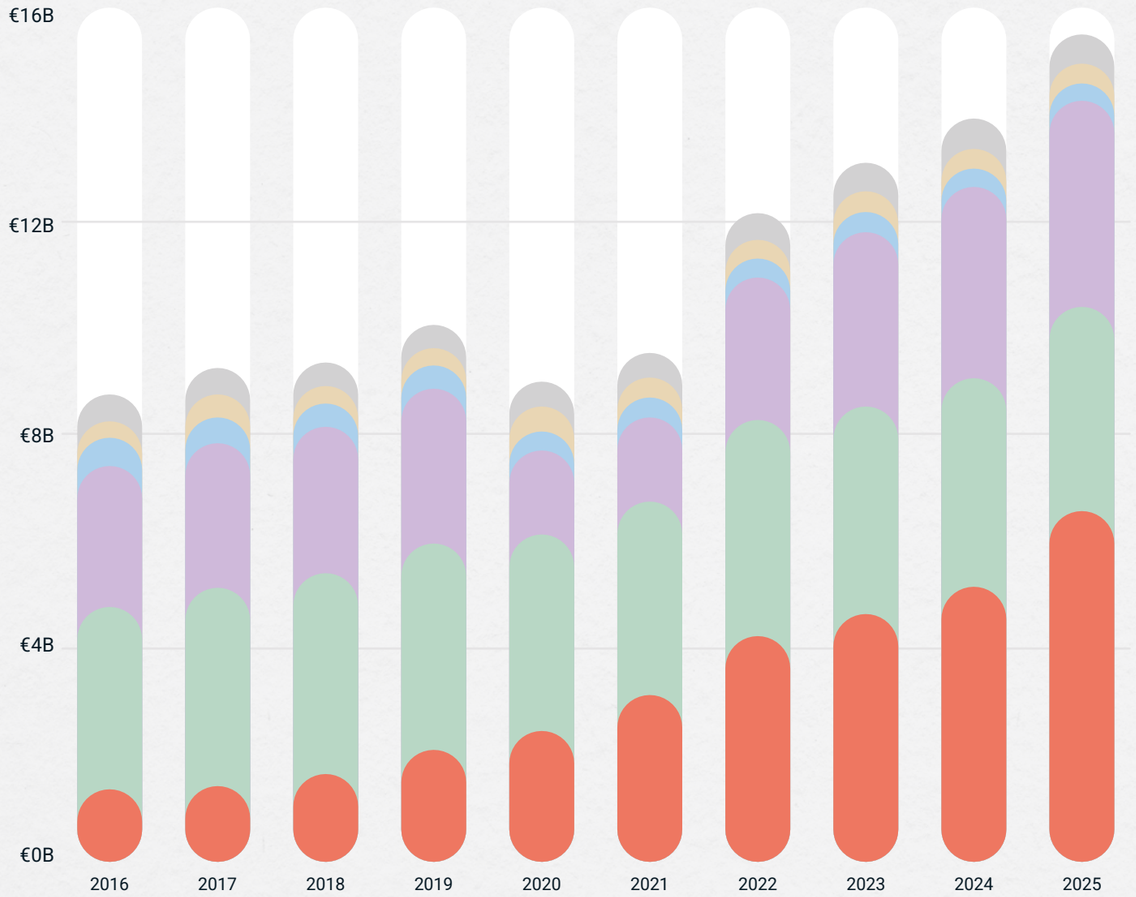
€0.23bn

+12.4% vs 2024 | **+23.6%** vs 2016

Global collections by repertoire (EUR billion) and annual growth 2016–2025



Creators' major collection sources, 2016-2025 (EUR billions)



Use category	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Digital	1.02 B	1.27 B	1.64 B	2.09 B	2.44 B	3.12 B	4.22 B	4.62 B	5.14 B	6.57 B
TV & Radio	3.75 B	3.85 B	3.76 B	3.86 B	3.69 B	3.63 B	4.04 B	3.89 B	3.92 B	3.82 B
Live & Background	2.64 B	2.74 B	2.75 B	2.91 B	1.59 B	1.58 B	2.68 B	3.28 B	3.59 B	3.87 B
CD & Video	0.51 B	0.45 B	0.43 B	0.42 B	0.35 B	0.36 B	0.36 B	0.38 B	0.33 B	0.33 B
Private Copying	0.34 B	0.46 B	0.33 B	0.34 B	0.47 B	0.38 B	0.37 B	0.40 B	0.38 B	0.37 B
Other*	0.48 B	0.50 B	0.44 B	0.44 B	0.46 B	0.45 B	0.48 B	0.52 B	0.56 B	0.54 B
Total	**8.75 B**	**9.26 B**	**9.36 B**	**10.06 B**	**9.00 B**	**9.52 B**	**12.14 B**	**13.09 B**	**13.92 B**	**15.50 B**

**The other category of collection sources in this chart includes Reprography, Educational Use, Mechanical Reproduction, Publication, Rental/Public lending, Reproduction, Resale right, Synchronisation.*

Digital accounts for more than 40% of global collections

Digital remained the fastest-growing major income source for the second year running. Collections rose by +27.9%, taking digital income above EUR 6bn just one year after it first surpassed EUR 5bn. The inclusion of collections from The MLC accounted for 58% of digital's EUR 1.4bn increase. Excluding those collections, digital grew by +11.6% on a like-for-like basis, compared with growth of +11.2% in 2024.

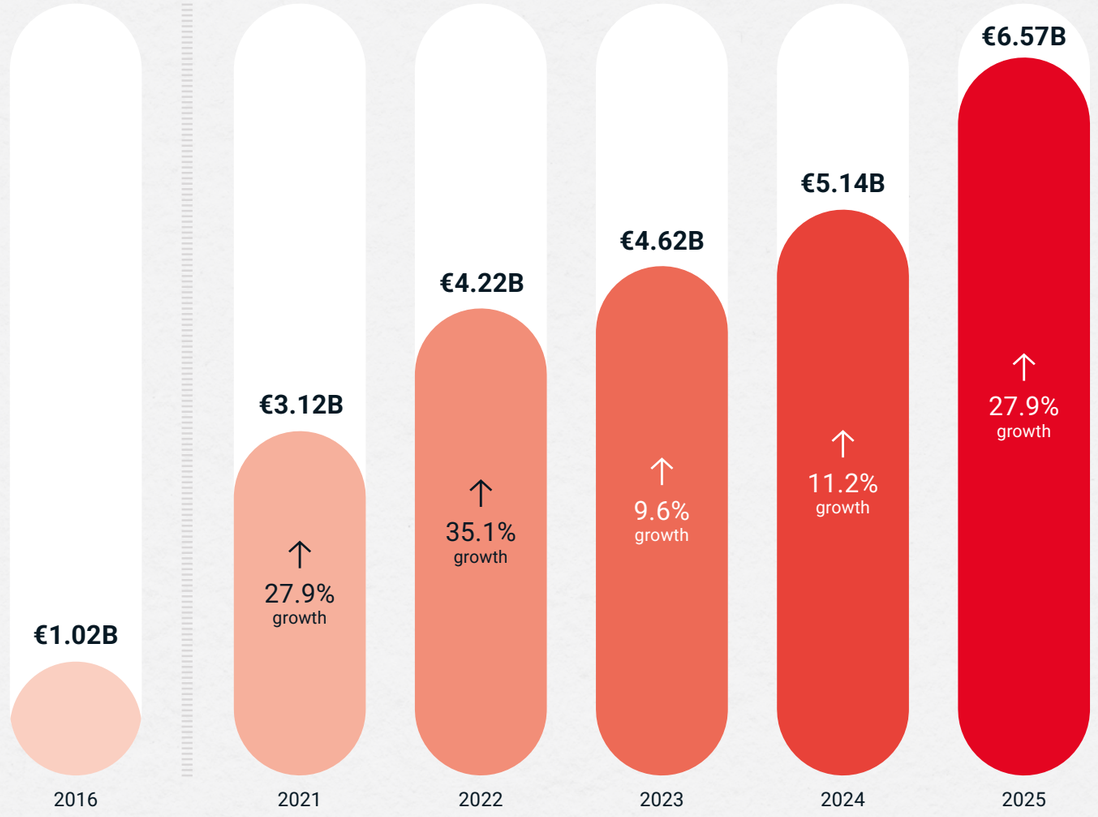
Between 2016 and 2025, digital collections rose from EUR 1bn to more than EUR 6bn, while the digital share of global collections grew from 11.7% to 42.4%. Digital continues to be creators' largest income source.

The wider music streaming market continued to expand in 2025. According to Midia Research, paid subscriptions rose by 84.3 million to reach 921.6 million worldwide. Growth in subscriber numbers slowed from +11.8% to +10.1%, however. These subscription figures provide context for digital collections rather than a direct measure of the income received by CISAC societies.

11.7% → 42.4%

Digital share of global collections, 2016–2025

Digital collections (EUR billion) and annual growth 2016–2025



Digital remains dominant in smaller markets despite mixed growth

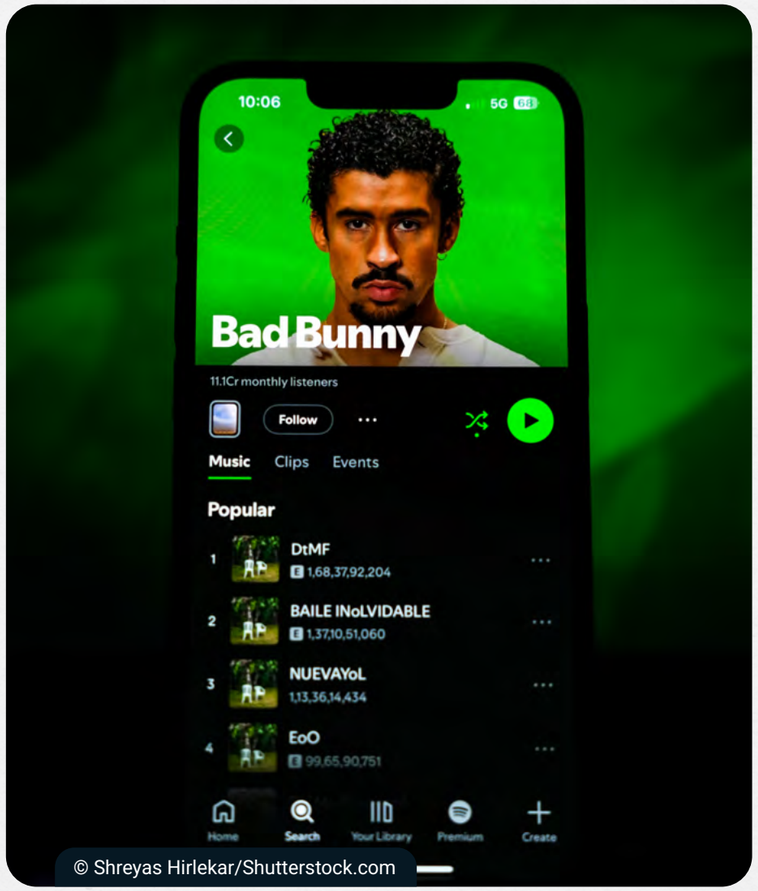
Digital accounted for more than 70% of collections in each of the ten smaller markets shown in 2025. Its share was highest in Honduras (89.3%), Indonesia (88.6%) and El Salvador (79.1%).

However, digital collections declined in five of the ten markets during the year. Indonesia fell by -36.8%, while Nepal recorded a -53.0% decrease. This contrasts with last year's table, in which all ten featured markets reported growth in 2024. The countries in the two tables are not identical, but the 2025 results show that a high digital share does not necessarily mean collections are still rising.

For comparison, digital accounted for 58.5%, 40.3% and 49.6% of total collections in the three largest digital collecting markets, USA, France and the United Kingdom, respectively.

Leading smaller markets by digital share (2025) and growth 2016–2025 (EUR million)

Country/Territory	Market share	% Growth	vs 2016	vs 2021
Honduras	89.3%	+131.5%	-	+168.6%
Indonesia	88.6%	-36.8%	+504.3%	-39.4%
El Salvador	79.1%	+138.9%	+24,341.1%	+370.6%
Vietnam	77.2%	-10.2%	+1,317.1%	+155.8%
Thailand	77.1%	+99.1%	+8,310.3%	+43.2%
Nepal	73.2%	-53.0%	+58.0%	-23.6%
India	71.3%	-20.2%	+503,698.5%	+84.5%
Mexico	70.9%	+12.3%	+646.2%	+186.7%
Philippines	70.7%	-45.4%	+1,808.9%	+90.3%
Hong Kong	70.2%	+51.7%	+485.6%	+94.3%



Bad Bunny was Spotify's most-streamed artist globally in 2025, generating 19.8 billion streams, while DeBÍ TiRAR MáS FOToS (DtMF) topped the platform's global album chart.

Live & Background overtakes TV & Radio

Live & Background collections rose by +7.7% to EUR 3.9bn in 2025, putting the category nearly EUR 50m ahead of TV & Radio and becoming the second-largest revenue stream for creators. Over ten years, income has grown by +46.3%. In contrast, TV & Radio income has been broadly flat over the same period, rising by just +1.8%. Live music was the fastest-growing sector. Collections from live performances rose by +14.9% to EUR 1.4bn in 2025. This was also the third successive year in which live music collections exceeded EUR 1bn. Background music collections rose by +5.6% to EUR 1.2bn.

The longer-term difference is also marked. Since 2017, live music collections have risen by +73.5%, compared with +27.2% for background music. Concert activity, attendance and ticket prices can affect collections, alongside licensing coverage and society tariffs.

Cinema collections rose by +5.3% in 2025 to reach their highest level since 2019, although they remained -10.2% below the 2016 level. The wider film market also improved. According to Gower Street Analytics, global box-office revenue rose by +12% to USD 33.6bn in 2025. It forecasts another increase in 2026, which would take box-office revenue to its highest level since 2019.

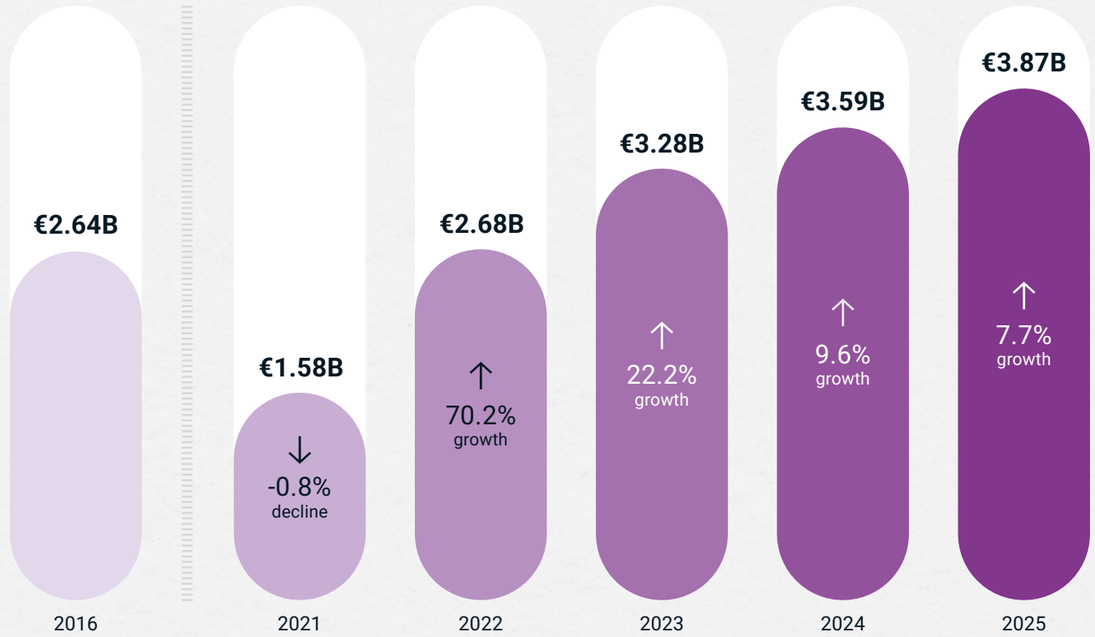
€3.87bn

Live & Background now creators' second-largest income source

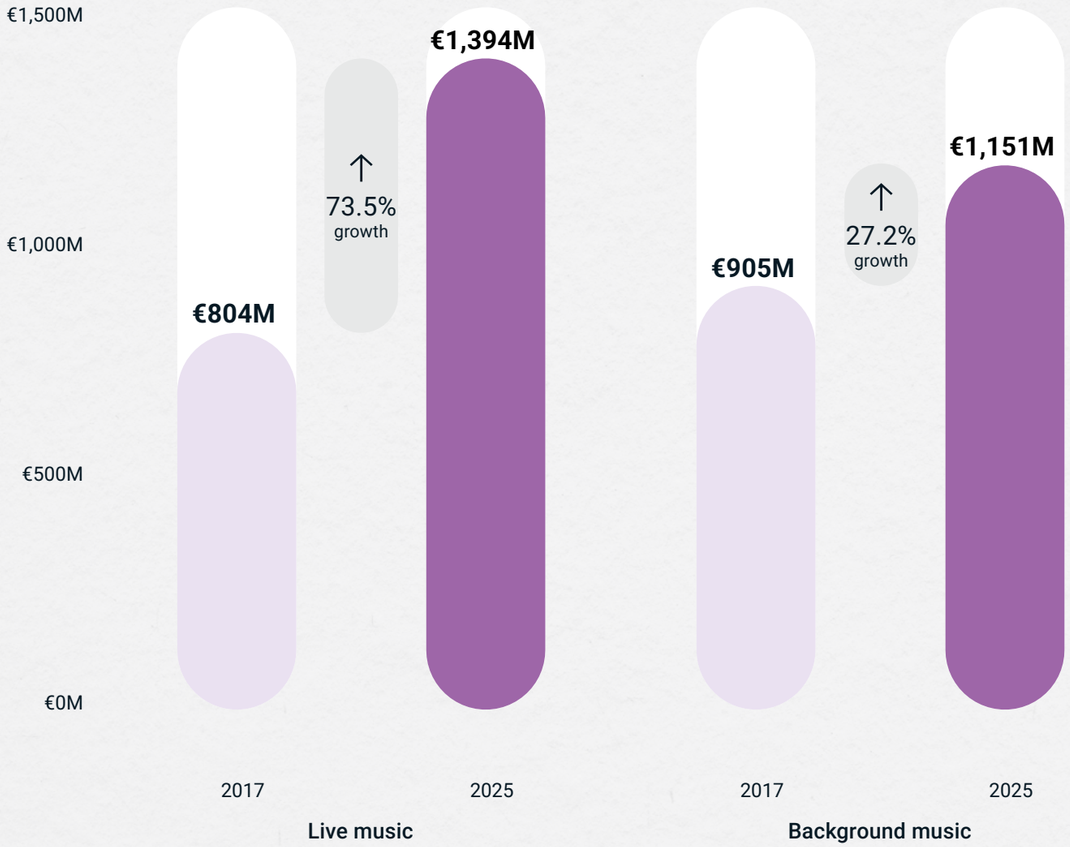
Regionally, Live & Background income increased in almost every region on an annual basis, led by Eastern Europe (+21.2%) and Latin America (+15.8%). Only Africa experienced a modest -3.4% fall.

In Latin America and the Caribbean, growth in live music more than offset a decline in background music collections, lifting the combined total to EUR 294m. Since 2019, the region's Live & Background collections have risen by +51.6%, the fastest growth of any region. Western Europe nevertheless remained the largest market, accounting for 62.7% of global Live & Background collections after income rose by +8.4%.

Live & Background collections, all repertoires (EUR billion) and annual growth 2016–2025



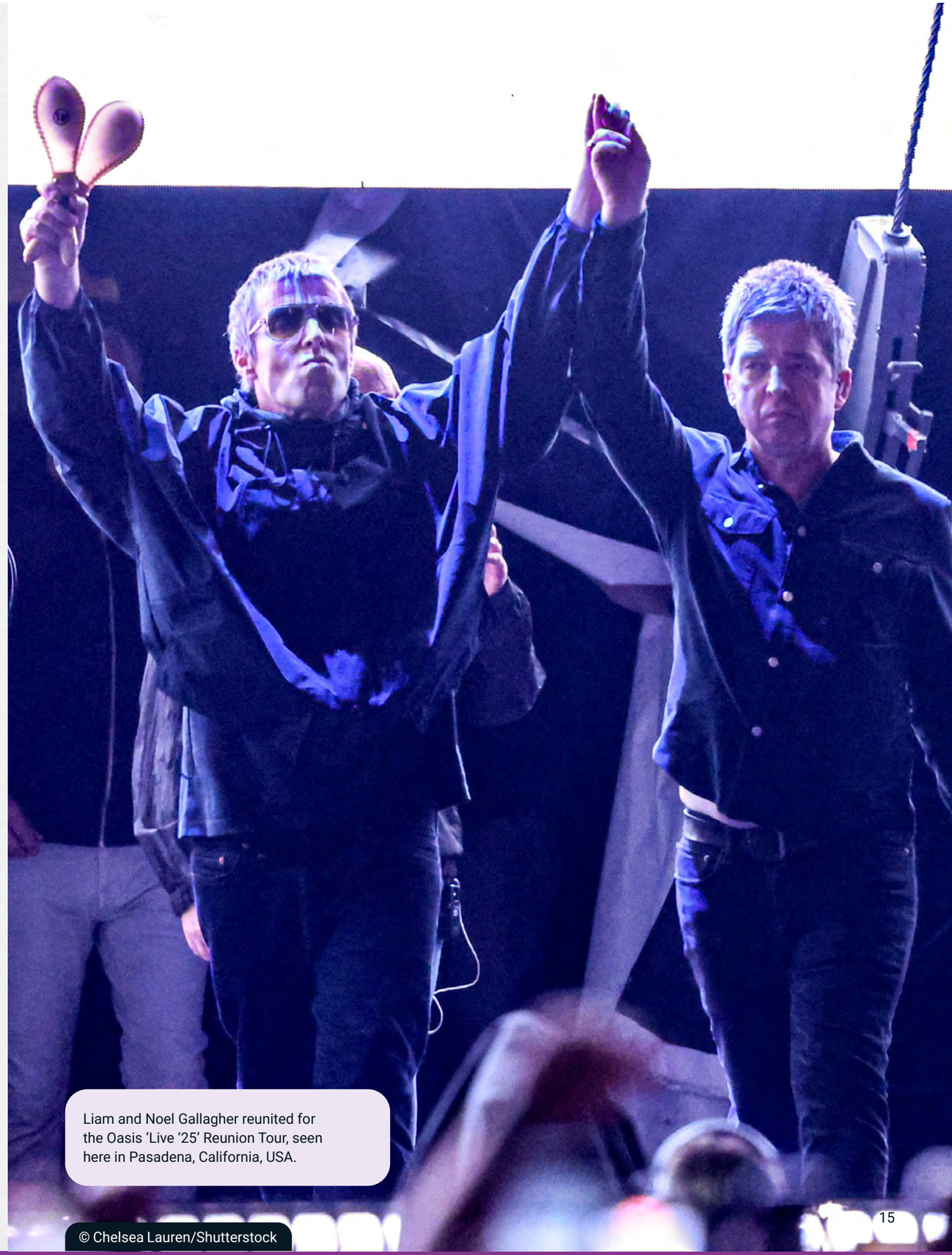
Comparison of Live music & Background music 2017-2025*



** The data for these collections begins with 2017 as the base year. These amounts are based on a sample data extract where collections for live music and background music are provided, primarily from Europe, but also Latin America and Asia-Pacific.*

Growth of Live & Background collections by region, all repertoires (EUR million), 2016–2025

Region	Collections	% Growth	vs 2016	vs 2021
Africa	18	-3.4%	+8.7%	+33.4%
Asia-Pacific	358	+1.8%	+20.2%	+68.8%
Canada/USA	538	+0.3%	+65.5%	+100.9%
Latin America and the Caribbean	294	+15.8%	+45.2%	+477.0%
Central and Eastern Europe	235	+21.2%	+60.9%	+163.5%
Western Europe	2,423	+8.4%	+46.5%	+157.3%
Grand Total	**€3,867M**	**+7.7%**	**+46.3%**	**+145.4%**



Liam and Noel Gallagher reunited for the Oasis ‘Live ‘25’ Reunion Tour, seen here in Pasadena, California, USA.

© Chelsea Lauren/Shutterstock

TV & Radio's share continues to decline

TV & Radio, which led worldwide collections as recently as 2021, fell to third place in 2025 after collections declined by -2.6%. Its share has fallen as digital and Live & Background have grown more quickly, even though TV & Radio collections have not declined every year. Its share fell from 38.2% in 2021 to approximately one-quarter of global collections in 2025.

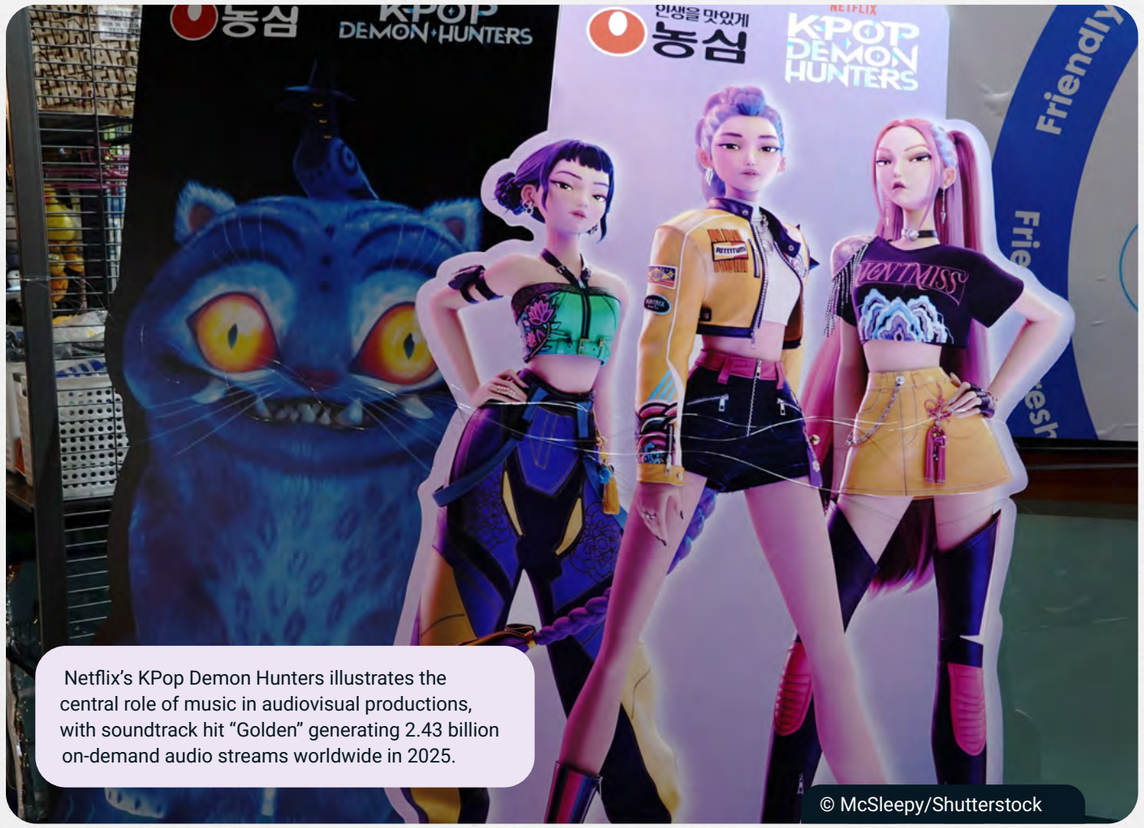
Changing viewing habits provide context for this shift. Nielsen reported that streaming accounted for 48.6% of total TV usage in the US in May 2026, up from 44.8% a year earlier. YouTube alone accounted for a record 13.8%, while Netflix was the leading subscription video-on-demand service for a fifth successive year, with an 8.0% share. Cable accounted for 20.4% of viewing and broadcast for 19.2%.

Advertising expenditure is also increasingly concentrated among digital platforms. According to WARC, Alphabet, Amazon and Meta generated 56.1% of the increase in global advertising expenditure outside China in 2025. The overall market grew by +8.9% to USD 1.2tn, and WARC forecasts growth of +9.1% to USD 1.3tn in 2026 — double its size during the pandemic.

These audience and advertising figures do not directly measure global royalty collections. They do, however, illustrate the wider shift in attention and advertising revenue away from traditional broadcasting and towards digital platforms.

€3.82bn

in TV & Radio collections in 2025 — down 2.6%, but remaining the third-largest income source.



Netflix's KPop Demon Hunters illustrates the central role of music in audiovisual productions, with soundtrack hit "Golden" generating 2.43 billion on-demand audio streams worldwide in 2025.

© McSleepy/Shutterstock

AVR+ and cue-sheets

CISAC is working to improve how music used in audiovisual productions is identified and processed. In June 2026, it launched AVR+, the first fully documented and machine-readable format based on the Global Cue Sheet Standard 2.0.

Cue sheets log the music used in television programmes and films, but inconsistent or incomplete information can make it harder for societies to identify works and distribute the royalties generated.

By providing a common format for exchanging cue-sheet data, AVR+ is designed to support automation, reduce metadata gaps and create stronger links between music use information and payment records. More consistent data should help societies process audiovisual uses more efficiently and distribute royalties to creators more quickly and accurately. The format also includes information identifying sound recordings as well as musical works, extending its potential benefits to performers and record labels alongside songwriters, composers and publishers.

TV & Radio collections (EUR billion) and annual growth 2016–2025



Growth varies across regions

Western Europe remained CISAC's largest collecting region in 2025. Canada/USA recorded the strongest increase in total collections, which rose by +26.5% to nearly EUR 4.5bn. Digital collections increased by +63.5% to EUR 2.6bn, exceeding Western Europe's EUR 2.5bn digital total for the first time. The first-time inclusion of MLC collections contributed substantially to this result.

Central and Eastern Europe recorded the second-fastest regional growth, with total collections rising by +12.6%, supported by a +51.8% increase in digital income. Total collections in Latin America and the Caribbean rose by +9.8% while in Africa, collections increased slightly by +3.2% maintaining a stable trend.

Private copying remains a steady source of income

Private copying generated EUR 372m for creators in 2025. Annual collections have remained within a range of EUR 366m to EUR 402m since 2021, in contrast with the larger changes seen across the main income sources.

Western Europe contributed EUR327m, or 87.9% of the global private copying total. Collections also rose in Africa, by +16.4% to EUR 15m, and in Eastern Europe, by +3.9% to EUR 29m. CISAC's work in both regions has focused on establishing and strengthening private copying systems.

The technologies covered by those systems continue to change. CISAC's 2026 Private Copying Global Study, published with BIEM, IFRRO and Stichting de Thuiskopie, identifies smartphones, cloud storage and connected devices as central to personal copying today.

+26.5%

Canada/USA recorded the strongest increase in total collections*

**The result includes collections from The MLC for the first time and is not a like-for-like comparison.*

Global collections and growth by region (EUR million)

Region	Collections	% Growth	vs 2016	vs 2021
Latin America and the Caribbean	847	+9.8%	+72.7%	+132.8%
Canada/USA	4,452	+26.5%	+149.5%	+95.2%
Western Europe	7,457	+5.7%	+58.7%	+53.3%
Central and Eastern Europe	635	+12.6%	+76.6%	+68.4%
Asia-Pacific	2,014	+4.8%	+48.6%	+29.0%
Africa	92	+3.2%	+40.3%	+31.3%
Grand Total	**€15,497M**	**+11.3%**	**+77.1%**	**+62.8%**

€372m

Collected for creators in 2025 from Private copying

€1.9bn

Collected over the past five years from Private copying

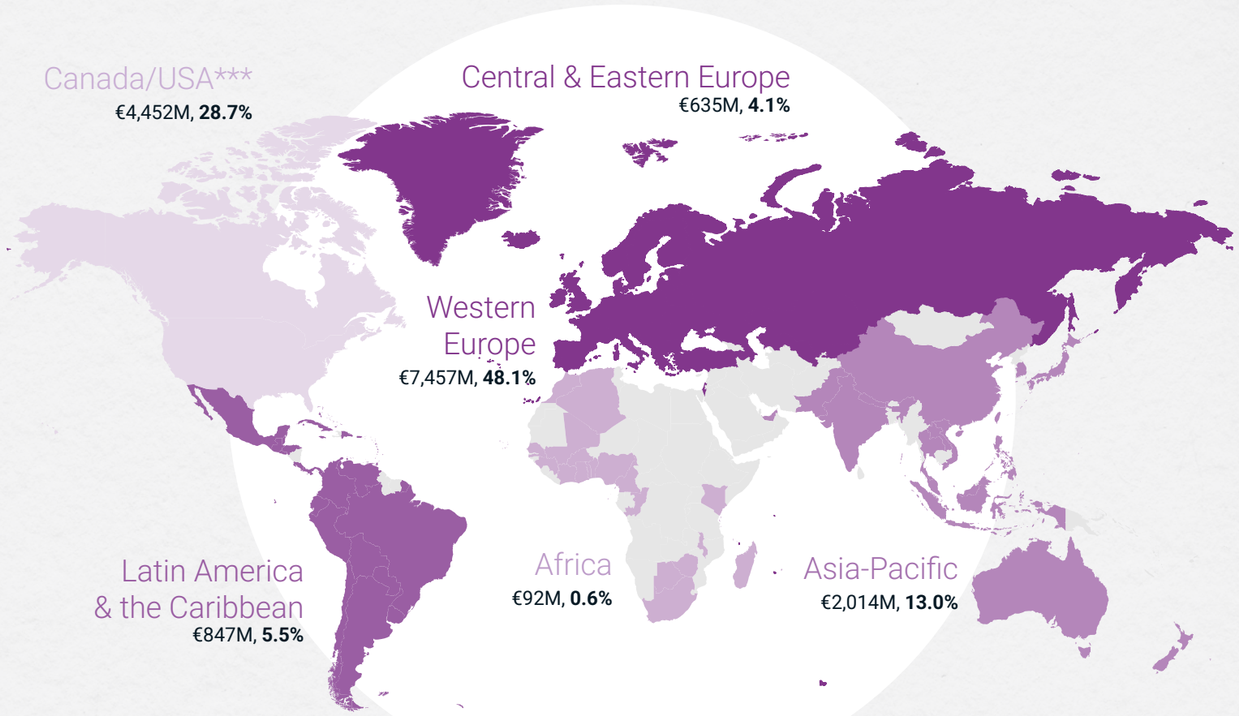
Global collections per country/territory (EUR million) and growth in 2025

Country/Territory	Collections	% Growth	vs 2016	vs 2021
United States**	4,080	+29.6%	+160.6%	+102.8%
France	1,997	+5.9%	+70.4%	+59.8%
United Kingdom	1,368	+8.4%	+93.0%	+54.8%
Germany	1,097	+2.0%	+35.0%	+33.2%
Japan	951	+7.4% (+10.8%)*	+10.7% (+55.6%)*	+16.1% (+51.2%)*
Italy	779	+6.9%	+28.2%	+89.3%
Australasia	433	-1.5% (+5.2%)*	+53.9% (+81.1%)*	+26.0% (+40.2%)*
Spain	390	+5.1%	+79.3%	+56.7%
Canada	372	+0.1%	+70.0%	+38.3%
Netherlands	336	-0.7%	+43.8%	+39.7%
Top 10 Total	**€11,802M**	**+12.4%**	**+76.8%**	**+61.7%**

**In local currency*

*** Excluding The MLC, 2025 collections totalled €3,245M, up +3.1% year on year, +107.3% compared with 2016 and +61.3% compared with 2021.*

Share of global collections by region (EUR million)



****Figures here cover the Canada/US region, including Canada; excluding The MLC, regional collections totalled €3,617M in 2025, representing 24.7% of global collections.*



Chilean singer-songwriter Camila Moreno, a multiple Premios Pulsar winner, performs at Día de la Música Chilena 2025.

© SCD Archive – Photographer: Bastián Vásquez. Courtesy of SCD

Spotlight

On live

Live music royalties hit record EUR 1.4bn as market expands globally.

Live music royalty collections rose by +14.9% to reach a record EUR 1.4bn in 2025*. This marked a third successive year in which collections exceeded EUR 1bn.

Since 2019, live music royalty collections have grown three times faster than background music collections, underlining the increasing importance of concerts to creators' royalty income.

CISAC's live collections rose even though the combined gross of Pollstar's Top 100 Worldwide Touring Artists slipped 6.1%, from a record USD 9.5bn in 2024 to USD 8.9bn in 2025, with ticket sales down 3.7% to USD 67.3m. That aggregate dip reflects a normalisation at the very top of the market after 2024's record year, rather than a broad softening.

The economics of individual shows in fact strengthened: Pollstar's average gross per show rose +9.2%, and average attendance reached a record 19,104 per night, +11.9% above 2024.

The two measures capture different things. Pollstar tracks box-office results from the largest touring artists, whereas CISAC societies collect royalties — a percentage of box-office gross — across a far broader range of performances. Rising per-show grosses and a resilient wider live market are precisely what lift CISAC collections, so the two findings are complementary rather than contradictory.

Nevertheless, the data raises an important question: how much of the continued growth in creators' royalty collections is now being generated beyond the world's very largest tours?

€1.4bn

in live music royalties in 2025 — a record high, up 14.9% and the third consecutive year above €1bn.

Australian pop rock group Lime Cordiale perform at Great Southern Nights in Sydney in April 2025.



© Josh Hickie. Courtesy of APRA AMCOS

** These amounts are based on a sample data extract where collections for live music and background music are provided, primarily from Europe, but also Latin America and Asia-Pacific.*

Growth reaches more regions

Western Europe remains the largest source of live music royalty collections, accounting for nearly three-quarters of the global total in 2025. However, four other regions have grown faster since 2019.

The largest increases came from Asia-Pacific, where live music royalty collections have risen by +113.6% since 2019, and Latin America, where they increased by +107.9%.

These figures show that growth in live music royalty collections is not confined to the largest established European markets. The factors behind it vary between countries and societies and include changes in concert activity and attendance, ticket prices, licensing coverage and society tariffs.

Ticket-price inflation has played an important role. According to Pollstar, the average ticket price among its Top 100 Worldwide Touring Artists increased from USD 96.17 in 2019 to USD 135.92 in 2024, before falling by -2.4% to USD 132.62 in 2025.

Because live royalties are commonly calculated as a percentage of box-office receipts, higher ticket prices can contribute to higher collections even when the number of tickets sold remains stable. The precise effect will depend on local tariffs, licensing arrangements and the performances included in each society's data.

Yet ticket prices alone do not explain the full increase in CISAC collections. In some markets, more concerts and higher attendance may have contributed to growth. In others, new licensing agreements, revised tariffs or improvements in the way performances are reported may have enabled societies to collect more effectively.

The available data does not allow each contributing factor to be isolated globally. It does, however, demonstrate that the live market is no longer simply recovering from the pandemic. Live music royalty collections have continued to grow, although the pace and drivers of that growth vary considerably between markets.

Average ticket prices for the world's top 100 touring artists (USD)



Ticket prices eased in 2025 but remained almost 38% above 2019 levels.

Source: Pollstar, Top 100 Worldwide Touring Artists.



Coldplay perform at Goyang Stadium, South Korea, in 2025. Their Music of the Spheres World Tour sold a record 13.2 million tickets worldwide.

More performances mean more information

Growth brings an operational challenge. Every concert creates a chain of information that must be captured and processed before songwriters and composers can be paid.

A society needs to know that a performance took place and which music was played. Each song must then be connected to the correct writers and publishers. When creators are represented in other countries, performance information and royalties may also need to pass between several societies.

Missing setlists, incomplete song information and inconsistent data formats can make works harder to identify. This can create additional manual work for societies and delay the distribution of royalties.

The challenge becomes greater as more performers tour internationally. A concert may take place in one country, feature works by creators represented in several others and generate information that must be interpreted consistently across different systems.

The growth of live music is creating significant opportunities for rightsholders, but it is also increasing their expectation to be paid quickly and accurately," explains Sylvain Piat, CISAC's Director of Business and Technology.

"A performance can involve creators and publishers represented across several countries, so accurate information needs to move efficiently between different organisations and systems. By making that information more consistent, we can improve the identification of works, reduce unnecessary manual processing and help societies pay creators more quickly and transparently."

> "The growth of live music is creating significant opportunities for rightsholders, but it is also increasing their expectation to be paid quickly and accurately"
>
> **Sylvain Piat**
> CISAC Director of Business and Technology

Modernising live performance data

Through its Live Performance Taskforce, CISAC brought together 24 member societies from Europe, North America, Asia-Pacific and Latin America to develop more consistent ways of collecting and exchanging live performance information.

The work focused on three practical objectives: creating a common standard for live performance data, agreeing on what information societies need to process and distribute live royalties and making it easier to exchange performance information across borders.

CISAC adopted two complementary standards. The first is a standardised CSV file that can be populated with live performance data, providing a straightforward format that can be used without an automated connection. The second is an API-based solution designed to support the electronic or automated exchange of live performance data.

Together, the standards give societies practical tools to describe and exchange essential information consistently, while allowing them to use technology suited to their resources and the volume of data they process. Greater consistency should reduce the time societies spend interpreting, correcting or reformatting information. It should also make it easier to identify the music performed and exchange the necessary details when royalties cross borders.

CISAC also adopted a recommended minimum level of detail for the information creators receive with their royalty payments. This would show the amount earned by each song at each individual performance, giving creators greater visibility of where their live income was generated.

"Creators should be able to see clearly what each live performance has generated for each of their songs," says Connor Chapman, Director, International Relations at Canadian society SOCAN, who chaired the Live Performance Taskforce. "Agreeing on a minimum level of detail for royalty statements is a practical step towards greater transparency and gives creators a clearer picture of where their live income comes from."

Societies will continue to work with the publishers at the Society Publisher Forum helping to ensure that the new standards reflect the information required across the wider rights-management network.

Capturing information at the performance

Alongside common data standards, societies are exploring new ways to capture accurate information closer to the point at which music is performed. These include music recognition technology (MRT), which can provide an additional source of information about the repertoire used. MRT can be particularly useful at larger events or when manually submitted setlists are incomplete.

Austrian society AKM is piloting a smartphone tool that allows performers to capture and submit their setlists by pressing start at the beginning of a performance and sending the information afterwards.

These tools do not remove the need for accurate information about the ownership of musical works or for societies to cooperate when creators and performances cross borders. They can, however, improve the quality of the information entering the system and reduce the risk that music remains unidentified.

As live music royalty collections grow, the industry will need a combination of human expertise, more consistent data and technology suited to markets and organisations of different sizes.

The objective is not simply to process more information. It is to ensure that a performance can be connected to the people who created the music, and that the royalties generated reach them accurately, transparently and without unnecessary delay.

Better performance data helps connect the music played to its creators, so royalties reach them accurately, transparently and without unnecessary delay.



Polish rapper Białas performs at the Polish Hip Hop Festival, where ZAiKS partnered with the event to raise awareness of copyright among audiences and young creators.

© Piotr Obstoj. Courtesy of ZAiKS

Spotlight

On cultural diversity in streaming

Digital music collections reach EUR 6.4bn, but who gets heard?

A song made in Johannesburg, Medellín or Brisbane can reach a listener on the other side of the world the moment it appears on a streaming service. That access has opened possibilities for creators. It has also made another question harder to answer: when listeners open a platform, how do they find music made by creators in their own country?

The question matters increasingly to creators' livelihoods. Digital music collections reached EUR 6.4bn in 2025, accounting for 45.6% of global music collections. Yet availability alone does not ensure that a work is heard. If audiences do not encounter local music, its creators lose opportunities to reach listeners, build audiences and earn royalties.

Australia illustrates this concern. APRA AMCOS reports that local songwriter and composer content fell from 13.6% of music streams in FY2021 to 9.5% in FY2025, even as overall music consumption grew. Separately, Luminate found that Australian artists accounted for 8.4% of streams among the 10,000 most-streamed artists in Australia in 2024, compared with 56.2% for US artists. The measures differ, but both point to the difficulty local creators face in securing a share of listening at home.

Governments have faced questions about local music's exposure before. France has long required radio stations to give substantial airtime to French-language songs, including new talent and new productions. In Canada, commercial radio stations must devote at least 35% of their popular music selections to Canadian content, while French-language stations have a separate 65% requirement for French-language popular music. These rules make space for music on radio; they do not establish that the same approach would work on an on-demand service.

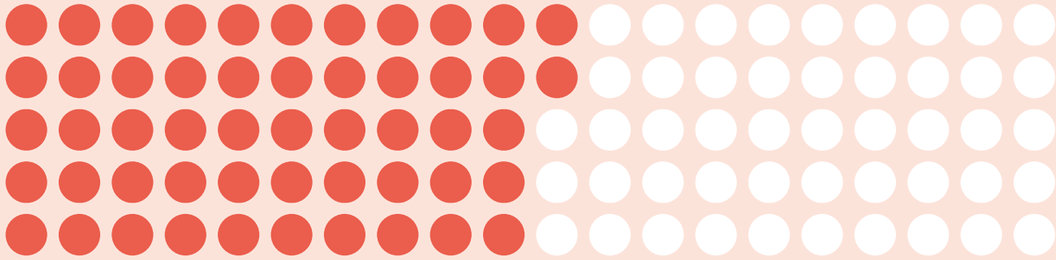
€6.4bn

in digital music collections in 2025 — accounting for 45.6% of global music collections.

Chile shows why monitoring matters alongside regulation. Radio stations must devote at least 20% of the songs they play to Chilean music. CISAC member SCD monitors more than 400 stations and found that Chilean music accounted for an average of 24.9% of songs played in 2025. Yet only 60.5% of stations met the legal minimum. An average above the threshold does not mean every station complies.

The question also extends beyond whether a country's music reaches listeners at home. South Korea has built a substantial international audience, but that success is concentrated in one genre. According to Luminate, K-pop generated 129 billion streams outside South Korea in 2025, compared with 16 billion for all other Korean music styles combined. A country's music can travel widely while much of its repertoire receives far less attention.

At the same time, streaming catalogues continue to expand. Deezer reported that fully AI-generated tracks accounted for 34% of new tracks delivered to its service each day in November 2025, rising to more than half on peak days in June 2026. These are upload figures, not measures of listening or royalties, and Deezer excludes identified AI-generated tracks from its recommendations. They nevertheless show how much material platforms must identify and organise as they help listeners find music.



+50% **of new tracks delivered to Deezer on peak days in June 2026 were fully AI-generated.**

Streaming calls for a different response from radio. Services offer vast catalogues, while search tools, playlists and recommendations influence what listeners encounter. Radio quotas cannot simply be transferred to that environment. But the public-interest question remains: do creators have a fair opportunity to reach audiences?

Canada is considering how to address this. As its broadcasting regulator reviews online audio services, it has indicated that radio-style content requirements may not suit most on-demand platforms. It is instead examining whether streaming services should support the discovery of Canadian, French-language and Indigenous music through financial contributions or initiatives that bring works to listeners. These are proposals under consideration, not streaming obligations already in force.

For governments, platforms and collective management organisations, the next step is to make discovery measurable. Are local works being presented to listeners? Are audiences finding and playing a range of them? Are their creators receiving royalties as a result? CMOs can help answer those questions through the usage and royalty information they gather. No policy can decide what an individual chooses to hear, but it can help ensure that creators have a fair chance to be found. As the value of digital music grows, cultural diversity in streaming needs public action to make that opportunity real.



© Lucinda Goodwin. Courtesy of APRA AMCOS

Australian artist Kye performs at School Night at The Evelyn in Melbourne, part of a live music series showcasing emerging local talent.

Spotlight

On private copying

In March 2026, CISAC, together with BIEM, IFRRO and Stichting de Thuiskopie, published the third edition of the **Private Copying Global Study**, examining how private copying and reprography systems are designed, implemented and managed, from legislative frameworks and tariff-setting practices to key policy developments.

Private copying remuneration compensates creators when copyright law allows individuals to make copies of creative works for personal use. In countries where these systems exist, a small levy is applied to devices such as smartphones, computers and other storage media. Paid by manufacturers and importers, the remuneration is typically collected by CMOs and distributed to rightsholders.

Covering 196 countries, the 2026 edition of the study expanded its scope to include information on the reproduction of text and images, measuring the impact of this type of remuneration on a wider range of rightsholders. It also highlighted how digitalisation is reshaping private copying, challenging traditional concepts and prompting legal and policy adaptation.

Key findings

- **Private copying and reprography remuneration remain a reliable source of creators'** income, supporting rightsholders across music, audiovisual, literature and visual arts repertoires. In some countries, particularly in Africa, it is a primary source of income that helps sustain creative professions. Globally, these systems generate more than EUR 1bn annually and revenues have remained broadly stable over the past decade despite significant inflation.
- **These forms of remuneration deliver significant value to creators at minimal cost to consumers**. They average just EUR 1 to EUR 3 per person each year, while annual costs remain below EUR 10 even for households that frequently replace their devices.
- **Private copying strengthens the wider creative ecosystem**. Several countries now reinvest a share of the collections in social and cultural programmes that support creators, professional training, emerging talent, artists' pensions, cultural projects and other initiatives that enrich cultural life.
- **Private copying and reprography systems continue to evolve worldwide, although progress varies significantly across regions**.
  - In Africa, regional initiatives are transforming what were once isolated national policies into more coordinated approaches. The UEMOA Directive on private copying remuneration and the collaborative ARIPO regional strategy are helping countries modernise copyright legislation and strengthen remuneration systems for creators.
  - In Europe, long-established frameworks continue to generate strong collections while adapting to changing consumer copying habits and emerging new technologies.
  - Across much of Asia, effective systems have yet to be established, while Oceania remains almost entirely without them, leaving significant potential revenues for creators untapped.
- **Efficient private copying and reprography systems depend on clear legal frameworks, transparent collection systems and strong cooperation**. Governments, collective management organisations, customs and revenue authorities all play a vital role in ensuring these systems operate effectively.

Strengthening private copying systems

The study advocates for the effective implementation of private copying and reprography systems worldwide, supported by fair remuneration systems, technology-neutral legislation that reflects today's copying devices and services, and future-proof legal frameworks that enable creators across all creative sectors to continue benefitting from private copying remuneration.

CISAC works with regional organisations and governments to strengthen legislative frameworks, provide technical guidance and support the development of effective private copying systems worldwide.

Download the Private Copying Global Study 2026
www.cisac.org/private-copying-global-study-2026



The 2026 Private Copying Global Study, published jointly by CISAC, BIEM, IFRRO and Stichting de Thuiskopie.



© MUSICAUTOR

CISAC joined MUSICAUTOR's call for an effective private copying system at the society's 2025 event "33 Years Later – The Big Conversation About Private Copying in Bulgaria".

Futuresource analysis

The Next Phase of Entertainment

> "The next phase of growth will be won not by acquiring new audiences, but by deepening the value of the ones platforms already have."



Dave Watkins

Principal Analyst – Consumer Electronics & Entertainment, Futuresource Consulting

How evolving consumer engagement and platform strategies will shape future rights revenues

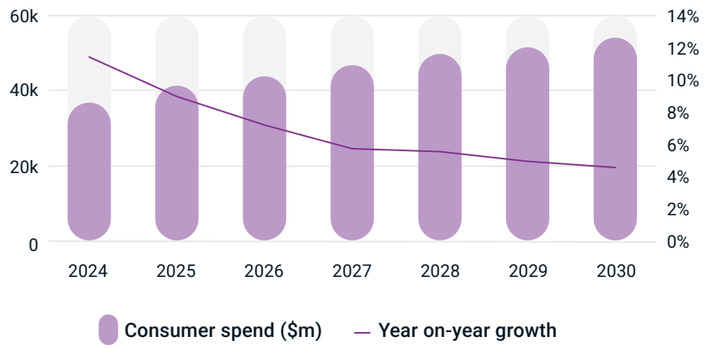
Streaming has spent the past decade upending the economics of entertainment. Music and video became available on demand, at any hour, and the result was a prolonged spell of double-digit growth. The market is still expanding, but the easy gains are beginning to disappear. With subscriber numbers in the most mature territories nearing their natural ceiling, the focus is shifting from signing up ever more people to earning more from those already on the books. For creators — and the collective management organisations acting on their behalf — getting to grips with that change is becoming essential.

The next phase of entertainment growth

The top-line figures are still healthy. Futuresource expects worldwide consumer spending on subscription video-on-demand (SVoD) to rise from roughly $142 billion in 2025 to $189 billion in 2030, equivalent to annual growth of around 6%, while the number of paid subscriptions increases from 2.2 billion to 2.6 billion. Recorded music is following much the same course. Consumer spending reached $47.1 billion in 2025, an increase of 8.6%, and is forecast to reach $60.2 billion by 2030. Subscription streaming, which already accounts for 86% of music spending, is expected to approach $53 billion and 1.26 billion subscriptions globally by the end of 2030.

Even so, the pace is easing. Growth in video is forecast to fall from 14% in 2025 to low single digits by the end of the decade. North America is already close to saturation: 85% of households subscribe to at least one service, with an average of 4.1 subscriptions each. The direction of travel is therefore clear. The next phase of growth will depend less on adding subscriptions and more on extracting greater value from each one.

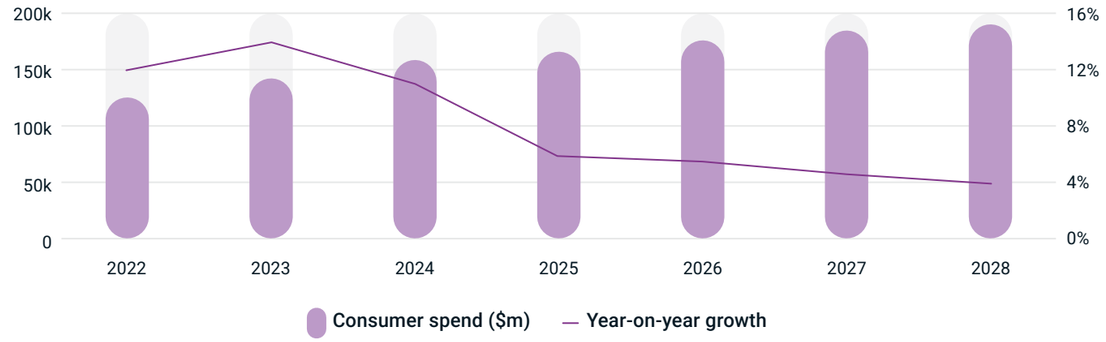
Global Music Streaming Spend vs Growth



Notes and source data:

Market sizing from Futuresource tracking across the video and music sectors (Subscription Video on Demand Market Outlook, March 2026; Global Music Industry Market Outlook, June 2026). Consumer profile information from Futuresource surveys (Audio Tech Lifestyles: Audio & Music, September 2025).

Global Video Streaming Spend vs Growth



From subscriber growth to revenue optimisation

With subscriber growth becoming harder to find in mature markets, platforms are leaning more heavily on price rises, new subscription tiers and advertising. Across the 21 global markets tracked by Futuresource, video average revenue per user (ARPU) was 16% higher in 2025 than in 2022. North America recorded the largest increase, at 21%, followed by Latin America at 20% and Europe at 18%. The shift is even more pronounced at platform level: Apple TV+ has lifted ARPU by 88% since 2022, compared with 58% for Paramount+ and 35% for Disney+.

Advertising is no longer simply a fallback for viewers unwilling to pay full price; it is now a significant revenue stream. Between 2025 and 2026, at least one global streaming service raised the price of its ad-supported tier in 17 markets tracked by Futuresource. Music platforms are following a similar path. Spotify, Amazon Music and others have introduced targeted price increases, while much of the remaining growth depends on converting free users into paying subscribers rather than attracting entirely new audiences. The land-grab years are giving way to a more disciplined focus on profitability, ARPU and customer lifetime value.

Entertainment becomes an interconnected ecosystem

The competition for attention is widening just as quickly. Paid streaming services are no longer battling only among themselves; they are also up against gaming, social video and free, advertising-funded platforms. In response, many are moving well beyond the products on which they built their businesses. Spotify, for example, now serves more than 290 million paying subscribers and almost 500 million ad-supported users across music, podcasts, audiobooks and video. More than 500 million people have watched a video podcast on the platform in the past year. Video services are making similar moves, adding short-form vertical feeds and interactive games.

At the same time, devices and services are being drawn into connected, largely closed ecosystems, allowing audiences to move from phone to car to smart speaker with little interruption. Amazon's Alexa+ assistant, bundles such as Vi and Spotify in India, and TikTok's emergence as the third most popular source of music discovery are all part of the same pattern: entertainment is becoming a continuous cycle of discovery and consumption. For creators, the consequence is that a single work can now generate value across an expanding range of platforms, formats and points of access.

88% **increase in Apple TV+ revenue per user since 2022.**

Premium content and superfans become key growth drivers

Standing out increasingly depends on securing premium content and appealing to the most committed fans. Live sport is steadily moving from pay television to streaming, where rights are used both to attract subscribers and to support more expensive tiers. The event itself is only part of the proposition: surrounding programmes, interviews and analysis help keep viewers engaged before and after the action. Original productions, familiar intellectual property and theatrical releases remain the strongest draws, with Netflix and Apple TV+ among those giving selected films a cinema run before bringing them to streaming.

Then there is the growing commercial importance of the superfan. In China, Japan and South Korea, premium music tiers can cost as much as five times the price of a standard subscription — and there is evidently an audience prepared to pay. Vinyl, live events, now estimated to be worth more than $40 billion, and limited editions all turn that enthusiasm into revenue. Taylor Swift's *The Life of a Showgirl*, for instance, was released in eight vinyl variants in the US alone. Platforms are therefore placing greater emphasis on high-value relationships, built through priority ticket access, fan communities and merchandise, rather than simply chasing the largest possible subscriber total.

Distribution and partnerships reshape the competitive landscape

How content reaches audiences is becoming almost as important as the content itself. Bundles and distribution deals with telecoms companies, pay-TV operators and aggregators now play a central part in reaching new customers and keeping existing ones in saturated markets. In India, JioHotstar's wholesale bundling during the cricket season produced a sharp rise in subscriptions across Asia-Pacific; in music, telecom partnerships and connected-device ecosystems serve much the same purpose. These arrangements generally sacrifice some revenue per user in return for greater scale and lower churn, often tying customers into relationships lasting 12 to 24 months. Meanwhile, traditional broadcasters and pay-TV operators are recasting themselves as aggregators and distribution partners. Distribution is no longer simply the final link in the chain; it has become an important source of growth in its own right.

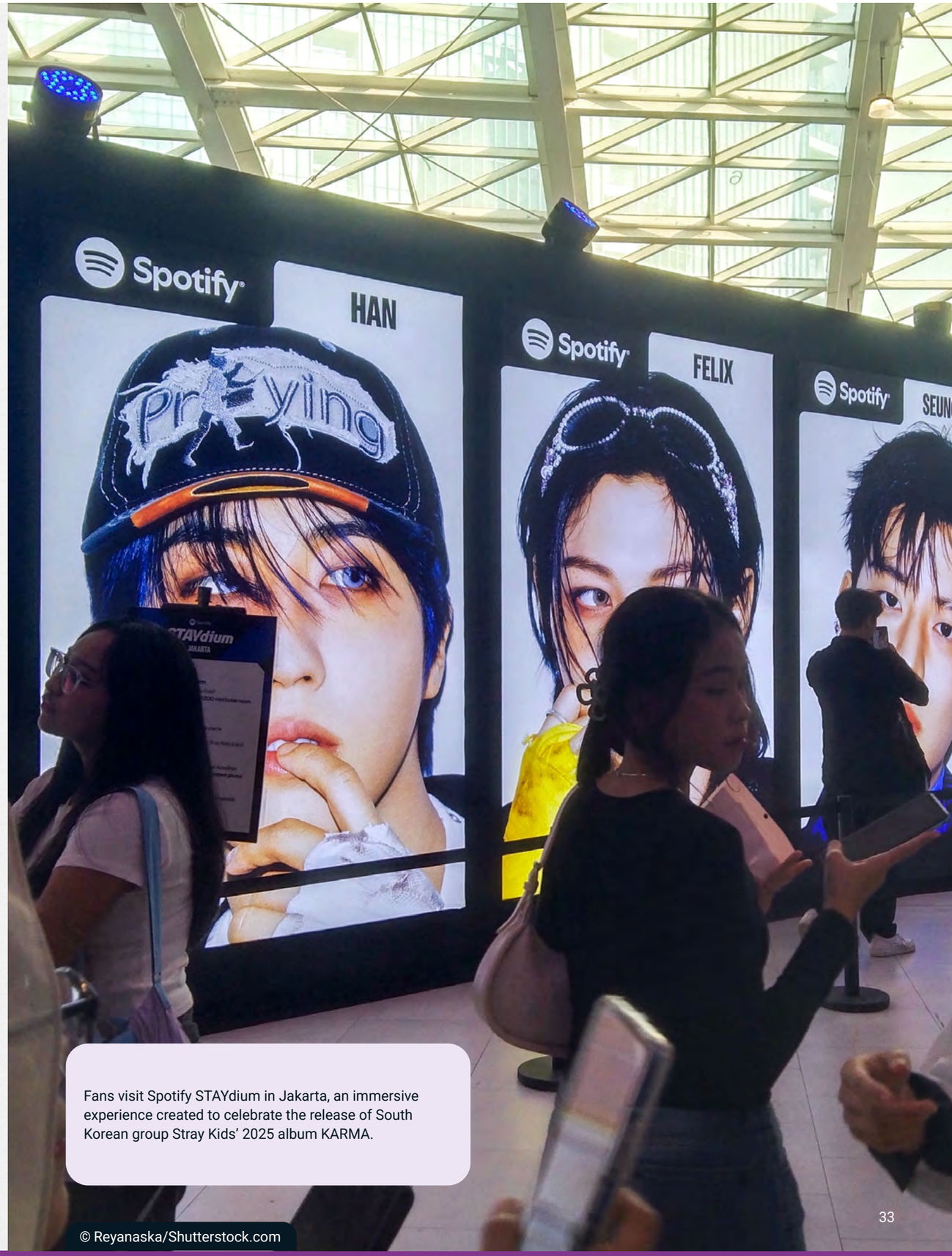
Implications for rights holders and CMOs

For CISAC's members, the next phase of growth will depend on ensuring creators share in the expanding value generated across subscription, advertising-funded and emerging digital services. CMOs already license and collect from a broad range of digital uses, including advertising-funded services, and have developed models to manage the global use of content. As works are used across a wider mix of services, formats and territories — from advertising-funded tiers and bundled subscriptions to AI-assisted products such as Spotify's licensed remix features with Universal Music Group — the range of licensing opportunities will continue to expand. AI is also likely to reshape the digital market, although the scale and direction of its impact on consumption, licensing and collections remain difficult to assess. As these opportunities develop, accurate usage data, licensing and royalty distribution will become increasingly important.

Premium content and deeply engaged fan communities are also likely to account for a greater share of industry revenues, creating opportunities for artists who can build and sustain those relationships. Consumers appear increasingly receptive: more than a quarter of streaming users say they would pay extra if the money went directly to artists, compared with roughly a fifth a year earlier. As platforms and services become more interconnected, effective rights management will be central to turning this expanding use into sustainable value for creators. Building on the global licensing and collection models CMOs have already developed, collective management will play a vital role in ensuring creators receive their fair share from each new service, product and revenue model.

1 in 4+

streaming users would pay extra if the money went directly to artists — up from roughly 1 in 5 a year earlier.



Fans visit Spotify STAYdium in Jakarta, an immersive experience created to celebrate the release of South Korean group Stray Kids' 2025 album KARMA.

© Reyanaska/Shutterstock.com

2025

Collections by repertoire

Contributions to growth



Visual arts
-€3M,-1.6%

Music
+€1,495M, +11.9%

Audiovisual
+€57M, +8.0%

Drama
+€26M, +12.4%





Literature
+€0M, +0.02%



Collections by repertoire

Music

Digital collections reach record high

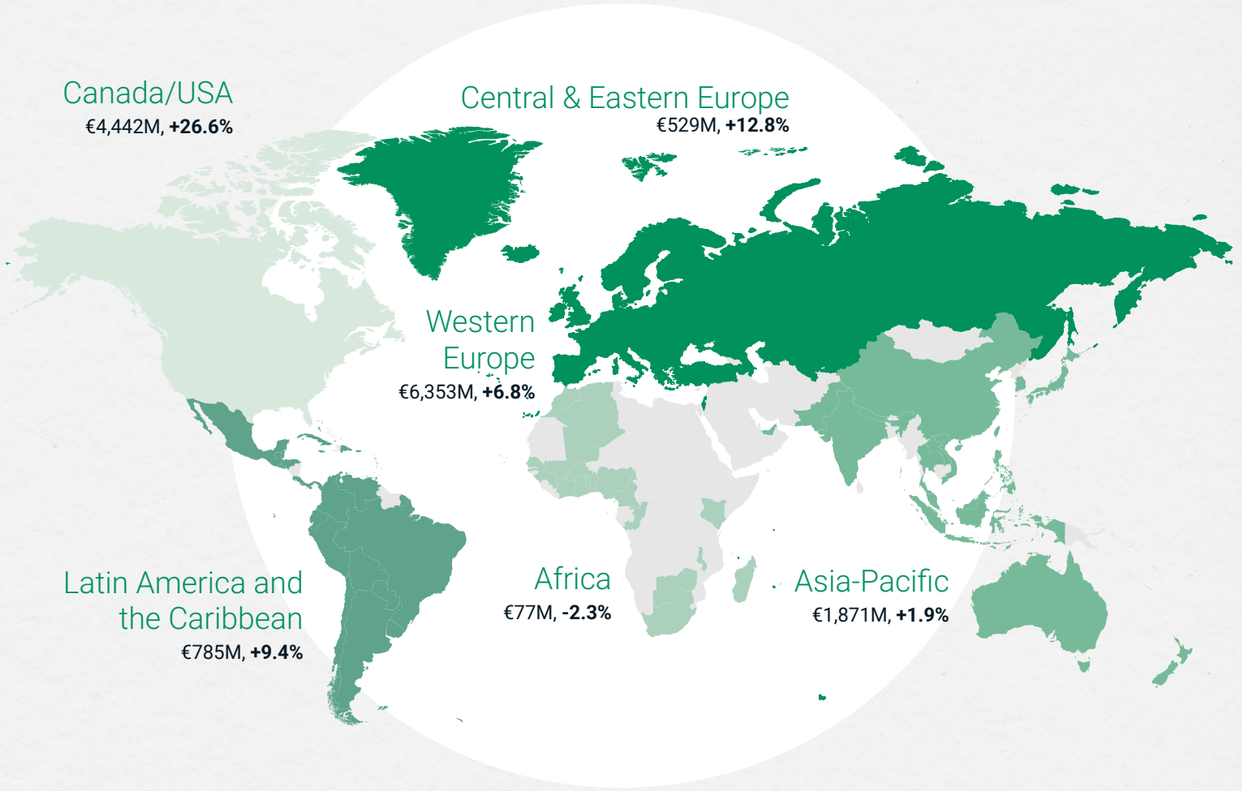
Total royalties collected from music increased by +11.9% in 2025 to reach EUR 14.1bn, extending a decade of sustained growth that has seen collections rise by +83.5% since 2016. The increase was largely driven by the inclusion of data from the US-based The Mechanical Licensing Collective (MLC), which became a CISAC member in 2025. Excluding the MLC, global music collections grew by +5.3%.

Growth was recorded across almost every region. Canada/USA led annual growth at +26.6%. Latin America and the Caribbean grew by +9.4% whilst Europe rose by +7.2%. Asia-Pacific posted gains of +1.9% while Africa remained broadly stable, declining marginally by -2.3%. Over the longer term, Canada/USA is the fastest-growing region, with collections growing by +149.8% since 2016.

€14.1bn

in music royalties collected in 2025 — up 11.9% year-on-year and 83.5% since 2016.

Music collections by region (EUR million)



Digital remained the primary driver of growth. Royalties from digital uses rose by double digits in 2025 to reach EUR 6.4bn, accounting for 45.6% of all music collections. Excluding the impact of the newly included MLC data, digital music collections grew by +11.2%. Since 2016, digital revenue has grown by more than +500%, transforming the way creators are paid for the use of their works.

Public performance, referred to in this report as "Live & Background" increased by +7.3% in 2025. This category covers royalties from live concerts and festivals, as well as music played in public venues such as shops, restaurants, hotels and gyms.

Physical music and TV & Radio collections declined as audiences continued to shift towards digital consumption, while private copying collections also fell during the year.

Music: digital collections champions (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
United States**	2,387	+71.3%	+873.0%	+228.0%
France	731	+12.4%	+841.6%	+104.3%
United Kingdom	678	+15.6%	+365.2%	+69.8%
Japan	434	+9.3% (+12.8%)*	+202.3% (+324.9%)*	+50.5% (+95.9%)*
Germany	327	+5.7%	+288.3%	+39.4%
Australasia	231	+2.5% (+9.5%)*	+406.4% (+495.9%)*	+50.7% (+67.7%)*
Canada	205	+6.7%	+401.4%	+42.7%
Mexico	181	+12.3%	+647.8%	+186.9%
South Korea	135	-1.6% (+7.1%)*	+268.4% (+361.8%)*	+33.5% (+58.5%)*
Total	**€6,411M**	**+27.9%**	**+532.1%**	**+109.6%**

** In local currency*

***Excluding The MLC, US digital music collections totalled €1,552M in 2025, up +11.4% year on year, +532.7% compared with 2016 and +113.3% compared with 2021.*

Music: top ten collecting countries/ territories (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
United States	4,073	+29.7%	+161.0%	+103.2%
France	1,590	+7.5%	+83.3%	+67.2%
United Kingdom	1,283	+8.9%	+98.6%	+57.7%
Germany	1,048	+2.9%	+39.5%	+36.9%
Japan	907	+2.5% (+5.8%)*	+5.8% (+48.7%)*	+10.9% (+44.4%)*
Italy	626	+8.6%	+37.4%	+103.3%
Canada	369	+0.3%	+69.2%	+37.5%
Australasia	363	-0.9% (+5.9%)*	+89.4% (+122.9%)*	+37.1% (+52.5%)*
Spain	323	+8.0%	+90.5%	+61.9%
Netherlands	286	+0.7%	+58.3%	+53.1%
Top 10 Total	**€10,868M**	**+13.3%**	**+84.3%**	**+65.2%**

** In local currency*

Live & Background becomes the second-largest music revenue source

Live & Background became the second largest source of music revenue in 2025, overtaking TV & Radio for the first time. This reflects a shift in the way music is consumed, licensed and monetised around the world. A +7.3% increase lifted Live & Background revenue to EUR 3.6bn, accounting for 25.8% of global music revenue. Increases of +9.3% in France, +8.5% in the UK and +6.9% in Germany were the key drivers of growth in this sector. Live performances were the fastest-growing part of the category, with royalty collections rising by +14.9% to EUR 1.4bn, marking a third successive year above EUR 1bn. Background music collections also increased, rising by +5.6% to EUR 1.2bn.

Meanwhile, TV & Radio revenue fell by -3.0% to EUR 3.3bn, the lowest total since 2021. This was primarily due to decreases in the largest collecting markets which together account for nearly two-thirds of global broadcast revenue.

Smaller collecting markets told a different story. In India, the late payment of a broadcaster licensing fee drove a +184.1% increase, more than reversing the previous year's fall of -50.4%. Malaysia also reached a record EUR 4.7m after receiving three years of outstanding broadcaster payments, lifting revenue by +367.5%.

Elsewhere, TV & Radio revenue increased by +70.2% in Argentina due to rising radio advertising revenue, and +27.4% in Belgium due to a back payment. Austria rose by +8.2%, the Netherlands by +5.0% and Spain by +4.7%. These five markets contributed almost EUR 300m to the sector total.

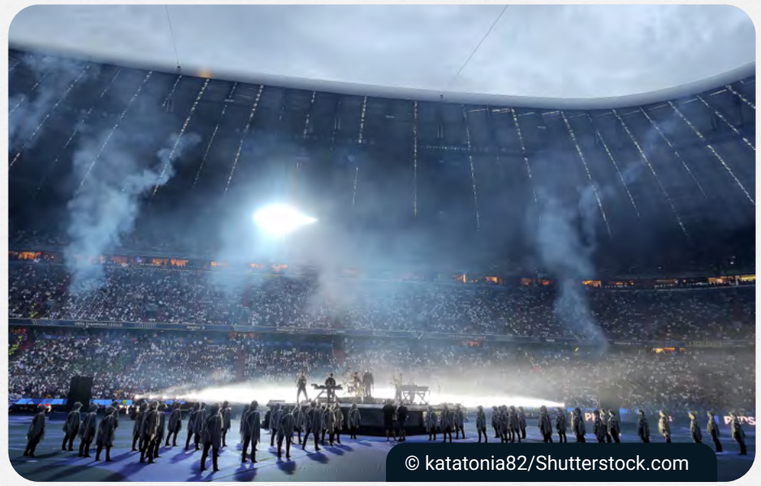
Linkin Park bring live music to the 2025 UEFA Champions League Final in Munich, with their performance reaching millions of viewers across more than 200 countries and territories.

€3.6bn

in Live & Background music revenue in 2025 — up 7.3%, overtaking TV & Radio as the second largest revenue source.

Music: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Digital	6,411	+27.9%	+532.1%	+109.6%
Live & Background	3,624	+7.3%	+47.6%	+143.1%
TV & Radio	3,315	-3.0%	+0.5%	+3.9%
CD & Video	326	-0.9%	-36.3%	-9.1%
Private Copying	252	-6.6%	-2.8%	-7.2%
Synchronisation	58	-5.4%	+63.3%	+105.0%
Other	56	-27.2%	+22.3%	+39.2%
Rental/Public Lending	7	-3.3%	-75.0%	-27.2%
Reprography	7	-13.7%	-	-14.8%
Publication	0	-13.9%	-99.9%	-99.9%
Grand Total	**€14,057M**	**+11.9%**	**+83.5%**	**+66.1%**



© katatonia82/Shutterstock.com

Innovation helps drive growth in mature music markets

Innovation in licensing and continued demand for live music helped drive strong growth in the UK and France, more than offsetting declines in traditional revenue streams.

In the UK, music collections increased by +8.9% in 2025, driven by record performances in the Digital and Live & Background sectors. Digital collections rose by +15.6%, supported by continued growth in paid streaming subscriptions and the expansion of broadcaster video-on-demand services including BBC iPlayer, ITVX and Channel 4. PRS for Music also introduced more tailored digital licences covering areas such as e-learning, fitness & dance and internet radio, broadening licensing opportunities across new forms of music use.

Live & Background revenue in the UK increased by +8.5%, as demand for large stadium and arena tours remained strong, with live performance revenue rising by +13.2%. Both the Digital and Live & Background sectors reached record levels during the year.

A similar pattern emerged in France. Despite a decline in broadcast of -4.4%, growth in digital and live performance more than compensated. Live performance revenue surged by +44.9%, driving a +9.3% increase in Live & Background revenue, while new licensing agreements with Orange and Bouygues Telecom helped lift digital revenue by +12.4%.

Physical royalty decline slows as more markets grow

The decline in physical music royalties slowed to -0.9% in 2025, compared with -13.2% the previous year. The overall decrease was driven primarily by falls of -47.5% in the USA, -9.4% in South Korea and -6.5% in Germany. Excluding these three markets, collections grew by +8.3%, demonstrating the continued resilience of physical formats in many parts of the world.

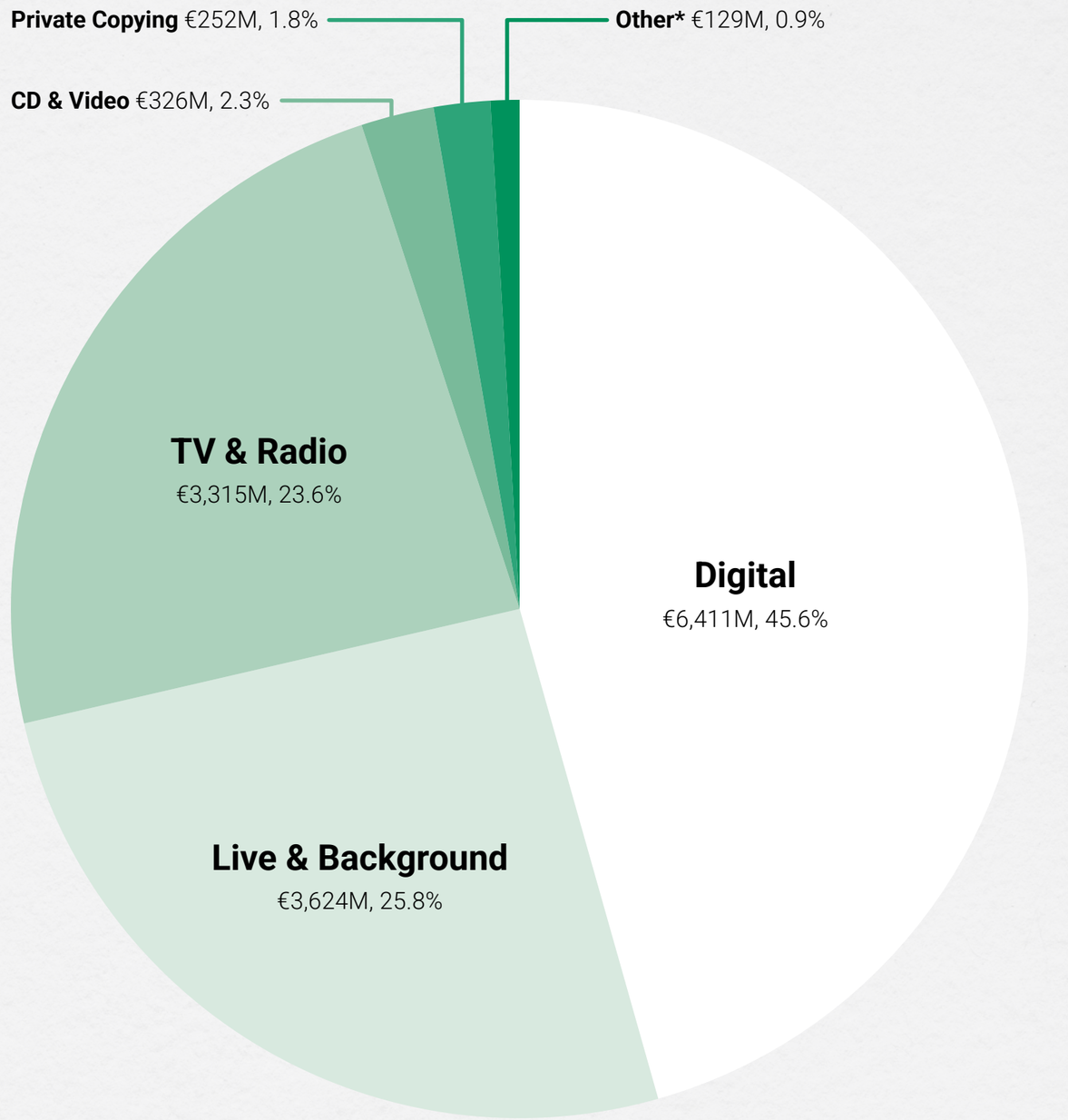
Japan remained the world's largest collecting country for physical music royalties, with collections rising by +0.9% to EUR 116.0m, while the UK recorded growth of +3.7%. France made the largest contribution to global growth, increasing by +37.9% to EUR 21.9m. Elsewhere, Denmark grew by more than two-thirds as strong domestic demand for physical music generated an additional EUR 6.5m through inter-society cooperation alongside neighbouring Sweden. In Greece, growth of +784.4% was driven by new mechanical licensing agreements with Universal Music covering the local market.

Japanese singer-songwriter Fujii Kaze performs at the 2025 MUSIC AWARDS JAPAN, where his album Love All Serve All won Album of the Year.



© CEIPA / Music Awards Japan. Courtesy of JASRAC

Music: share of collections by use category (EUR million)



** Other includes the following - Synchronisation, Other (the use category itself), Rental/Public Lending, Reprography, Mechanical Reproduction, Publication.*

Collections by repertoire

Audiovisual

Audiovisual collections exceed EUR 750m

Audiovisual collections grew by +8.0% in 2025 to exceed EUR 750m for the first time. This was the fourth consecutive annual increase and placed the total +42.3% above its 2016 level.

Europe remained the largest collecting region, accounting for 86.2% of the global total. Asia-Pacific moved into second place with a share of 8.5%, following the first-time inclusion of collections reported by two newly admitted CISAC members: the Writers Guild of Japan (WGJ) and the Korea Television and Radio Writers Association (KTRWA). Their inclusion added EUR 64m to the reported total and was a major contributor to global growth.

Latin America and the Caribbean generated a further 4.8%, despite collections declining by -1.7% during the year.

€750m+

in audiovisual collections in 2025 — up 8.0%, surpassing this milestone for the first time.

Audiovisual: top ten collecting countries (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
France	273	-3.0%	+21.9%	+17.6%
Italy	66	+3.6%	-6.8%	+27.2%
Switzerland	66	+4.3%	+27.5%	+22.7%
Spain	47	-11.0%	+35.3%	+26.1%
Japan	43	-	-	-
Poland	41	+13.2%	+125.4%	+35.0%
Belgium	38	+3.0%	+196.6%	+168.8%
Argentina	24	+1.0%	-36.7%	+6.5%
United Kingdom	21	-0.6%	+29.0%	+33.2%
South Korea	21	-	-	-
Top 10 Total	**€640M**	**+10.5%**	**+37.2%**	**+39.8%**


© Joseph Caddy

Audiovisual creators and collective management leaders discuss fair remuneration and creators' rights at the Cannes Film Festival 2026.

L-R: Gadi Oron, CISAC Director General; Patrick Raude, SACD Secretary General; filmmakers Daniel Deorador, Bolanle Austen-Peters, Catalina Hernández and Abhishek Jain.

TV & Radio remains stable

TV & Radio remained the largest income source for the audiovisual repertoire in 2025. Collections grew slightly by +0.5%, landing the sector's share of the repertoire total at 60.7%.

France generated two-fifths of global TV & Radio collections. Revenue declined by -9.7%, reflecting exceptionally high prior-year payments received in 2024 and lower collections from television distribution platforms while a joint licensing agreement was renegotiated. Continued growth in revenue from broadcasters' non-linear services partly offset these factors.

The decline in France was more than offset by the first-time inclusion of EUR 20m from South Korea and EUR 7m from Japan. Poland also grew by +17.9%, taking its TV & Radio collections to twice their 2016 level.

Digital collections increase for seventh consecutive year

Audiovisual collections from digital use grew for the seventh year in succession, rising +32.0% to reach EUR 142m. This represented a booming increase of +1,995.3% over ten years. The largest increase came in Japan where new revenues of EUR 30.2m provided more than 80% of the growth.

France accounted for 44.9% of global audiovisual digital collections. Revenue grew by +11.4% to exceed EUR 60m as local society SACD continued to sign and renegotiate contracts with distributors. Retroactive deals for the launch of HBO Max covered the period 2024-2027, and for Paramount+ from 2022.

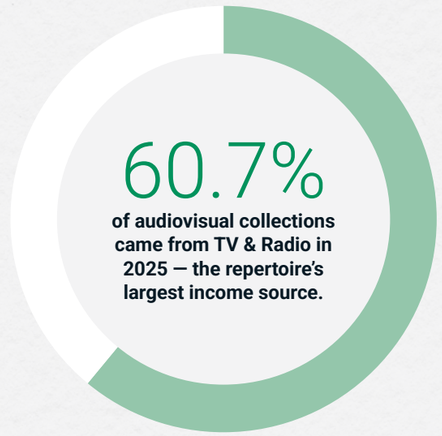
SACD also launched legal action against TikTok in November 2025. According to the society, negotiations had not produced acceptable terms for the use of works it represents, and TikTok had not removed works at SACD's request.

Collections on behalf of screenwriters and directors began for the first time in Uruguay as local society AGADU received the first payment from Netflix that helped lift the country's digital collections to EUR 1.9m.



© tetesong/Shutterstock.com

Disney's Zootopia 2 was one of 2025's biggest cinema releases.



of audiovisual collections came from TV & Radio in 2025 — the repertoire's largest income source.

↑0.5% **growth in TV & Radio collections in 2025**

Private copying income returns to growth

Revenues from the private copying levy amounted to EUR 82.7m in 2025 following a +7.0% year-on-year rise and decade increase of +49.5%. France, Italy and Switzerland constituted almost EUR 50m and grew by +21.2%, +16% and +8.4% respectively.

In Belgium, SABAM received a one-off payment of EUR 1.8m covering two years, lifting reported revenue to ten times the previous year's level.

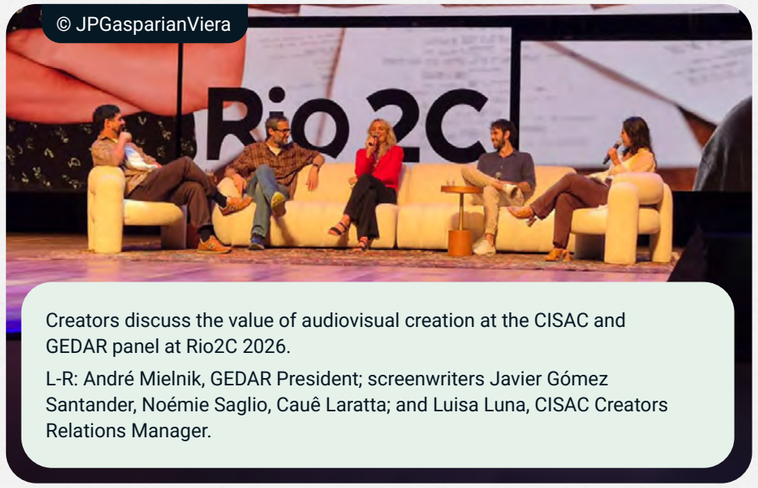
Live & Background grows by one-quarter

Audiovisual collections from the Live & Background sector rose by +26.9% in 2025 to reach a record high of EUR 29m. In Belgium, a reclassification of revenues moved income from the broadcast to public performance category. In Italy, local society SIAE introduced new criteria adding EUR 1.96m collections from public establishments to the sector total.

In Colombia, revenues leapt by +662.0% with local societies DASC and REDES each seeing strong growth. Whilst the majority of countries saw an increase in this sector, Portugal and Argentina fell by -40.4% and -19.9% respectively, albeit from relatively small bases. Poland saw a more significant decline where a +12.0% rise in public transmission was unable to offset a -39.5% drop in cinema collections.

€82.7m

in private copying income in 2025 — up 7.0% year-on-year and 49.5% over the decade.



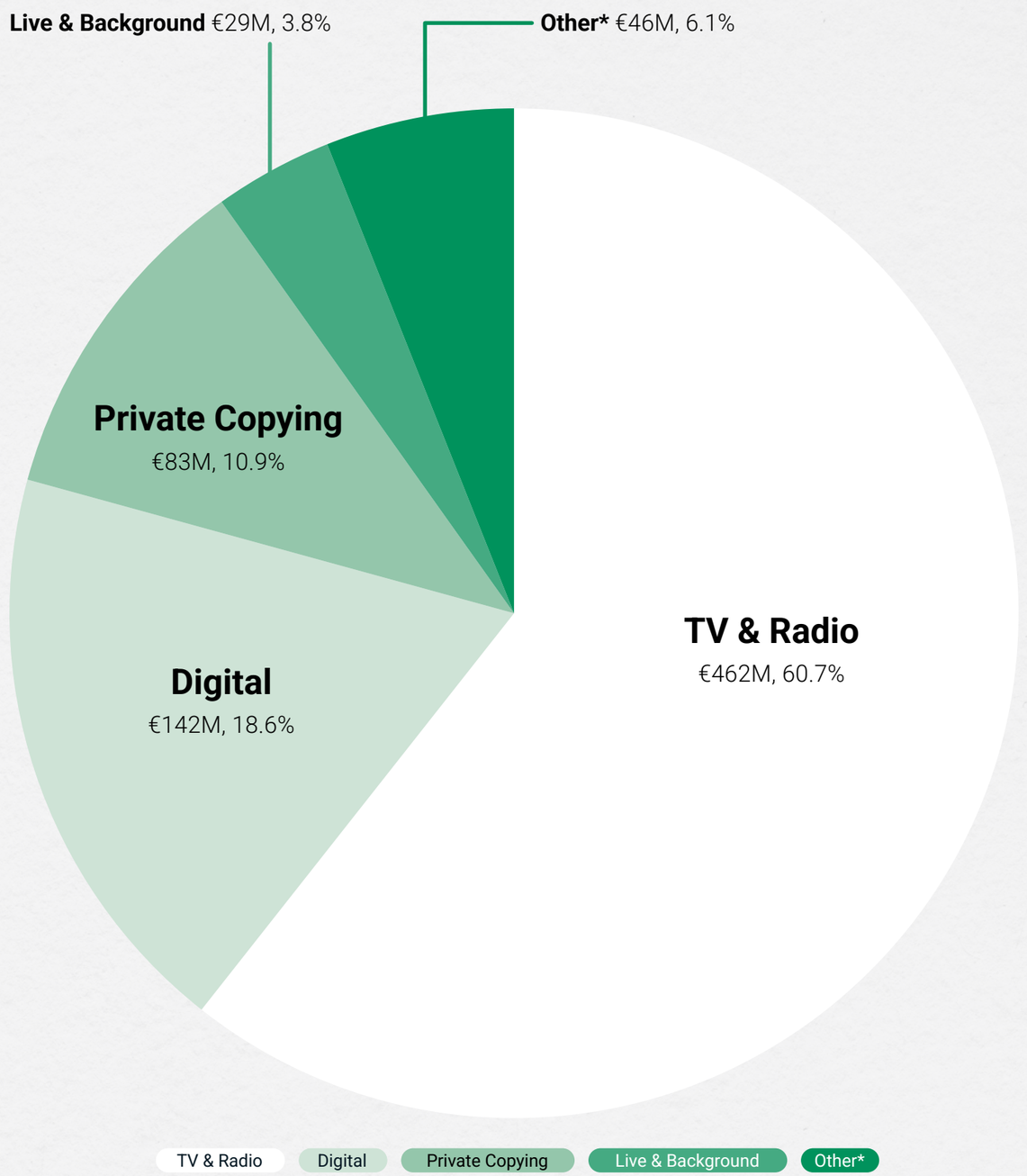
Creators discuss the value of audiovisual creation at the CISAC and GEDAR panel at Rio2C 2026.

L-R: André Mielnik, GEDAR President; screenwriters Javier Gómez Santander, Noémie Saglio, Cauê Laratta; and Luisa Luna, CISAC Creators Relations Manager.

Audiovisual: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
TV & Radio	462	+0.5%	+11.7%	+14.5%
Digital	142	+32.0%	+1995.3%	+220.4%
Private Copying	83	+7.0%	+49.5%	+4.8%
Other	36	+16.5%	+28.2%	+56.8%
Live & Background	29	+26.9%	+52.6%	+117.8%
Educational Use	5	+119.7%	-9.7%	-4.9%
Reprography	3	+62.9%	+649.8%	+842.8%
Mechanical Reproduction	2	+622.6%	-61.4%	+56.8%
Rental/Public Lending	1	-78.2%	-14.5%	-16.3%
Grand Total	**€762M**	**+8.0%**	**+42.3%**	**+33.5%**

Audiovisual: share of collections by use category (EUR million)



** Other includes the following - Other (the use category itself), Educational Use, Reprography, Mechanical Reproduction, Rental/Public Lending.*

Collections by repertoire

Visual Arts

Reprography remains largest revenue stream

Visual arts collections declined slightly by -1.6% in 2025 but remained almost one-quarter above their 2016 level. Europe continued to account for the majority of collections, with a -1.6% contraction in Western Europe partly offset by growth of +8.9% in Central and Eastern Europe.

Elsewhere, collections in Canada/USA grew by +2.7%. Africa recorded growth of +85.4%, largely driven by collections in Burkina Faso that more than doubled, albeit from a small base. In Latin America, collections fell by -4.6%, as growth in Mexico was outweighed by declines in Brazil and Uruguay. Asia-Pacific collections fell by -13.0%, despite strong local currency growth of +54.5% in Japan.

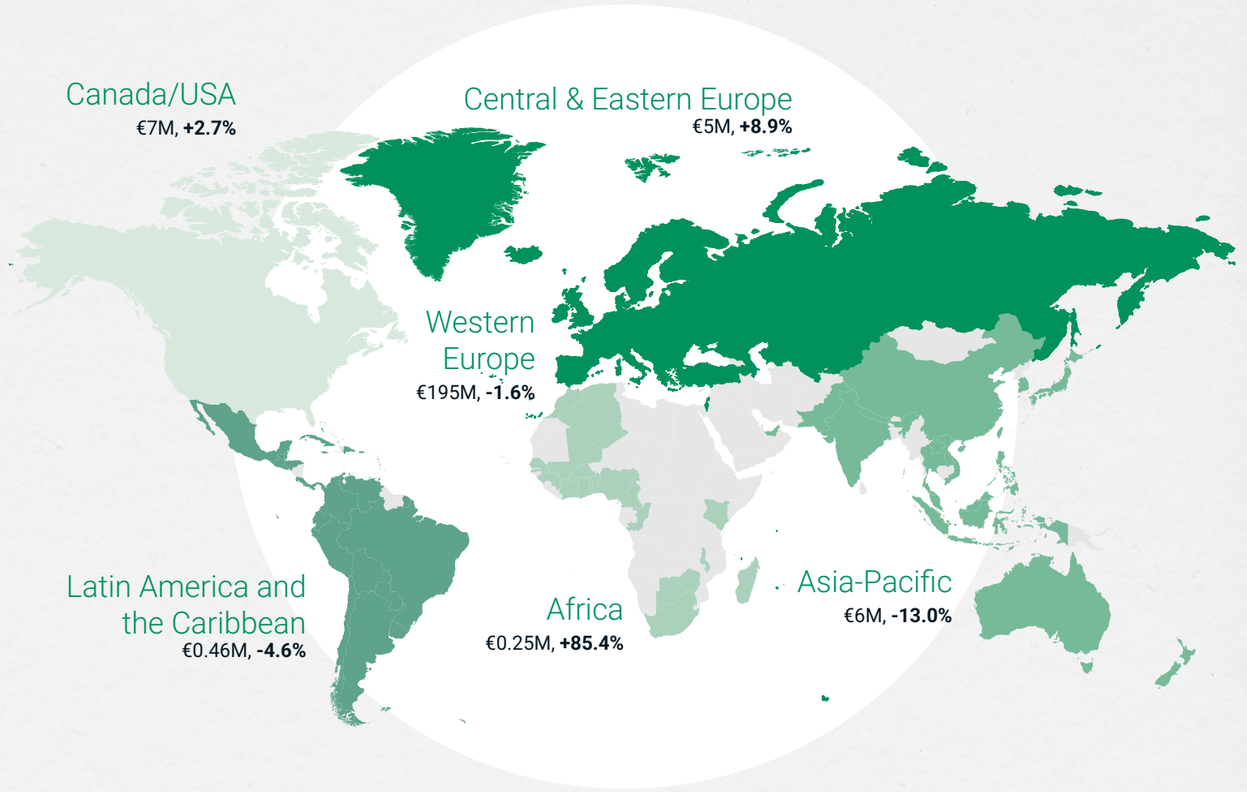
CISAC societies reported visual arts collections in just 40 markets in 2025, reflecting the repertoire's reliance on strong legislative and regulatory frameworks. The market remained highly concentrated, with France, Germany and the UK generating 50.6% of global collections.

For the sixth consecutive year, reprography was the repertoire's largest revenue stream. Reprography income is collected from manufacturers or importers of devices used to photocopy or print graphic works. Private copying income, collected through a similar levy system, recorded double-digit growth and accounted for 10% of total collections. Live & Background collections rose by +7.4%, adding more than half a million euros to the repertoire total, while all other income streams declined.

50.6%

of global visual arts collections came from France, Germany and the UK in 2025 — with collections reported in just 40 markets worldwide.

Visual Arts collections by region (EUR million)



Visual Arts: top ten collecting countries (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
France	50	+2.5%	+85.2%	+14.2%
Germany	34	-12.1%	-39.8%	-14.9%
United Kingdom	24	+0.8%	+29.4%	+6.8%
Sweden	17	+4.6%	+91.5%	+27.0%
Netherlands	14	-3.1%	-21.0%	+1.9%
Denmark	12	+4.3%	+58.6%	+51.8%
Italy	11	-12.7%	+6.5%	+9.9%
Finland	8	+11.3%	+216.9%	+27.4%
Spain	7	+1.7%	+119.9%	+36.1%
Belgium	7	-11.2%	+56.9%	+12.2%
Top 10 Total	**€184M**	**-2.2%**	**+17.2%**	**+8.9%**



© Matt Crossick. Courtesy of DACS

Visual Artist Duncan Wylie in their studio at ACME Propeller Factory, London.

Artist's Resale Right offers potential for wider growth

The Artist's Resale Right provides artists with a royalty when their original works are resold at auction. CISAC societies reported Artist's Resale Right collections from just 24 countries in 2025, highlighting the significant potential to extend this income stream through wider legislative recognition.

Against a subdued art market, resale right collections declined by -4% in 2025. The UK, France, Italy and Germany generated three-quarters of the total but declines across these four markets reduced collections by EUR 1.9m. Norway was a notable exception, with local society BONO reporting growth of +175.5% following an extraordinary collection covering more than 200 works. Overall, resale right collections remained +9% above their 2016 level.

Income from the resale right is closely linked to commercial trends in the art market. Following a -25% fall in fine art auction sales in 2024, the market's recovery has been slow. A small number of works at the top of the modern art market achieved strong auction results, but the success of these "trophy lots" did not extend to the wider market.

CISAC and its partners continue to advocate for wider recognition of the Artist's Resale Right. A significant step forward came in Canada, where the federal government included a commitment in its 2025 Budget to amend the Copyright Act and introduce the right. Once implemented, it will enable Canadian visual artists to benefit from future sales of their work. Progress in Canada demonstrates the potential to extend the right into new markets, generate additional collections and ensure that more visual artists share in the growing value of their work.

24 countries

reported Artist's Resale Right collections in 2025 — highlighting the potential for wider legislative recognition to bring royalties to more artists.

Resale Right: top ten collecting countries (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
United Kingdom	14	-1.1%	-1.5%	-0.6%
France	11	-4.1%	+38.6%	-8.1%
Italy	8	-7.7%	-6.4%	+18.5%
Germany	4	-12.8%	-26.1%	-16.7%
Sweden	2	-11.3%	+11.4%	-13.0%
Czech Republic	1	-2.3%	+114.3%	+45.3%
Belgium	1	-18.4%	+18.5%	-19.8%
Denmark	1	-17.7%	+5.1%	+33.3%
Austria	1	-11.3%	+38.8%	-8.2%
Norway	1	+175.5%	+164.0%	+121.6%
Total	**€47M**	**-4.0%**	**+9.0%**	**+0.4%**


© Matt Crossick. Courtesy of DACS

Visual artist Camilla Hanney in her studio at ACME Propeller Factory, London.

Private copying revenue returns to growth

Visual arts collections from the private copying levy placed upon recordable devices and media rose by +11.0% to reach EUR 21.3m and reverse a -9.2% drop in 2024. This total has risen by more than 50% over the past decade and was the fourth largest income stream for artists.

70.6% of these collections are made in the French market, which saw a +9.2% increase in collections. Italy, Belgium and Austria also saw growth of +61.6%, +57.4% and +44.0% respectively which added more than three-quarters of a million Euros to the sector total.

Live & Background income rose by +7.4% with more than three-quarters of collections being made in Sweden alone. In Finland, local society KUVASTO reported an increase of +84.9% whilst France and Portugal each grew by +14.7% and +22.1% respectively.

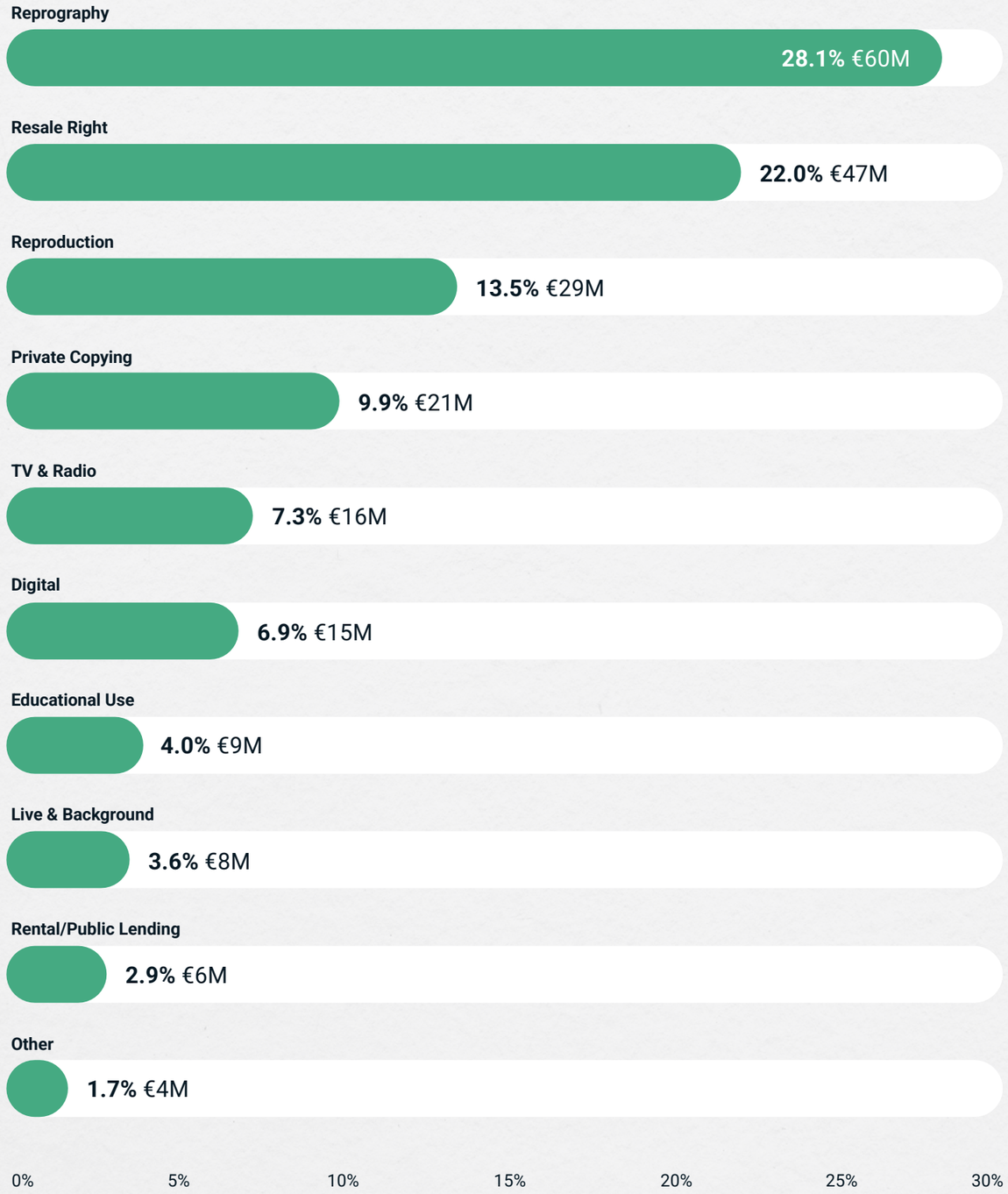
Visual Arts: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Reprography	60	-1.8%	-13.1%	+20.7%
Resale Right	47	-4.0%	+9.0%	+0.4%
Reproduction	29	-2.3%	+29.7%	+14.8%
Private Copying	21	+11.0%	+55.1%	-0.7%
TV & Radio	16	-10.4%	+21.8%	+5.8%
Digital	15	-0.2%	+708.8%	-2.5%
Educational Use	9	-21.5%	+3396.7%	+3.5%
Live & Background	8	+7.4%	+67.3%	+10.1%
Rental/Public Lending	6	-4.4%	+126.3%	+45.6%
Other	4	+127.2%	+102.6%	+203.9%
Grand Total	**€215M**	**-1.6%**	**+24.0%**	**+10.3%**


© RIPO. Courtesy of BBDA

Visual artworks exhibited at the Rencontres Internationales de Peinture de Ouagadougou (RIPO) in Burkina Faso.

Visual Arts: share of collections by use category (EUR million)



Collections by repertoire

Drama

Drama leads repertoire growth in 2025

Drama collections grew faster than any other repertoire in 2025, rising by +12.4% to a record EUR 233m. Europe and Latin America, the two largest regions for drama collections, both performed strongly, growing by +8.7% and +52.9% respectively.

Reflecting the predominantly live nature of drama, Live & Background generated 87.6% of repertoire income and grew by +12.1%. TV & Radio collections rose by +8.5% to account for a further 9.1%. Smaller income sources also recorded strong growth: private copying increased by +41.7%, while digital rose by +289.1%, albeit from a very small base.

France and Italy remained the largest markets for drama collections, but Argentina recorded stronger growth. A rise of +60.9% reversed the previous year's -51.8% decline and added EUR 8.8m to the repertoire total. The increase followed the introduction by local society ARGENTORES of royalty collections for choreography used in live music concerts, with further growth from this source expected. Collections also rose by +6.4% in Spain and +30.5% in Belgium. Only three countries recorded a decline in 2025.

€233m

in drama collections in 2025 — a record high, up 12.4%, making it the fastest-growing repertoire.

Drama: top five collecting countries (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
France	76	+10.9%	+40.4%	+228.0%
Italy	70	+2.6%	+7.5%	+92.7%
Argentina	23	+60.9%	+67.4%	+605.8%
Spain	13	+6.4%	+28.7%	+86.2%
Belgium	13	+30.5%	+260.0%	+718.5%
Top 5 Total	**€195M**	**+12.6%**	**+33.0%**	**+173.6%**

Live performance increase drives growth in France

France remained the world's largest market for drama collections, growing by +10.9% in 2025 to reach a record EUR 76.4m. This placed collections more than +40% above their 2016 level and gave France one-third of the global total. Growth was driven by live theatre, particularly in Paris, where SACD reported more than 60,000 performances and an increase of nearly one-fifth in revenue. Growth in the capital was almost three times the +6.8% recorded across the rest of France.

In Italy, a small accounting-related decline in Live & Background collections was more than offset by growth of +12.1% in TV & Radio revenue, which accounted for almost one-quarter of the country's total. The increase reflected prior-year television adjustments, as well as greater use of works and higher tariffs among other broadcasters.

Digital growth was concentrated in Poland, which generated three-quarters of global digital drama collections after reporting income from this source for the first time since 2022. The increase followed ZAiKS's renegotiation of licensing agreements with leading VOD, social media and user-generated content platforms. Poland's digital drama collections were twice their 2016 level.

Central and Eastern Europe records double-digit growth

Revenues in Central and Eastern Europe grew by +14.1% in 2025, outpacing growth of +8.1% in Western Europe. Poland remained the region's largest market, rising by +10.8% to EUR 7.3m as its live sector expanded.

In Lithuania, a recovery in live theatre and a new agreement between local society LATGA and the national broadcaster helped drive growth of +14.5%. The agreement included an unwaivable right to remuneration for drama authors. Slovakia recorded its highest collections to date, supported by operational improvements and growth in theatrical performances. In Latvia, rising theatre ticket prices and the popularity of hit productions drove an increase of +36.0%.

Ukraine grew by +44.6% as theatres continued to operate despite the ongoing war, with more licence applications, larger audiences and an increasing number of new playwrights. In Uzbekistan, SIIP expanded its licensing network, contributing to growth of +27.8%.

Kazakhstan was the only market to decline, falling by almost two-thirds amid challenges relating to inefficient system of multiple illegitimate and operationally-compromised CMOs being present in the market. Revenues in Russia grew by +18.7% but remained 65.9% below their 2016 level.

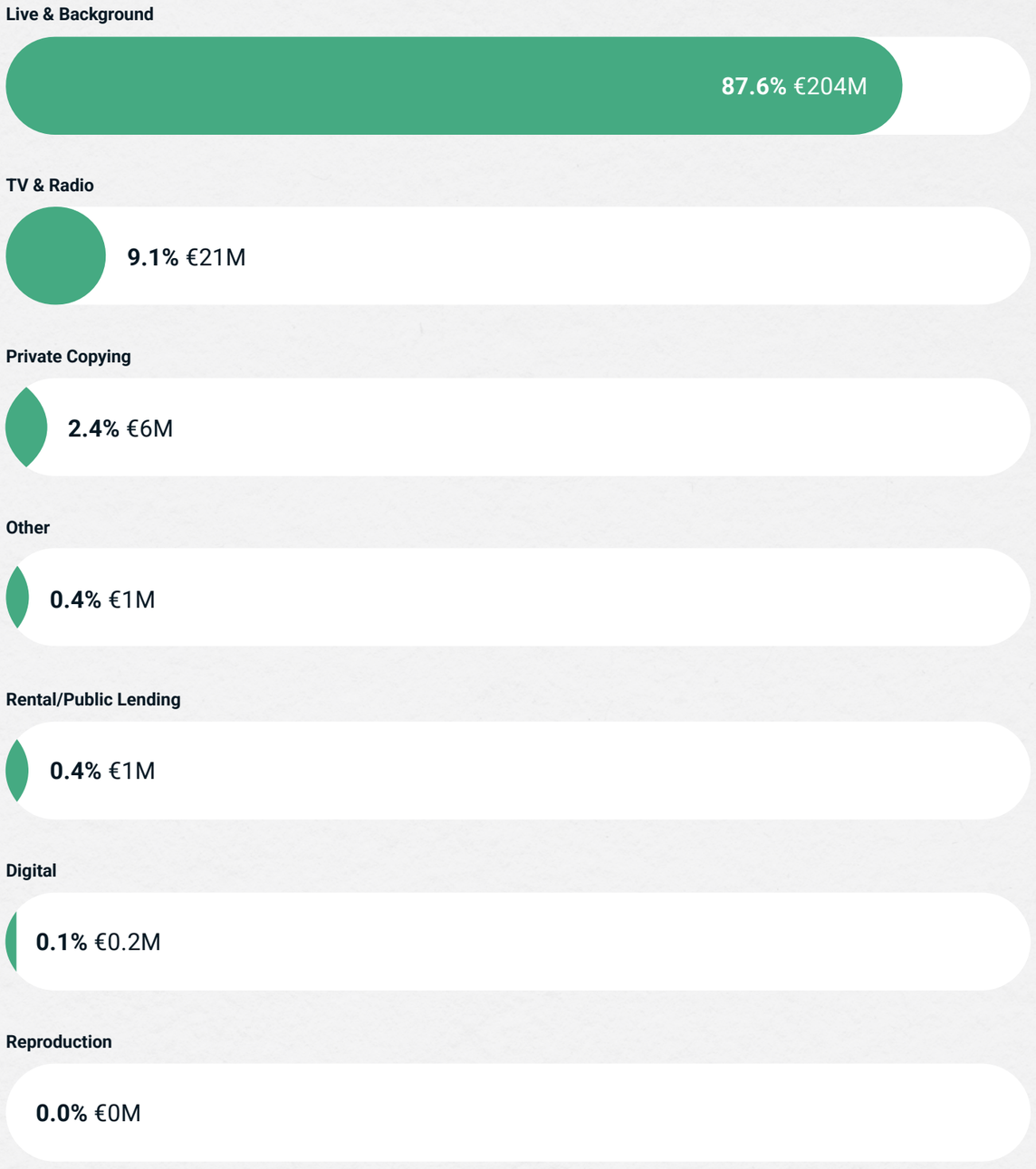
Drama: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Live & Background	204	+12.1%	+26.6%	+219.6%
TV & Radio	21	+8.5%	+3.9%	+8.7%
Private Copying	6	+41.7%	+19.1%	+31.8%
Other	1	-12.1%	+16.8%	+10.7%
Rental/Public Lending	1	+70.3%	+15.8%	+338.1%
Digital	0.2	+289.1%	+172.2%	-10.7%
Reproduction	0	-62.1%	-	-
Grand Total	**€233M**	**+12.4%**	**+23.6%**	**+161.7%**



Argentine choreographer and dancer Margarita Bali in *Juego del Tiempo* at the Teatro Nacional Cervantes, a production celebrating her artistic career and 81st birthday.

Drama: share of collections by use category (EUR million)



Collections by repertoire

Literature

Literary collections hold steady at EUR 231m

Literary collections were virtually unchanged in 2025, increasing by +0.02% to EUR 231m. This placed the total +17.9% above its 2016 level, with Europe generating almost two-thirds of global collections. Central and Eastern Europe grew by +5.2%, compared with +0.3% in Western Europe.

Africa generated more than 5% of literary collections and recorded growth of almost one-half. However, this increase was offset by a -6.3% decline in Asia-Pacific.

Reprography remained the largest income source, generating three-quarters of literary collections through levies on manufacturers and importers of devices used to photocopy or print literary works. Rental/public lending accounted for 10.6% of the total, while Private copying was the third largest revenue stream, with a 4.7% share.

Literature: top five collecting countries (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
Australia	68	-4.5%	-23.7%	-11.7%
United Kingdom	39	+3.8%	+44.4%	+23.1%
Switzerland	27	+6.9%	+81.2%	+60.6%
Finland	20	-3.3%	+37.7%	-3.3%
Netherlands	18	-3.1%	+31.4%	+3.4%
Top 5 Total	**€172M**	**-0.7%**	**+8.1%**	**+5.2%**

Reprography income reaches record EUR 177.2m

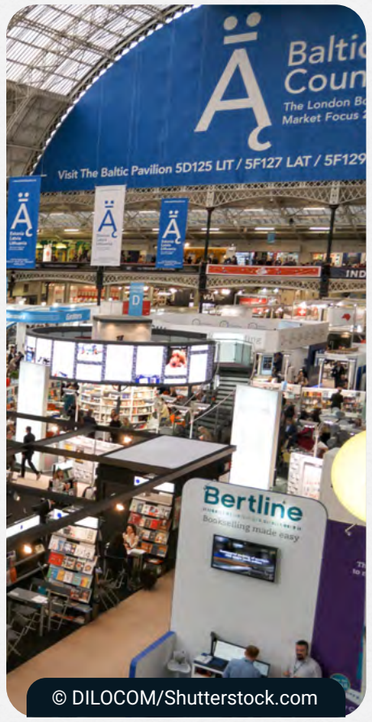
Literary income from reprography grew by +1.5% in 2025 to reach a record EUR 177.2m. Morocco made the largest contribution to this growth, with collections rising by +56.7% to EUR 5.9m. This followed collections of EUR 3.8m in 2024, with both years benefiting from new reprography rights legislation adopted in 2024. The legislation introduced a levy on sales of printers, photocopiers, fax machines and document scanners.

Collections in the UK rose by +4.2%. In Switzerland, local society ProLitteris used a revised technical interface to identify around 20,000 companies subject to its business-copying tariff, contributing to growth of +8.2%. In South Africa, increased licensing activity and greater use of copyright-protected works helped local society DALRO achieve growth of +46.6%.

These increases were partly offset by a euro-denominated decline of -4.5% in Australasia, a market equivalent in size to the UK, Switzerland and South Africa combined. However, exchange rate movements obscured the underlying result, with collections rising by +2.0% when measured in local currencies. Italy also recorded a decline of -74.0% following the non-renewal of an agreement with the university system.

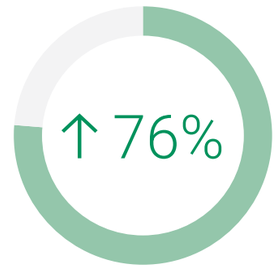
Almost ⅔

of global literary collections came from Europe in 2025.



© DILOCOM/Shutterstock.com

Publishers, authors and industry professionals gather at the London Book Fair, where books and publishing rights are presented and traded internationally.



growth in Slovakia's literary TV & Radio collections in 2025, supported by higher cable retransmission income following a new agreement.

Private copying rises as lending and educational collections fall

Private copying revenues grew by +7.9% to reach EUR 10.9m. Half of this income was generated in France, where collections rose by +4.6% following exceptional growth of +27.3% the previous year. The fastest growth came in Algeria, where collections more than doubled, and Burkina Faso, where they increased fifteenfold.

Rental/public lending collections declined by -7.3% but remained +57.2% above their 2016 level. Finland, the largest market for this income source, recorded a decrease of -8.1%. Finnish society Sanasto reported that increased borrowing of children's literature directed a greater share of the lending compensation appropriation to illustrators, reducing the share received by writers and translators.

Collections from the educational use of literary works fell by one-quarter in 2025, driven by a -27.5% decline in South Korea, which generated 82.4% of all collections from this source.

Czech Republic and Slovakia buck decline in literary broadcast income

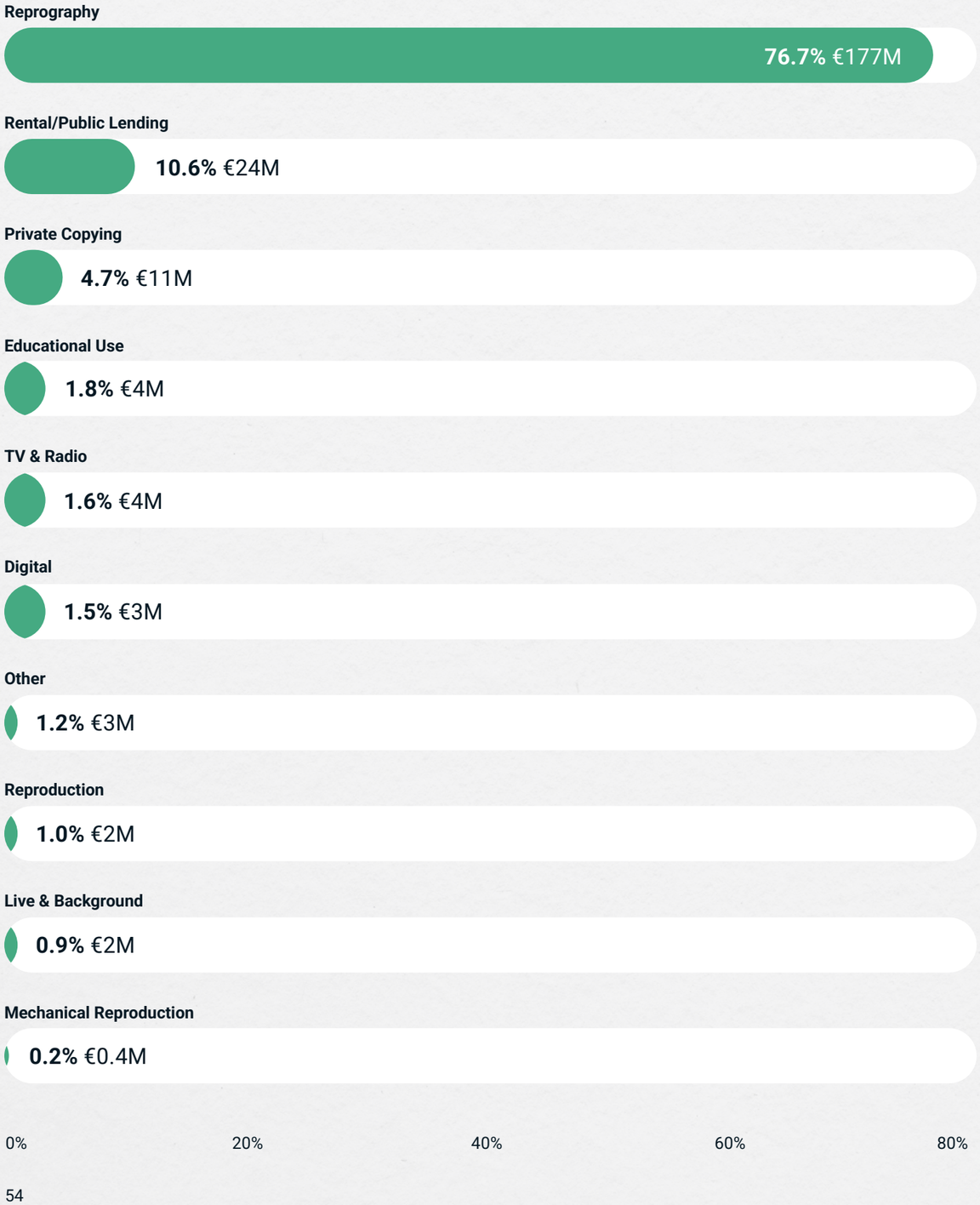
Global income from the use of literary works on TV & Radio declined by -25.9% in 2025, but Czech Republic and Slovakia recorded strong growth.

In Czech Republic, collections rose by +27.5%, supported by DILIA's revised tariffs for broadcast retransmission and the radio broadcasting of literary works. In Slovakia, collections increased by +76.3%, supported by higher cable retransmission income following an agreement reached in late 2024 between LITA, the Association of Cable Telecommunications Operators (APKT), and the Slovak Association for Cable Telecommunications (SAKT). The agreement increased the share of operators' revenues allocated to authors and provided for new licensing contracts.

Literature: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Reprography	177	+1.5%	+13.0%	+10.9%
Rental/Public Lending	24	-7.3%	+57.2%	+21.7%
Private Copying	11	+7.9%	+42.6%	+126.0%
Educational Use	4	-25.0%	-37.0%	-6.7%
TV & Radio	4	-25.9%	-9.6%	+10.6%
Digital	3	+9.5%	+1273.3%	+4.4%
Other	3	+14.2%	+55.3%	+91.8%
Reproduction	2	+10.4%	-	-
Live & Background	2	+17.7%	+5.2%	+86.4%
Mechanical Reproduction	0.4	+18.6%	-75.7%	-74.5%
Grand Total	**€231M**	**+0.0%**	**+17.9%**	**+15.7%**

Literature: share of collections by use category (EUR million)





Finnish authors Helmi Kekkonen and Anu Silfverberg with translator Lotta Toivanen at a Sanasto literary event at Helsinki Central Library Oodi.

© Iiro Rautiainen. Courtesy of Sanasto

2025

Collections by region

Contributions to growth



Canada/USA
+€933M, +26.5%

Asia-Pacific
+€93M, +4.8%

Latin America and the Caribbean
+€75M, +9.8%





Africa
+€3M, +3.2%

Europe
+€470M, +6.2%

Collections by region

Europe

Europe collections exceed EUR 8bn

Europe strengthened its position as the world's largest collecting region in 2025, rising +6.2% to reach EUR 8.1bn. Accounting for 52.2% of global collections, the region has grown by +60.0% over the past decade. Europe contributed almost 30% of the world's growth during the year, adding an additional EUR 470M to the global total.

Music remained Europe's dominant sector, generating 85.1% of collections after growing by +7.2%.

Drama recorded the strongest annual growth with a rise of +8.7%, bolstered by increased collections in France and Belgium with Literature rising by +0.6%. In contrast, there were modest declines in the Audiovisual (-1.0%) and Visual Arts (-1.4%) repertoires.

Following growth of +13.8% in 2024, supported by several contract resolutions and increased licensing efficiency, collections in Central and Eastern Europe rose by a further +12.6% in 2025, with Poland as the leading market. The region continued to outpace Western Europe, where collections increased by +5.7%.

€8.1bn

collected in Europe in 2025 — up 6.2% year-on-year and 60.0% over the past decade.

Collections by repertoire, Europe (EUR million)

Repertoire	Collections	% Growth	vs 2016	vs 2021
Music	6,882	+7.2%	+66.5%	+59.4%
Audiovisual	656	-1.0%	+32.9%	+21.0%
Drama	206	+8.7%	+21.0%	+143.2%
Literary	147	+0.6%	+54.8%	+27.5%
Visual Arts	200	-1.4%	+21.7%	+10.8%
Grand Total	**€8,092M**	**+6.2%**	**+60.0%**	**+54.4%**

52.2%

of global collections came from Europe in 2025, reinforcing its position as the world's largest collecting region.

Collections by repertoire, Central and Eastern Europe (EUR million)

Repertoire	Collections	% Growth	vs 2016	vs 2021
Music	529	+12.8%	+80.3%	+76.2%
Audiovisual	72	+11.9%	+128.9%	+24.3%
Drama	19	+14.1%	−30.5%	+130.7%
Literary	10	+5.2%	+76.7%	+41.1%
Visual Arts	5	+8.9%	+159.1%	+42.1%
Total	**€635M**	**+12.6%**	**+76.6%**	**+68.4%**

Digital closes gap with Live & Background

Income from public performance and digital each topped EUR 2.5bn in 2025. Whilst Live & Background growth eased slightly to +9.4% from +10.1% the previous year, Digital continued to develop, rising 13.1% in 2025. Live & Background remained the largest sector, but this growth trend closed the market share gap with Digital to just one percent.

The majority of European digital growth was generated in the UK and France. PRS for Music reported a +20.1% rise in video-on-demand royalties that helped drive an increase of +15.6%. In France, Sacem increased multi-territorial licensing and migrated their online rights management platform to an efficient cloud-based solution. This helped to support a +12.3% rise in digital revenues and exceed EUR 800m.

Europe's digital collections are now +478.9% higher than in 2016, with almost four-fifths of countries recording growth in 2025.

Momentum in the Live & Background sector was widespread, with every European country but one recording an increase. France, Germany and the UK added EUR 100m to the regional total. Smaller collecting countries also performed well, with Poland rising by +25.3% due to live concert growth and Türkiye increasing by +69.6% following improved cooperation between local societies and a new mandatory licensing scheme in the hotel sector.

Italy records TV & Radio growth despite wider decline

Following a slight return to growth in 2024, European TV & Radio collections fell by -2.1% in 2025. Of the top five collecting countries, only Italy registered an increase, rising by +6.7% following an -8.2% drop in 2024. Whilst this was the result of positive adjustments and prior-year settlements, local society SIAE reported the underlying trend also remaining broadly stable. Revenues in Slovakia rose by +37.2% to reach a record high following multi-year audiovisual settlements negotiated by local society LITA with cable operators. Other broadcast revenue streams remained challenging because buyout agreements continue to be common within Slovakia's audiovisual copyright market.

Meanwhile, France (-6.7%), Germany (-4.0%), the UK (-8.6%) and Spain (-1.3%) all fell, removing more than EUR 65m from the sector total and continuing the trend away from traditional broadcasting.

+478.9%

growth in Europe's digital collections since 2016, with almost four-fifths of countries recording increases in 2025.

Operational efficiencies drive country growth

Many collecting countries outperformed the average in 2025 as a result of operational improvements. Albania grew by +84.2% following the resolution of issues affecting SUADA, the country's one-stop-shop for collective rights licensing and collection. In Türkiye, increased co-operation between local societies MESAM and MSG improved operational efficiency to drive an increase of +35.8%. Greece also rose by +20.1% due to deals concluded with video streaming platforms and an expanding music user base combined with a strong music concert sector. Ongoing improvements in digital claiming, together with more efficient licensing in Croatia's growing live market, drove a +13.2% increase.

Digital collections in Europe's top five countries (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
France	804	+12.3%	+854.9%	+105.0%
United Kingdom	678	+15.6%	+365.2%	+69.8%
Germany	330	+5.4%	+291.4%	+35.9%
Italy	142	+3.8%	+671.9%	+147.6%
Sweden	117	+9.5%	+212.4%	+49.3%
Regional Digital Total	**€2,569M**	**+13.1%**	**+478.9%**	**+79.6%**

+35.8%

In Türkiye, increased co-operation between local societies MESAM and MSG improved operational efficiency.



UEFA Women's EURO 2025 reached 412 million live TV viewers worldwide, showing how major sporting events bring audiovisual content to large international audiences.



Europe: top 10 countries/territories (EUR million)

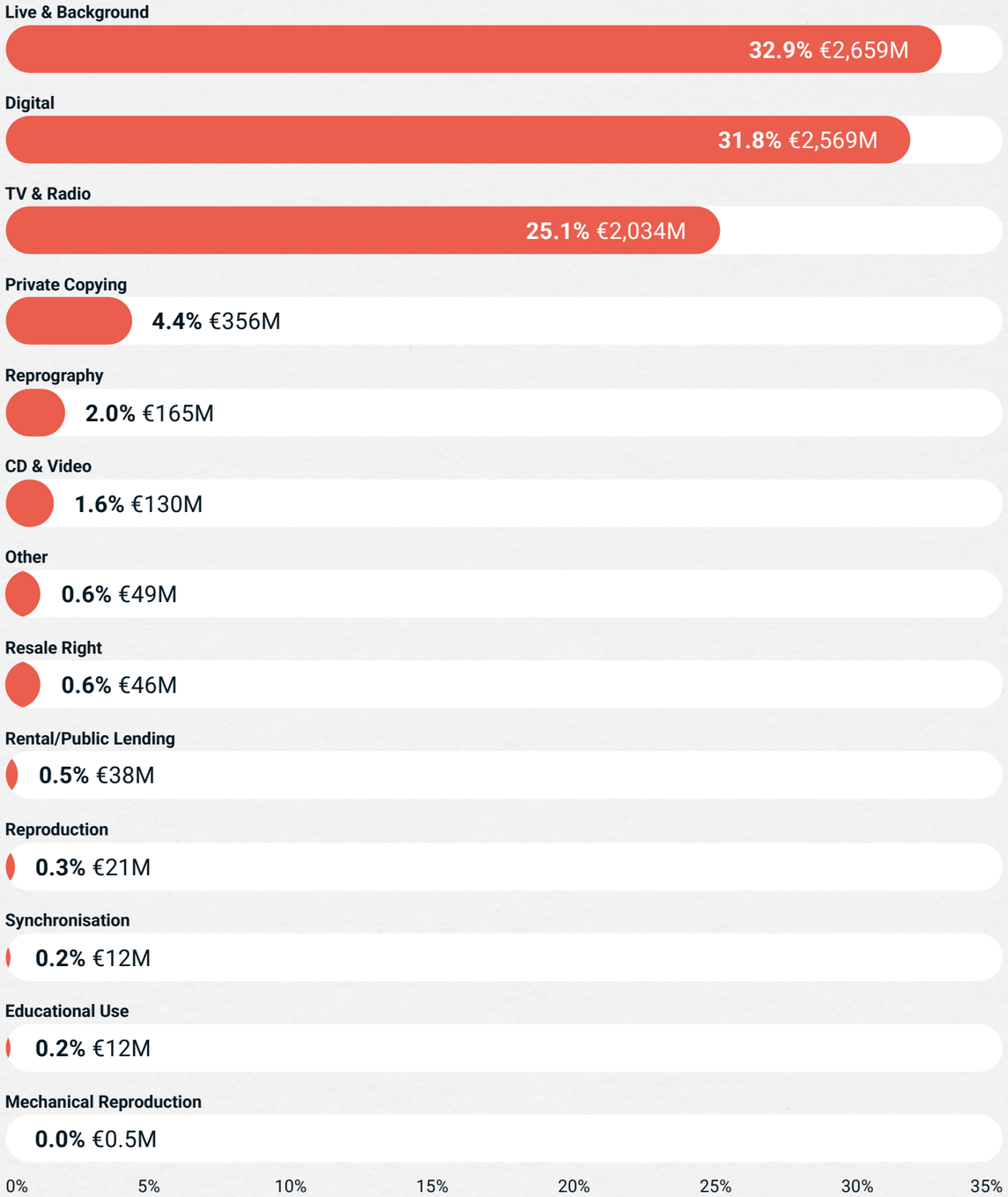
Country/Territory	Collections	% Growth	vs 2016	vs 2021
France	1,997	+5.9%	+70.4%	+59.8%
United Kingdom	1,368	+8.4%	+93.0%	+54.8%
Germany	1,097	+2.0%	+35.0%	+33.2%
Italy	779	+6.9%	+28.2%	+89.3%
Spain	390	+5.1%	+79.3%	+56.7%
Netherlands	336	-0.7%	+43.8%	+39.7%
Switzerland	292	+7.9%	+43.7%	+48.4%
Sweden	204	-6.1%	+78.1%	+39.3%
Belgium	197	+4.8%	+52.0%	+69.9%
Poland	181	+16.0%	+74.1%	+87.0%
Top 10 Total	**€6,840M**	**+5.4%**	**+59%**	**+55%**

Europe: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Live & Background	2,659	+9.4%	+47.7%	+157.8%
Digital	2,569	+13.1%	+478.9%	+79.6%
TV & Radio	2,034	-2.1%	+5.1%	+2.1%
Private Copying	356	-2.7%	+7.9%	-3.5%
Reprography	165	+0.4%	+22.9%	+21.5%
CD & Video	130	+14.0%	-49.7%	+1.0%
Other	49	-20.2%	+9.9%	+45.3%
Resale Right	46	-3.9%	+8.2%	+0.3%
Rental/Public Lending	38	-10.9%	+54.1%	+24.1%
Reproduction	21	-4.0%	+41.4%	+36.4%
Synchronisation	12	-3.6%	-12.6%	-5.2%
Educational Use	12	+9.5%	+103.3%	+3.5%
Mechanical Reproduction	0.5	-19.7%	-93.4%	-83.0%
Grand Total	**€8,092M**	**+6.2%**	**+60.0%**	**+54.4%**



Europe: share of collections by use category (EUR million)



Collections by region

Canada/USA

Regional collections reach EUR 4.5bn

Collections in Canada and the USA grew by +26.5% in 2025 to reach EUR 4.5bn. The increase was primarily driven by the first-time inclusion of revenue reported by The Mechanical Licensing Collective (The MLC), which contributed more than EUR 800m to the regional total. The MLC collects and distributes US mechanical royalties from eligible streaming and download services. Together, Canada and the USA generated more than one-quarter of global collections, with their combined total rising by +149.5% over the decade since 2016.

Canada generated 8.3% of the regional total, with collections reaching EUR 371.7m. Measured in euros, growth was almost flat at +0.1% following four consecutive years of increases across all repertoires. However, exchange rate movements obscured stronger underlying growth, with collections rising by +6.6% in Canadian dollars. Canada ranked ninth globally after growth of +5.1% lifted Spain above it to eighth place.

The US retained its position as the world's largest collecting country, with collections growing by +29.6% to exceed EUR 4bn for the first time. Yet even excluding The MLC contribution, US collections reached a record EUR 3.2bn, representing underlying growth of +3.1%.

Canada/USA becomes world's largest region for digital collections

Digital was both the region's largest and fastest-growing income source in 2025. In Canada, digital collections grew by +6.7%, exceeding EUR 200m for the first time, driven by the continued expansion of digital music services. Exchange rate movements masked stronger underlying growth: measured in Canadian dollars, digital collections rose by +13.7%.

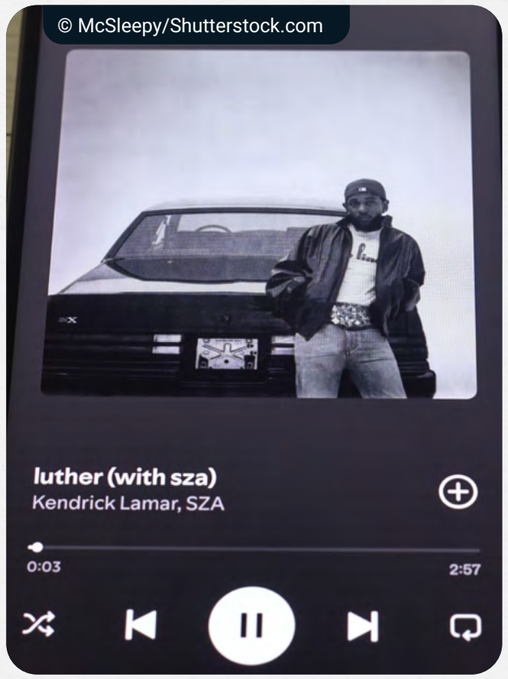
In the US, reported digital collections grew by +71.3% in 2025, largely due to new revenue from The MLC. As this expanded the scope of the US data, the headline growth rate is not directly comparable with previous years. On a like-for-like basis, excluding The MLC contribution, digital collections rose by +11.4%.

This underlying growth was supported by renewed agreements with Spotify and Netflix, with the Spotify agreement protecting royalties from dilution through audiobook bundling. Agreements were also renewed with Disney/ABC and NBC across their platforms and, after several years of negotiations, concluded a new agreement with Paramount Global covering broadcast television, cable and digital platforms.

With The MLC data now included, combined digital collections in Canada and the USA reached EUR 2.6bn, accounting for 39.4% of global digital income. This lifted Canada/USA narrowly above Europe to become the world's largest region for digital collections.

€4bn+

collected in the US in 2025 — up 29.6% exceeding €4bn for the first time and retaining its position as the world's largest collecting country.



One of the biggest US streaming hits of 2025, Kendrick Lamar and SZA's "luther" generated 714.4 million on-demand audio streams during the year.

Canada/USA: collections by repertoire (EUR million)

Repertoire	Collections	% Growth	vs 2016	vs 2021
Music	4,442	+26.6%	+149.8%	+95.4%
Visual Arts	7	+2.7%	+29.4%	-0.9%
Audiovisual	2	-9.9%	+4540.9%	+7467.8%
Drama	0.3	+26.0%	-	-
Grand Total	**€4,452M**	**+26.5%**	**+149.5%**	**+95.2%**

Broadcast retains 28.1% share despite decline

TV & Radio collections accounted for 28.1% of Canada/USA revenues in 2025 and remained +9.1% above their 2016 level. Following a recovery of +2.6% in 2024, broadcast collections fell by -4.0% in 2025.

Canada recorded the sharper decline, with collections falling by -10.6% when converted to euros, compared with -4.9% in Canadian dollars. Canadian TV & Radio collections dropped below EUR 100m for the first time and were more than one-quarter below their 2016 level. In the US, collections declined by -3.3% in 2025 but remained +14.0% above their 2016 level. The continued shift from traditional broadcast services towards digital was cited as the principal factor behind these declines.

The US outlook may improve following a new agreement reached in August between ASCAP and the Radio Music License Committee (RMLC), securing higher rates from almost 10,000 US commercial terrestrial radio stations.

Live & Background collections see sustained Canadian growth

Live & Background collections across Canada/USA edged up to EUR 538m in 2025, reaching two-thirds above their 2016 level. Canadian collections rose by +10.1%, marking a fourth consecutive year of double-digit growth, while US collections remained broadly stable at -0.5%.

Within Canada, SOCAN reported growth of +21.3% in live music collections, supported by rising ticket prices, more concerts and the opening of new venues. General licensing income from businesses rose by +4.7%, while cinema collections also increased following new agreements with a growing number of movie theatres.

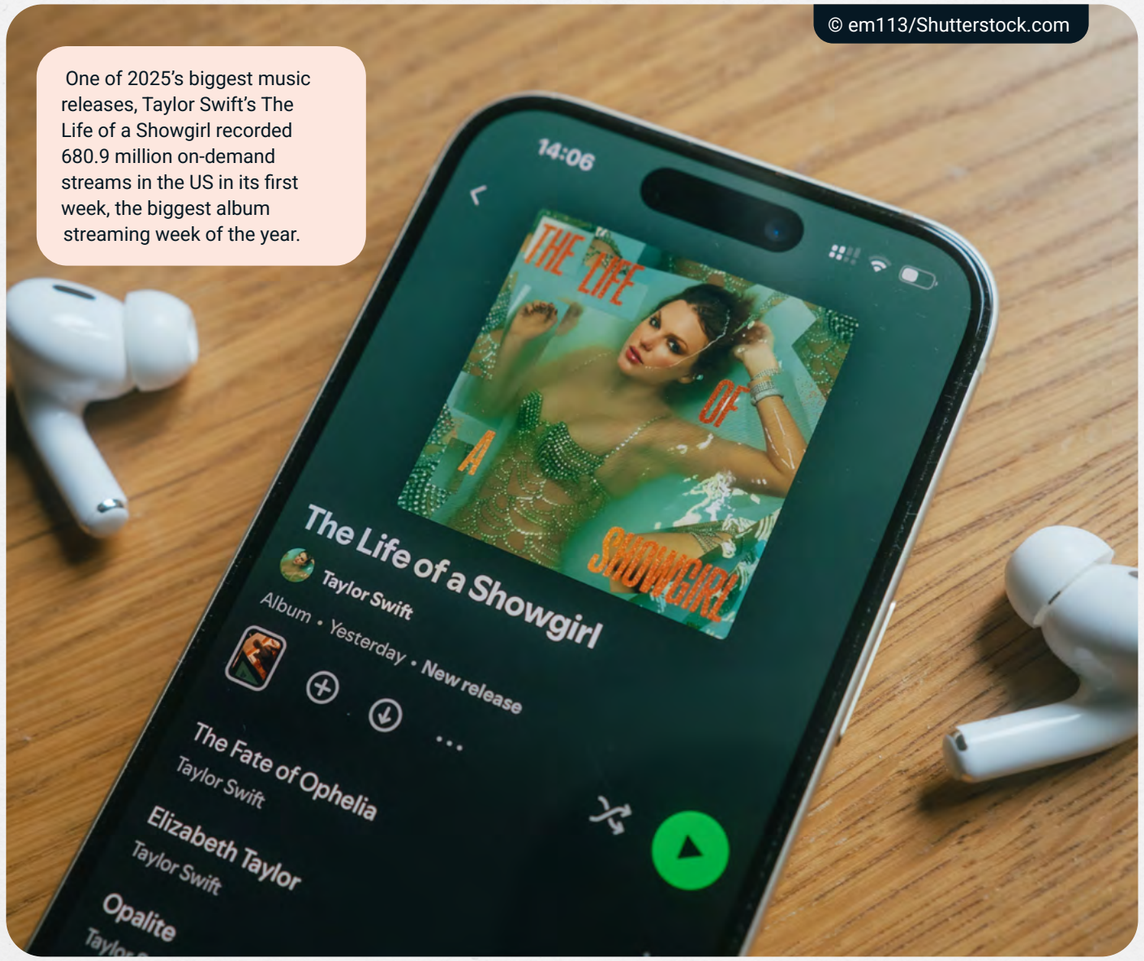
Canadian Live & Background collections rose by

+10.1%,

marking a fourth consecutive year of double-digit growth.

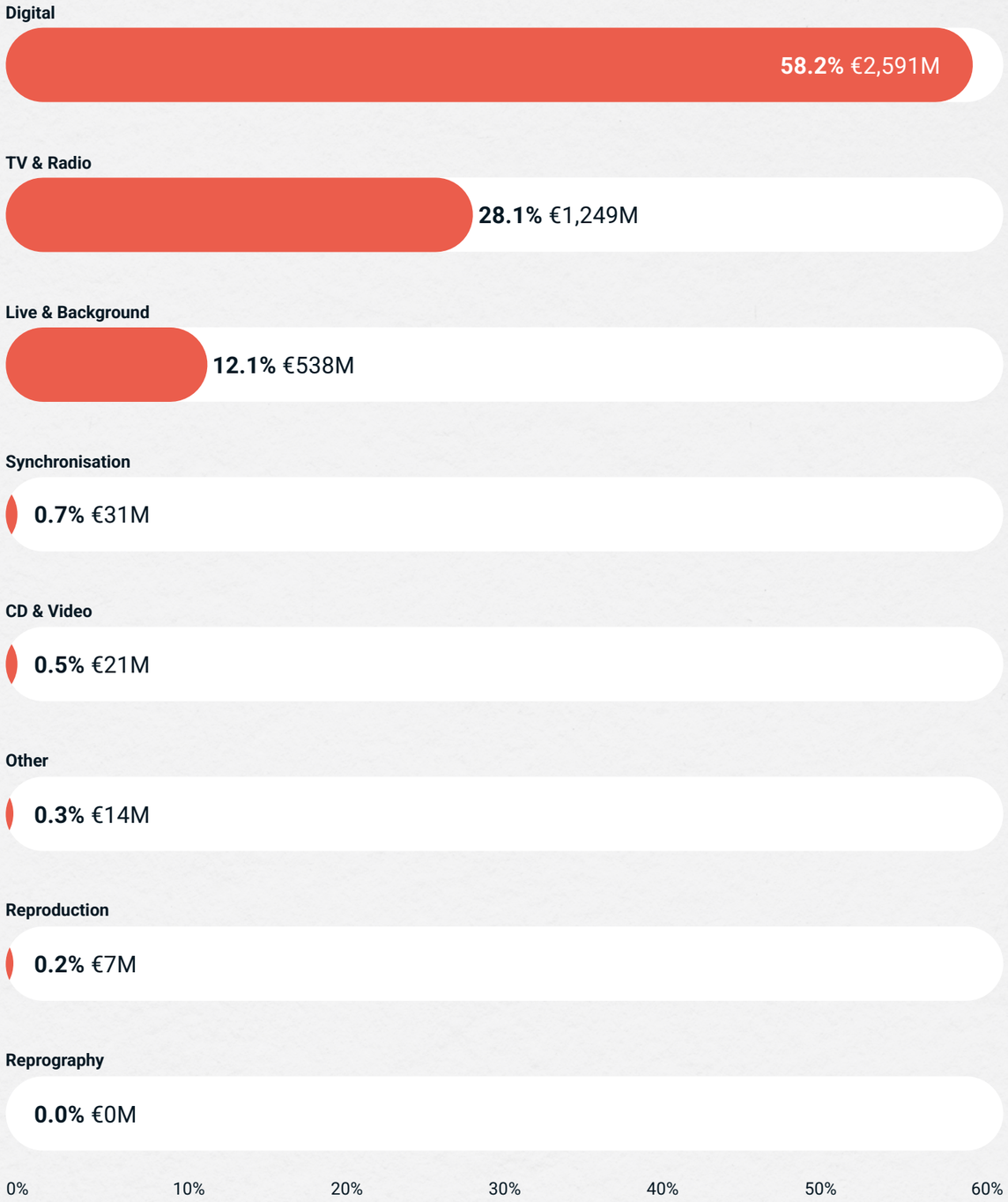
Canada/USA: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Digital	2,591	+63.5%	+805.7%	+197.5%
TV & Radio	1,249	-4.0%	+9.1%	+14.1%
Live & Background	538	+0.3%	+65.5%	+100.9%
Synchronisation	31	-15.1%	+294.3%	+1060.0%
CD & Video	21	-41.0%	+94.2%	-41.5%
Other	14	-17.8%	+601.4%	+1719.3%
Reproduction	7	+4.3%	+31.4%	-0.4%
Reprography	0	-59.0%	-61.5%	-52.0%
Grand Total	**€4,452M**	**+26.5%**	**+149.5%**	**+95.2%**



One of 2025's biggest music releases, Taylor Swift's The Life of a Showgirl recorded 680.9 million on-demand streams in the US in its first week, the biggest album streaming week of the year.

Canada/USA: share of collections by use category (EUR million)



Collections by region

Asia-Pacific

Collections in Asia-Pacific exceed EUR 2bn

The Asia-Pacific region grew by +4.8% during 2025 to cap a +48.6% increase over the decade and surpass EUR 2bn for the first time. The digital sector was by far the largest contributor to this rise although Live & Background grew by +1.8%, and revenues from synchronisation of musical works increased by +3.2%. Without the effect of these three sectors, however, the rest of the Asia-Pacific market was relatively flat with collection from TV & Radio, CD & Video and reprography all falling by -0.9%, -1.9% and -4.0% respectively.

Japan remained the largest collecting country in the region with 47.2% market share following a rise of +7.4%. Australasia and South Korea made up 21.5% and 14.2% but both saw small decreases during the year due to exchange fluctuations — in local currency the countries saw growth of +5.2% and +8.6% respectively. In smaller Asia-Pacific territories, growth trends mirrored that of digital due to its high market share.

€2bn+

collected in Asia-Pacific in 2025 — exceeding €2bn for the first time, up 4.8% year-on-year and 48.6% over the decade.

Asia-Pacific: top three collecting countries/territories (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
Japan	951	+7.4%	+10.7%	+16.1%
Australasia	433	-1.5% (+5.2%)*	+53.9% (+81.1%)*	+26.0% (+40.2%)
South Korea	285	-0.3% (+8.6%)*	+147.3% (+208.4%)*	+36.7% (+62.2%)*
Top 3 Total	**€1,669M**	**+3.6%**	**+32.9%**	**+21.7%**

** In local currency*

Asia-Pacific: collections by repertoire (EUR million)

Repertoire	Collections	% Growth	vs 2016	vs 2021
Music	1,871	+1.9%	+48.9%	+27.0%
Audiovisual	64*	-	-	-
Drama	0	-	-	-
Literary	72	-6.3%	-24.9%	-11.3%
Visual Arts	6	-13.0%	+162.9%	+4.6%
Grand Total	**€2,014M**	**+4.8%**	**+48.6%**	**+29.0%**

** Audiovisual collections from South Korea and Japan now include additional data following the admission of new CISAC member societies in these countries.*

Digital collections make up half of regional total

Revenues from the digital use of creators' works grew by +9.9% in 2025 to account for 51.3% of total collections in the Asia-Pacific region. Having risen by +316.3% since 2016, digital collections reached a new milestone in 2025, surpassing EUR 1 bn for the first time.

Japan remained the largest digital market with a 44.9% share and +16.9% growth here added an additional EUR 67.2m to the region's digital total. Thailand was the fastest growing market with collections doubling following a back payment from Netflix. Australasia saw a +2.5% rise due to growth in domestic Video on Demand with both subscription prices and subscriber numbers increasing. In China, a digital rise of +61.4% was driven by the renewal of agreements with the country's two major online music distributors, Tencent Music and NetEase Cloud Music. This followed four years of intensive negotiation by local society MCSC.

Of the few countries that saw a decline in digital income, most were explained by temporary factors. In Indonesia, a regulatory change led to several DSPs postponing settlements until the new rules were clarified while a delayed payment from a major DSP also affected collections in the Philippines. India fell by -20.2% primarily due to a significant back payment the previous year that had delivered a +56.7% increase.

Digital: top 10 countries/territories (EUR million)

Country/Territory	Collections	% Growth	Digital Share
Japan	465	+16.9%	48.8%
Australasia	231	+2.5%	53.3%
South Korea	135	-1.6%	47.5%
India	53	-20.2%	71.3%
Hong Kong	46	+51.7%	70.2%
China	30	+61.4%	43.7%
Thailand	16	+99.1%	77.1%
Chinese Taipei	15	+35.8%	46.8%
Vietnam	11	-10.2%	77.2%
Malaysia	11	+75.2%	42.8%
Regional Digital Total	**€1,034M**	**+9.9%**	



Ne Zha 2 became the highest-grossing animated film of all time in 2025.



Broadcast decline slows

The decline in TV & Radio revenue continued in 2025 in the Asia-Pacific region, but the effect was lessened by some local societies succeeding in making retrospective collections. In India, a two-year back payment drove an increase of +184.1% whilst in Malaysia, the receipt of a licensing fee for the period 2023 to 2025 gave a +367.5% rise. In South Korea, the region's third-largest market, broadcast collections rose by +25.2%, mainly due to the inclusion of revenue reported by KTRWA, an audiovisual society that recently joined CISAC.

Despite this, more than three-quarters of regional TV & Radio revenues are collected in Japan and Australasia alone and these markets contracted by -3.1% and -9.3% respectively as the trend to move away from traditional broadcast platforms continued.

Live & Background collections rise despite exchange rate effects

Live & Background collections in Asia-Pacific grew by +1.8% in 2025 to reach EUR 358.1m, placing the total +20.2% above its 2016 level. India made the largest contribution to growth, rising by +36.2% as more outlets were licensed and a revised general public performance tariff took effect on 1 April. Hong Kong, Chinese Taipei and Thailand each grew by more than one-quarter, supported by higher live concert collections. Vietnam's collections doubled from a small base.

Although two-thirds of the region's markets recorded growth, exchange rate effects limited the increase reported in euros. Japan's collections fell by -2.3% in euros, reducing the regional total by EUR 3.8m, despite a small rise in local currency driven by the growing live concert market. Australasia likewise grew by +3.4% in local currency but declined by -3.2% when converted to euros. Collections also fell by -6.8% in Singapore and -65.3% in Indonesia, following growth of +55.4% in Indonesia the previous year.

CISAC expands member network

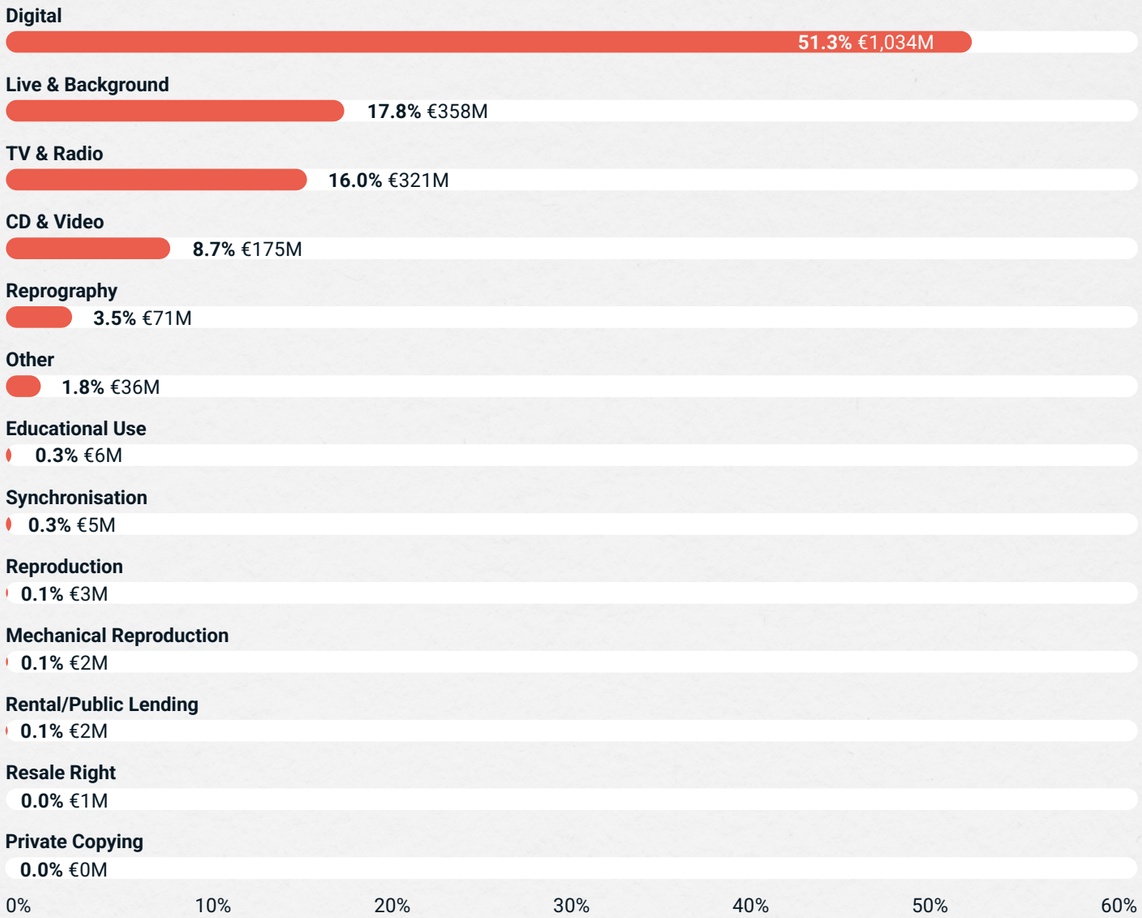
Four societies in the Asia-Pacific region were successfully admitted as members of CISAC in 2025. The Indian government officially recognised the Screenwriters Rights Association of India (SRAI) during the last days of 2024 whilst the Writers Guild of Japan (WGJ) and the Korea Television and Radio Writers Association (KTRWA) each began reporting revenues during 2025. In Aotearoa New Zealand, the Resale Royalties Aotearoa Toi Huarau (RRA) distributed the country's first amounts from the Artist's Resale Right.

Asia-Pacific: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Digital	1,034	+9.9%	+316.3%	+55.2%
Live & Background	358	+1.8%	+20.2%	+68.8%
TV & Radio	321	-0.9%	-21.1%	-8.8%
CD & Video	175	-1.9%	-26.7%	-9.3%
Reprography	71	-4.0%	-20.2%	-11.1%
Other	36	+7.6%	+20.1%	+14.8%
Educational Use	6	-26.0%	-17.1%	-13.3%
Synchronisation	5	+3.2%	+75.4%	+2.3%
Reproduction	3	+2.5%	+70.4%	+16.4%
Mechanical Reproduction	2	-	-	-
Rental/Public Lending	2	-10.6%	-93.2%	-66.4%
Resale Right	1	-7.6%	+73.1%	+2.0%
Private Copying	0	-13.4%	-91.4%	-68.7%
Grand Total	**€2,014M**	**+4.8%**	**+48.6%**	**+29.0%**



Asia-Pacific: share of collections by use category (EUR million)





YOASOBI at the 2025 Music Awards Japan, where "Aidoru (Idol)", the theme song of the anime Oshi no Ko, received the Song of the Year for Creators presented by JASRAC award.

© CEIPA / Music Awards Japan. Courtesy of JASRAC

Collections by region

Latin America & the Caribbean

Mexico continues to be region's largest collecting country

Collections in Latin America and the Caribbean grew by +9.8% in 2025 to reach a record EUR 847m. This represented growth of +72.7% over the decade. Canada/USA was the only region globally to grow faster during the year. Music remained by far the largest repertoire, with growth of +9.4%, while drama recorded the strongest increase at +52.9%.

Mexico remains the region's largest collecting country after growth of +9.4%, compared with +1.4% in Brazil. Growth in Mexico was supported by strong performances in Live & Background and, particularly, digital collections. Chile, Colombia and Peru each grew by more than +5%, while collections in the smaller markets of Honduras and El Salvador increased by more than +40%.

Argentina generated more than half of the region's overall growth. Collections increased by +35.3%, reversing the previous year's decline and returning the country's total to its 2016 level after a decade of economic volatility.

€847m

collected in Latin America and the Caribbean in 2025 — a record high, up 9.8% year-on-year and 72.7% over the decade.

Latin America & the Caribbean: top three collecting countries/territories (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
Mexico	255	+9.4%	+319.7%	+174.8%
Brazil	239	+1.4%	+31.3%	+107.1%
Argentina	153	+35.3%	+0.1%	+98.5%
Top 3 Total	**€647M**	**+11.2%**	**+63.6%**	**+126.8%**

Latin America & the Caribbean: collections by repertoire (EUR million)

Repertoire	Collections	% Growth	vs 2016	vs 2021
Music	785	+9.4%	+80.6%	+135.3%
Audiovisual	37	-1.7%	-7.9%	+39.1%
Literary	0	–	–	–
Drama	25	+52.9%	+60.4%	+564.9%
Visual Arts	0.5	-4.6%	+5.6%	+34.2%
Grand Total	**€847M**	**+9.8%**	**+72.7%**	**+132.8%**

Live & Background collections return to growth

Live & Background collections grew by +15.8% in 2025, following a small decline the previous year. The sector accounted for 34.7% of regional collections and ended the year +45.2% above its 2016 level.

Nine of the ten largest markets for Live & Background collections recorded growth. Argentina led with an increase of +59.0%, driven by a boom in major concert tours that helped concert revenue across the region rise by +28.0%.

Colombia grew by +20.3% as strengthened licensing activity and an increase in the number of venues boosted collections from bars and nightclubs. Brazil remained the region's largest market for Live & Background collections, growing by +7.3%, supported by public events including Carnival and Festa Junina.

In Mexico, a +26.0% increase in concert revenue contributed to overall sector growth of +4.6%. Peru grew by +15.0%, supported by more licences and a greater operational presence in the field. Uruguay increased by +5.4%, with local society AGADU reporting growth of +30.0% in concert revenue.

Digital collections grow by +10.3% in 2025

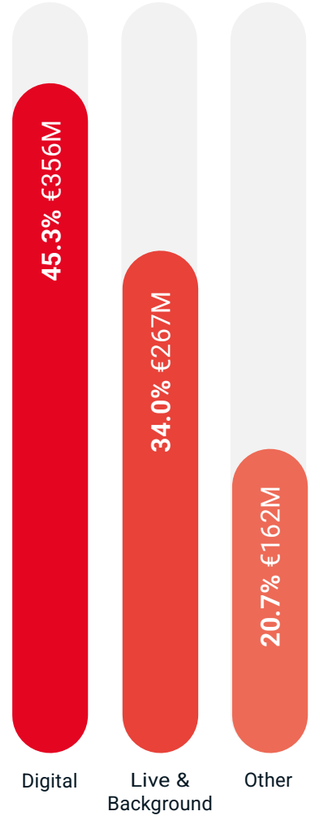
Digital remained the region's largest revenue stream in 2025, accounting for 42.5% of total collections. Revenue grew by +10.3% during the year to reach a record EUR 360m. This brought growth since 2016 to +943.1%, making Latin America and the Caribbean the world's fastest-growing region for digital collections over the decade.

Mexico was by far the region's largest digital market, generating EUR 180.9m. Digital accounted for more than half of the country's total collections. Growth of +12.3% added EUR 19.9m to the regional total and was supported by the regularisation of payments from Disney and Amazon, together with an increase of almost +20% in cable and satellite income.

In Chile, local society SCD signed agreements with the country's principal broadcasting associations, ARCHI and ANATEL. These extended existing radio and television licensing arrangements to cover broadcasters' digital operations, helping drive growth of +27.5%.

Digital collections in Argentina rose by +14.1%, adding a similar amount to the regional total. In Uruguay, growth of +85.4% followed local society AGADU's first-time licensing of Netflix's use of works by screenwriters and directors.

Latin America's music collections by use category (EUR million)



Latin America and the Caribbean — the world's fastest-growing region for digital collections over the decade.



Broadcast collections stabilise

TV & Radio remained a crucial income stream for creators in Latin America and the Caribbean. Collections reached EUR 180.6m, representing more than one-fifth of the regional total. Growth of +0.1% marked a significant improvement from the previous year's decline of -13.1%.

Nevertheless, more than half of the region's countries reported decreases in 2025. Collections fell by -29.2% in Chile and -16.0% in Colombia, following strong growth in both countries the previous year. Brazil declined by -3.0%, predominantly because of exchange rate effects.

These decreases were offset by growth of +31.6% in Argentina, where collections reached EUR 37.7m. Measured in local currency, the increase was considerably higher at +60.9%. New cable television agreements and retroactive payments supported this growth. However, high inflation and the monthly indexation of payments continue to complicate comparisons of Argentina's reported revenue over time.

Latin America & the Caribbean: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
Digital	360	+10.3%	+943.1%	+155.0%
Live & Background	294	+15.8%	+45.2%	+477.0%
TV & Radio	181	+0.1%	-23.9%	+11.6%
Synchronisation	10	+34.4%	-8.0%	+29.6%
Private Copying	2	-3.5%	+140.9%	+34.9%
CD & Video	0.2	-63.5%	-93.2%	-60.3%
Reproduction	0.2	+6.7%	-41.0%	+24.8%
Other	0.1	-81.6%	-86.0%	+37.9%
Educational Use	0.1	-15.9%	–	-3.9%
Resale Right	0	-16.2%	-1.4%	+78.7%
Publication	0	-13.9%	–	-44.0%
Grand Total	**€847M**	**+9.8%**	**+72.7%**	**+132.8%**



© Lucas Facundo. Courtesy of UBC

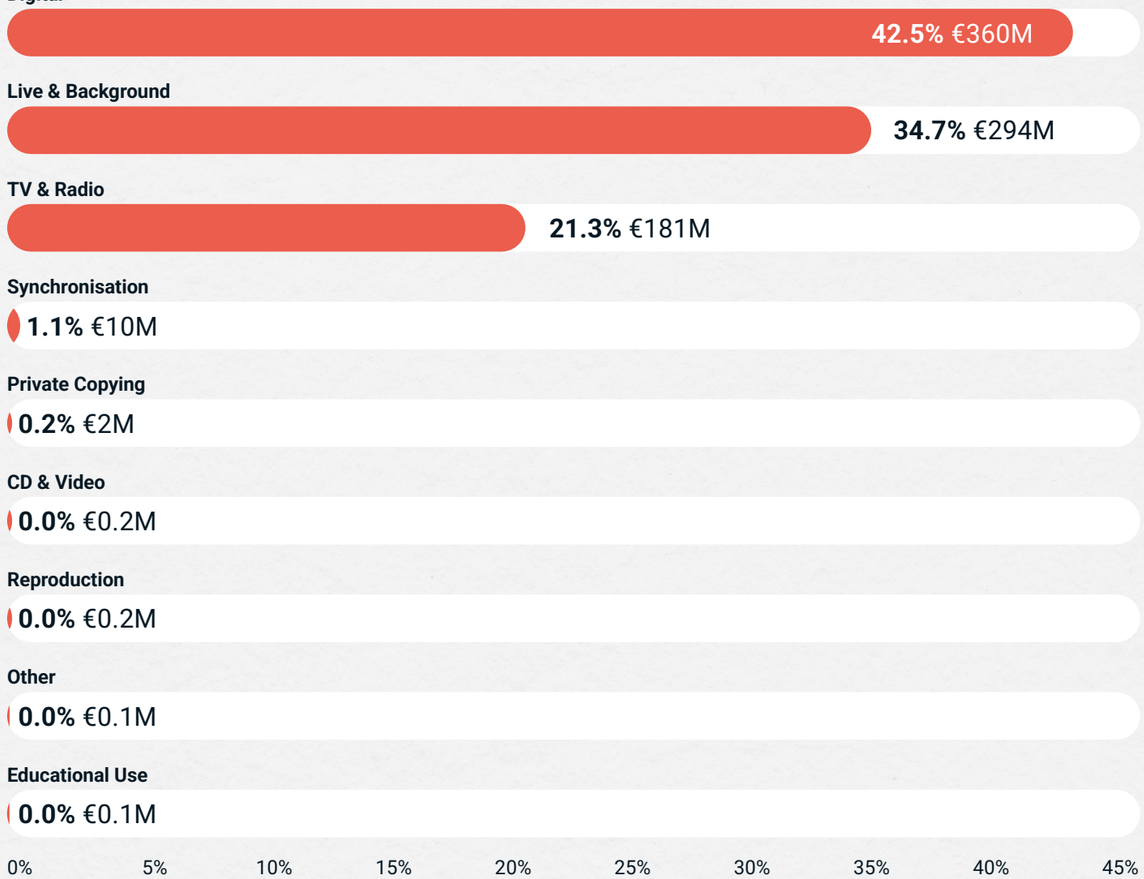
Brazilian artist Xand Avião performs at São João de Campina Grande, one of the world's largest Festa Junina celebrations.



© Magdalena Viggiani. Courtesy of Argentores

Argentina's Ballet Folklórico Nacional performs *Nuestras mujeres*, a 2025 production combining classics of its dance repertoire with new creations. The choreography draws on the iconic *Mujeres argentinas* by Ariel Ramírez and Félix Luna.

Latin America & the Caribbean: share of collections by use category (EUR million)



Collections by region

Africa

Literary collections drive African growth

Collections in Africa grew by +3.2% to reach EUR 92.4m, an increase of more than +40% over the decade. Music remained by far the region's largest repertoire, although collections declined by -2.3% in 2025. Literary collections rose +49.4% which increased literature's share of the regional total from 9.1% to 13.1%. Drama and visual arts also recorded strong growth, with collections from each rising by more than +75%, albeit from relatively small bases, while audiovisual collections increased by +2.0%.

South Africa remained by far the region's largest market, generating more than half of total collections. Strong growth in Morocco, Guinea and Burkina Faso consolidated their positions among the five largest collecting countries.

TV & Radio generated more than one-third of regional collections. Live & Background, digital, Private copying and reprography together accounted for a further 64.4%.

€92.4m

collected in Africa in 2025 — up 3.2% year-on-year and more than 40% over the decade.

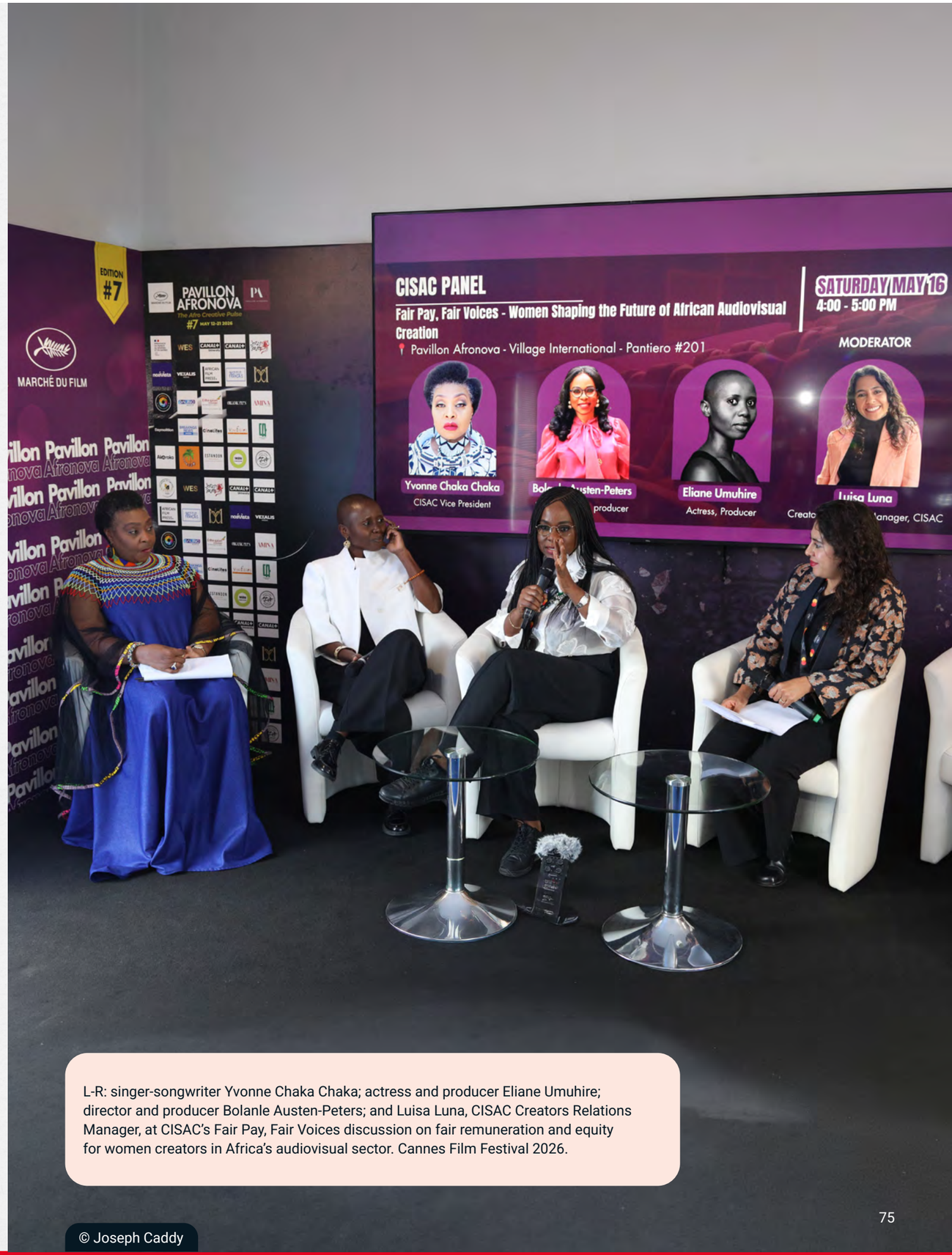
Africa: top three collecting countries/ territories (EUR million)

Country/Territory	Collections	% Growth	vs 2016	vs 2021
South Africa	49	+3.7%	+63.0%	+23.5%
Morocco	15	+23.4%	+1511.4%	+106.9%
Guinea	4	+153.5%	+875.2%	+300.9%
Top 3 Total	**€68M**	**+11.1%**	**+114.3%**	**+41.1%**

Digital growth adds EUR 1m to regional total

Digital collections in Africa grew by +6.7% to reach EUR 15.9m in 2025, adding EUR 1m to the regional total. Growth was concentrated in South Africa, which generated 83.2% of the continent's digital collections and recorded an increase of +10.6%. Local societies SAMRO and CAPASSO continued to leverage a joint agreement to benefit from the expanding digital market. CAPASSO also reached a new settlement with an international video-on-demand service, generating a multi-year payment that helped offset declines of -14.0% in ringtones and -13.0% in production music.

Algeria recorded its first digital growth in nine years, with collections rising by +317.1%, although they remained at almost half their 2016 level. Burkina Faso was the only other market to report significant growth, at +69.0%. Senegal and Guinea recorded declines of -18.5% and -27.5% respectively.



L-R: singer-songwriter Yvonne Chaka Chaka; actress and producer Eliane Umuhire; director and producer Bolanle Austen-Peters; and Luisa Luna, CISAC Creators Relations Manager, at CISAC's Fair Pay, Fair Voices discussion on fair remuneration and equity for women creators in Africa's audiovisual sector. Cannes Film Festival 2026.

© Joseph Caddy

Private copying remains vital for African creators

Private copying has long been a lifeline for African creators and in 2025 this remained the case. Revenue from Private copying collections grew by +16.4% to reach EUR 14.5m, representing a +74.1% increase over the decade with five of the eight collecting countries in the region seeing positive growth. A +456.7% rise in Guinea built upon the previous year's similarly sized increase to push the country total above EUR 2.5m whilst Algerian income more than doubled. Only Malawi saw a significant decline with a drop of one-third in their collections, reducing the country total to EUR 1.7m.

Broadcast falls as payment challenges continue

Collections from TV & Radio remained the largest sector with more than one-third market share despite declining by -5.8% year on year. Zimbabwe had the largest decrease with halved revenues removing more than EUR 1.5m from the broadcast total as several radio broadcasters in the country fell behind on royalty payments. Similar challenges were faced in South Africa, where a -3.8% decrease was attributed to a drop in radio advertising revenue. In Angola, where collections fell -52.8% in 2025, local society UNAC-SA publicly appealed to its Ministry of Culture for more rigorous enforcement of licensing due to ongoing issues with non-payment by radio and television broadcasters. These declines were partly offset by growth of +30.6% in Morocco and +307.2% rise in Kenya. Together, these two markets added EUR 0.8m to broadcast collections.

Private copying collections grew by +16.4% to reach

€14.5m

representing a +74.1% increase over the decade



Visual artworks exhibited at the Rencontres Internationales de Peinture de Ouagadougou (RIPO) in Burkina Faso.

© RIPO. Courtesy of BBDA

Africa: breakdown of collections by use category (EUR million)

Use category	Collections	% Growth	vs 2016	vs 2021
TV & Radio	32	-5.8%	+27.2%	+11.5%
Live & Background	18	-3.4%	+8.7%	+33.4%
Digital	16	+6.7%	+53.4%	+26.2%
Private Copying	15	+16.4%	+74.1%	+39.4%
Reprography	11	+49.8%	+250.6%	+312.0%
CD & Video	0.3	-77.2%	-73.3%	-82.1%
Other	0.1	-69.3%	-80.1%	-78.8%
Educational Use	0	-5.9%	-	-
Mechanical Reproduction	0	-	-93.1%	-
Reproduction	0	+1907.8%	+514.1%	+252.7%
Rental/Public Lending	0	-66.8%	-95.8%	-32.1%
Synchronisation	0	-	-91.4%	-14.7%
Grand Total	**€92M**	**+3.2%**	**+40.3%**	**+31.3%**

Africa: share of collections by use category (EUR million)

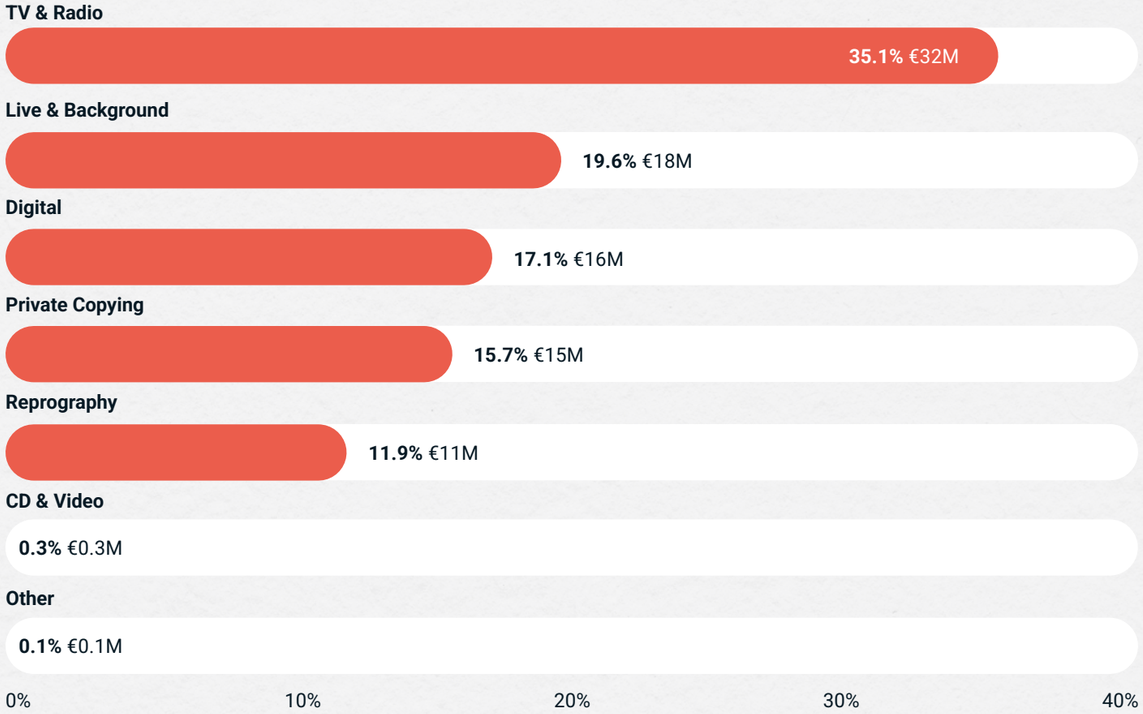


Table of collections

All repertoires

Collections in EUR Million

Rank	Country/Territory	Collections	Growth	Global share
1	United States	4,080.0	+29.6%	26.3%
2	France	1,997.4	+5.9%	12.9%
3	United Kingdom	1,367.6	+8.4%	8.8%
4	Germany	1,096.8	+2.0%	7.1%
5	Japan	950.9	+7.4%	6.1%
6	Italy	779.0	+6.9%	5.0%
7	Australasia	433.1	-1.5%	2.8%
8	Spain	389.8	+5.1%	2.5%
9	Canada	371.7	+0.1%	2.4%
10	Netherlands	336.0	-0.7%	2.2%
11	Switzerland	291.9	+7.9%	1.9%
12	South Korea	285.2	-0.3%	1.8%
13	Mexico	255.2	+9.4%	1.6%
14	Brazil	238.8	+1.4%	1.5%
15	Sweden	203.7	-6.1%	1.3%
16	Belgium	197.4	+4.8%	1.3%
17	Poland	180.8	+16.0%	1.2%
18	Denmark	178.7	+4.5%	1.2%
19	Austria	159.4	+26.0%	1.0%
20	Argentina	152.5	+35.3%	1.0%
21	Finland	124.2	+1.6%	0.8%
22	Norway	85.5	+10.0%	0.6%
23	Portugal	80.9	+7.7%	0.5%
24	Czech Republic	79.1	+9.1%	0.5%
25	India	74.4	-7.5%	0.5%
26	China	68.0	+21.5%	0.4%
27	Russia	65.2	+27.4%	0.4%
28	Hong Kong	64.9	+38.4%	0.4%
29	Israel	61.5	+11.1%	0.4%
30	Hungary	55.8	+10.5%	0.4%
31	Colombia	55.2	+5.9%	0.4%
32	Türkiye	49.8	+35.8%	0.3%
33	South Africa	49.2	+3.7%	0.3%
34	Greece	47.2	+20.1%	0.3%
35	Chile	46.5	+6.0%	0.3%
36	Romania	44.2	-1.2%	0.3%
37	Ireland	44.1	+5.4%	0.3%
38	Croatia	33.0	+13.2%	0.2%
39	Chinese Taipei	32.7	+32.7%	0.2%
40	Peru	32.4	+7.1%	0.2%
41	Malaysia	25.1	+49.3%	0.2%
42	Singapore	24.8	-15.2%	0.2%
43	Slovakia	23.9	+19.5%	0.2%
44	Thailand	21.0	+78.4%	0.1%
45	Slovenia	19.1	-28.4%	0.1%
46	Serbia	18.5	+2.0%	0.1%
47	Uruguay	17.7	+15.2%	0.1%
48	Morocco	14.5	+23.4%	0.1%
49	Vietnam	14.0	+0.6%	0.1%
50	Lithuania	13.7	+14.2%	0.1%

Music

Collections in EUR Million

Rank	Country/Territory	Collections	Growth	Global share
1	United States	4,072.8	+29.7%	29.0%
2	France	1,590.0	+7.5%	11.3%
3	United Kingdom	1,283.1	+8.9%	9.1%
4	Germany	1,048.4	+2.9%	7.5%
5	Japan	907.2	+2.5%	6.5%
6	Italy	626.1	+8.6%	4.5%
7	Canada	369.1	+0.3%	2.6%
8	Australasia	362.5	-0.9%	2.6%
9	Spain	322.5	+8.0%	2.3%
10	Netherlands	286.4	+0.7%	2.0%
11	South Korea	256.5	-7.1%	1.8%
12	Mexico	254.0	+9.5%	1.8%
13	Brazil	238.2	+1.3%	1.7%
14	Sweden	186.6	-7.0%	1.3%
15	Switzerland	185.7	+9.5%	1.3%
16	Denmark	166.4	+4.5%	1.2%
17	Belgium	136.2	+5.0%	1.0%
18	Poland	132.8	+17.1%	0.9%
19	Austria	125.0	+33.1%	0.9%
20	Argentina	104.8	+41.5%	0.7%
21	Finland	86.3	+5.7%	0.6%
22	Norway	82.6	+9.9%	0.6%
23	India	74.4	-7.5%	0.5%
24	Portugal	70.3	+7.3%	0.5%
25	China	68.0	+21.5%	0.5%
26	Hong Kong	64.9	+38.4%	0.5%
27	Czech Republic	64.3	+11.1%	0.5%
28	Russia	58.5	+28.4%	0.4%
29	Israel	53.2	+12.5%	0.4%
30	Hungary	50.7	+10.5%	0.4%
31	Colombia	50.0	+7.7%	0.4%
32	Türkiye	49.8	+35.8%	0.4%
33	Greece	46.4	+20.5%	0.3%
34	Ireland	44.1	+5.4%	0.3%
35	South Africa	44.0	+0.1%	0.3%
36	Chile	42.7	+13.0%	0.3%
37	Romania	38.2	-1.8%	0.3%
38	Chinese Taipei	32.7	+32.7%	0.2%
39	Peru	32.3	+7.1%	0.2%
40	Croatia	30.6	+13.3%	0.2%
41	Malaysia	25.1	+49.3%	0.2%
42	Singapore	24.8	-15.2%	0.2%
43	Thailand	21.0	+78.4%	0.1%
44	Serbia	18.1	+2.0%	0.1%
45	Slovakia	16.0	+11.2%	0.1%
46	Slovenia	14.8	-34.0%	0.1%
47	Uruguay	14.0	+4.4%	0.1%
48	Vietnam	14.0	+0.6%	0.1%
49	Philippines	10.5	-37.6%	0.1%
50	Lithuania	10.2	+11.4%	0.1%

Audiovisual

Collections in EUR Million

Rank	Country/Territory	Collections	Growth	Global share
1	France	272.7	-3.0%	35.8%
2	Italy	65.8	+3.6%	8.6%
3	Switzerland	65.6	+4.3%	8.6%
4	Spain	46.6	-11.0%	6.1%
5	Japan	42.9	-	5.6%
6	Poland	40.6	+13.2%	5.3%
7	Belgium	38.3	+3.0%	5.0%
8	Argentina	24.4	+1.0%	3.2%
9	United Kingdom	21.4	-0.6%	2.8%
10	South Korea	21.2	-	2.8%
11	Netherlands	17.9	-15.0%	2.4%
12	Austria	17.5	+10.7%	2.3%
13	Germany	13.8	-16.6%	1.8%
14	Finland	10.5	-20.4%	1.4%
15	Israel	8.1	+2.8%	1.1%
16	Czech Republic	8.0	+2.5%	1.1%
17	Romania	5.6	-5.4%	0.7%
18	Colombia	5.2	-9.3%	0.7%
19	Slovakia	5.1	+61.7%	0.7%
20	Portugal	4.2	+11.9%	0.5%

Drama

Collections in EUR Million

Rank	Country/Territory	Collections	Growth	Global share
1	France	76.4	+10.9%	32.8%
2	Italy	69.9	+2.6%	30.0%
3	Argentina	23.3	+60.9%	10.0%
4	Spain	13.2	+6.4%	5.6%
5	Belgium	12.9	+30.5%	5.5%
6	Switzerland	12.7	+7.5%	5.5%
7	Poland	7.3	+10.8%	3.2%
8	Russia	6.7	+18.7%	2.9%
9	Portugal	2.3	+6.7%	1.0%
10	Lithuania	1.4	+14.5%	0.6%
11	Uruguay	1.3	-14.2%	0.6%
12	Latvia	1.1	+36.0%	0.5%
13	Belarus	0.8	+29.6%	0.4%
14	Slovakia	0.6	+14.7%	0.3%
15	Estonia	0.4	+46.0%	0.2%
16	Burkina Faso	0.4	+251.1%	0.2%
17	South Africa	0.4	+99.2%	0.2%
18	Brazil	0.3	+36.7%	0.1%
19	Algeria	0.3	+41.4%	0.1%
20	Luxembourg	0.3	+3.1%	0.1%

Literature

Collections in EUR Million

Rank	Country/Territory	Collections	Growth	Global share
1	Australia	67.8	-4.5%	29.3%
2	United Kingdom	39.2	+3.8%	17.0%
3	Switzerland	27.1	+6.9%	11.7%
4	Finland	19.8	-3.3%	8.6%
5	Netherlands	17.8	-3.1%	7.7%
6	Austria	11.1	+2.0%	4.8%
7	France	8.3	+3.5%	3.6%
8	Italy	6.6	-21.7%	2.8%
9	Morocco	5.9	+56.7%	2.6%
10	Czech Republic	4.9	+2.9%	2.1%
11	South Africa	4.8	+46.6%	2.1%
12	South Korea	4.6	-26.4%	2.0%
13	Portugal	3.2	+9.4%	1.4%
14	Belgium	2.7	-16.7%	1.2%
15	Slovakia	1.6	+9.7%	0.7%
16	Hungary	1.4	+12.2%	0.6%
17	Slovenia	1.0	+3.6%	0.4%
18	Lithuania	0.8	+4.5%	0.3%
19	Latvia	0.7	+2.4%	0.3%
20	Burkina Faso	0.5	+298.3%	0.2%

Visual Arts

Collections in EUR Million

Rank	Country/Territory	Collections	Growth	Global share
1	France	50.0	+2.5%	23.3%
2	Germany	34.5	-12.1%	16.1%
3	United Kingdom	23.8	+0.8%	11.1%
4	Sweden	16.9	+4.6%	7.9%
5	Netherlands	13.9	-3.1%	6.5%
6	Denmark	12.2	+4.3%	5.7%
7	Italy	10.6	-12.7%	4.9%
8	Finland	7.6	+11.3%	3.5%
9	Spain	7.5	+1.7%	3.5%
10	Belgium	7.4	-11.2%	3.4%
11	United States	7.2	+7.9%	3.3%
12	Austria	5.8	-2.3%	2.7%
13	Norway	2.9	+13.9%	1.4%
14	South Korea	2.8	-24.6%	1.3%
15	Australia	2.6	-10.0%	1.2%
16	Czech Republic	2.0	-8.6%	0.9%
17	Switzerland	0.9	+0.7%	0.4%
18	Portugal	0.9	+17.4%	0.4%
19	Japan	0.8	+49.7%	0.4%
20	Iceland	0.5	-	0.2%

Membership by region

Status key

M	A	P
Member	Associate	Provisional

Repertoire key

M	AV	AGP	L	D	NR
Music	Audiovisual	Visual Arts	Literature	Drama	No Repertoire

Europe

46 countries - 113 members

Society	Status	Repertoire	Country/Territory
ACS	M	AGP	United Kingdom
ACUM	M	M, L	Israel
ADAGP	M	AGP	France
AKKA-LAA	M	M, AV, D, L, AGP	Latvia
AKM	M	M	Austria
ALBAUTOR	P	M, D, L, AGP	Albania
ALCS	M	AV, L, AGP	United Kingdom
AMUS	P	M	Bosnia And Herzegovina
ANCO	P	M	Moldova, Republic Of
ARMAUTHOR NGO	M	D, M	Armenia
ARMCINEMAAUTHOR	P	AV	Armenia
ARTISJUS	M	M, L	Hungary
ASOCIJACIJA AUTORA	P	AV, AGP	Serbia
AUTODIA	M	M	Greece
AVTE	A	AV	France
AZDG	P	AV	Azerbaijan
BILDRECHT	M	AGP	Austria
BILDUPPHOVSRÄTT	M	AGP	Sweden
BONO	M	AGP	Norway
BUMA	M	M	Netherlands
COPYSWEDE	P	AV	Sweden
CRSEA	A	NR	Russian Federation
DACIN SARA	M	AV	Romania
DACS	M	AGP	United Kingdom
DAMA	M	AV	Spain
DHFR	M	AV	Croatia
DILIA	M	AV, L	Czech Republic
DIRECTORS UK	M	AV	United Kingdom
EAU	M	M, AV, D, AGP	Estonia
EDEM	P	M	Greece
EKKI	P	M, D, AV, L, AGP	Spain
EVA	A	AGP	Belgium
FILMAUTOR	M	AV	Bulgaria
FILMJUS	M	AV	Hungary
GEMA	M	M	Germany
GESAC	A	NR	Belgium
GESTOR	M	AGP	Czech Republic
HDS-ZAMP	M	M	Croatia
HUNGART	M	AGP	Hungary
IAF	A	AV	United Kingdom
IMPF	A	M	Belgium
IMRO	M	M	Ireland
ISOCRATIS	P	AV	Greece
KAZAK	P	M, D, L	Kazakhstan
KODA	M	M	Denmark
KOPIOSTO	M	AV, L, AGP	Finland
KUVASTO	M	AGP	Finland
LATGA	M	M, AV, D, L, AGP	Lithuania
LIRA	M	L, AV	Netherlands
LITA	M	AV, D, L, AGP	Slovakia
LITERAR-MECHANA	M	L, AV	Austria
MESAM	M	M	Turkey
MRIGHTS	P	AV, D	Italy
MSG	M	M	Turkey
MUSICAUTOR	M	M	Bulgaria
MYNDSTEF	P	AGP	Iceland
NCB	M	M	Denmark
NCIP	P	M, D	Belarus
NGO-UACRR	P	M, D	Ukraine
NORWACO	P	AV	Norway
OAZA	M	AV	Czech Republic
OFA	P	AGP	Serbia
OOA-S	M	AV, AGP	Czech Republic
OSA	M	M	Czech Republic
OSDEETE	P	AGP	Greece
PAM CG	M	M	Montenegro
PICTORIGHT	M	AGP	Netherlands
PROLITTERIS	M	L, AGP	Switzerland
PRS FOR MUSIC	M	M	United Kingdom
RAO	M	M, D, AGP	Russian Federation
SAA	A	AV	Belgium
SABAM	M	M, AV, D, L, AGP	Belgium
SACD	M	AV, D, L	France
SACEM	M	M	France
SACEMLUXEMBOURG	M	M, AV, D, AGP	Luxembourg
SACENC	M	M	France (New Caledonia)
SAIF	M	AGP	France
SANASTO	M	L	Finland
SAZAS	M	M	Slovenia
SCAM	M	AV, L, AGP	France
SDADV	P	M, AV, D, L, AGP	Andorra
SEDA	P	M	Spain
SEF	P	AV	Turkey
SGAE	M	M, AV, D	Spain
SIAE	M	M, AV, D, L, AGP	Italy
SIIP	P	M, AV, D, L, AGP	Uzbekistan
SOFAM	M	AGP	Belgium
SOKOJ	M	M	Serbia
SOZA	M	M	Slovakia
SPA	M	M, AV, D, L, AGP	Portugal
SSA	M	AV, D	Switzerland
STEF	M	M	Iceland
STEMRA	M	M	Netherlands
STIM	M	M	Sweden
SUISA	M	M	Switzerland
SUISSIMAGE	M	AV	Switzerland
TALI	M	AV	Israel
TEOSTO	M	M	Finland
TONO	M	M	Norway
UCMR-ADA	M	M	Romania
UFUS AFA	P	AV	Serbia
VAPIK	P	AV	Kosovo
VDFS	M	AV	Austria
VEGAP	M	AGP	Spain
VEVAM	M	AV	Netherlands
VG BILD-KUNST	M	AGP, AV	Germany
VG WORT	P	L, AV, D	Germany
VISARTA	P	AGP	Romania
VISDA	M	AGP	Denmark
ZAIKS	M	M, D, AGP	Poland
ZAMP MACEDONIA	M	M	North Macedonia
ZAMP SLOVENIA	M	L	Slovenia
ZAPA	M	AV	Poland

Status key

M Member	**A** Associate	**P** Provisional

Repertoire key

M Music	**AV** Audiovisual	**AGP** Visual Arts	**L** Literature	**D** Drama	**NR** No Repertoire

Canada/USA

2 countries - 12 members

Society	Status	Repertoire	Country/Territory
AMRA	M	M	United States
ARS	M	AGP	United States
ASCAP	M	M	United States
ASCRL	P	AGP	United States
CARCC	M	AGP	Canada
CSCS	M	AV	Canada
DGA	A	AV	United States
DRCC	M	AV	Canada
THE MLC	P	M	United States
SARTEC	A	AV	Canada
SOCAN	M	M, AGP	Canada
SPACQ-AE	A	M	Canada

Asia-Pacific

20 countries/territories - 35 members

Society	Status	Repertoire	Country/Territory
ACSAA	M	AV	Australia
AMCOS	M	M	Australasia
APG-JAPAN	A	AGP	Japan
APRA	M	M	Australasia
ASDACS	M	AV	Australia
CASH	M	M	Hong Kong
COMPASS	M	M	Singapore
COMP	P	M	Pakistan
COPYRIGHT AGENCY	M	L, AGP	Australia
CPSN	A	M	Nepal
DEGANZ	A	AV	New Zealand
DGJ	A	AV	Japan
DGK	P	AV	South Korea
EMRA	P	M	United Arab Emirates
FILSCAP	M	M	Philippines
IPRS	M	M	India
JASPAR	M	AGP	Japan
JASRAC	M	M	Japan
KOLAA	M	L, AGP	South Korea
KOMCA	M	M	South Korea
KOSCAP	P	M	South Korea
KTRWA	P	AV, D, L	South Korea
LASCAP	P	M	Laos
MACA	M	M	Macau
MACP	M	M	Malaysia
MCSC	M	M	China
MCT	M	M	Thailand
MRCSN	P	M	Nepal
MÜST	M	M	Taiwan, Chinese Taipei
RRA	P	AGP	New Zealand
SACK	M	AGP	South Korea
SRAI	P	AV	India
VCPMC	M	M	Vietnam
WAMI	M	M	Indonesia
WGJ	P	AV	Japan

Latin America and the Caribbean

22 countries - 43 members

Society	Status	Repertoire	Country/Territory
AACIMH	M	M	Honduras
ABRAMUS	M	M, D	Brazil
ACAM	M	M	Costa Rica
ACCS	A	M	Trinidad And Tobago
ACDAM	P	M, AV, D, AGP	Cuba
ADDAF	P	M	Brazil
AEI-GUATEMALA	M	M	Guatemala
AGADU	M	M, AV, D, AGP	Uruguay
AMAR SOMBRÁS	M	M	Brazil
APA	M	M	Paraguay
APDAYC	M	M, D	Peru
APSAV	P	AGP	Peru
ARGENTORES	M	AV, D	Argentina
ASSIM	M	M	Brazil
ATN	M	AV, D	Chile
AUTVIS	M	AGP	Brazil
CADRA	P	L, AGP	Argentina
COSCAP	P	M	Barbados
COTT	P	M	Trinidad And Tobago
CREAIMAGEN	P	AGP	Chile
DAC	M	AV	Argentina
DASC	M	AV	Colombia
DBCA	P	AV	Brazil
DYGA	P	AV	Chile
ECCO	P	M	Saint Lucia
GEDAR	P	AV	Brazil
JACAP	M	M	Jamaica
REDES SGC	M	AV	Colombia
SACIM EGC	P	M	El Salvador
SACM	M	M	Mexico
SACVEN	P	M, D	Venezuela
SADAIC	M	M	Argentina
SAYCE	M	M	Ecuador
SAYCO	M	M, AV, D	Colombia
SBACEM	M	M	Brazil
SCD	M	M	Chile
SGACEDOM	M	M	Dominican Republic
SICAM	M	M	Brazil
SOBODAYCOM	P	M	Bolivia
SOCINPRO	M	M	Brazil
SOMAAP	P	AGP	Mexico
SPAC	M	M	Panama
UBC	M	M	Brazil

Status key

M Member
A Associate
P Provisional

Repertoire key

M Music
AV Audiovisual
AGP Visual Arts
L Literature
D Drama
NR No Repertoire

Africa

20 countries - 22 members

Society	Status	Repertoire	Country/Territory
AVRS	P	AV	Nigeria
BBDA	P	M, AV, D, L, AGP	Burkina Faso
BCDA	P	M, AV, D, AGP	Congo
BGDA	P	M, AV, D	Guinea
BMDAV	M	M, AV, D, L	Morocco
BUBEDRA	P	M, D	Benin
BUMDA	P	M, AV, D, L, AGP	Mali
BURIDA	P	M, AV, D, L, AGP	Côte D'ivoire
CAPASSO	M	M	South Africa
COSBOTS	P	M, L, AGP	Botswana
COSOMA	P	M, L	Malawi
GHAMRO	P	M	Ghana
LESCOSAA	P	M, AV, D, L, AGP	Lesotho
MALI MALIKI INSTITUTE	A	M, AV, D, L, AGP	Ghana
MASA	P	M	Mauritius
MCSK	P	M	Kenya
OMDA	P	M, D, L	Madagascar
ONDA	P	M, AV, D, L	Algeria
SAMRO	M	M	South Africa
SCM-COOPERATIVA	P	M	Cabo Verde
SODAV	M	M, AV, D, L, AGP	Senegal
ZIMURA	P	M	Zimbabwe

New Cisac Members as of June 2026

Society	Status	Repertoire	Country/Territory	Region
CADRA	P	L, AGP	Argentina	Latin America and the Caribbean
COMP	P	M	Pakistan	Asia-Pacific
LASCAP	P	M	Laos	Asia-Pacific
NORWACO	P	AV	Norway	Europe
UFUS AFA	P	AV	Serbia	Europe

Members reclassified to Provisionals as of June 2026

Society	Status	Repertoire	Country/Territory	Region
ACDAM	P	M, AV, D, AGP	Cuba	Latin America and the Caribbean
ADDAF	P	M	Brazil	Latin America and the Caribbean
COTT	P	M	Trinidad and Tobago	Latin America and the Caribbean
ONDA	P	M, AV, D, L	Algeria	Africa
SCM COOPERATIVA	P	M	Cabo Verde	Africa
SOBODAYCOM	P	M	Bolivia	Latin America and the Caribbean
SOMAAP	P	AGP	Mexico	Latin America and the Caribbean
ZIMURA	P	M	Zimbabwe	Africa

Societies no longer CISAC members as of June 2026

Society	Repertoire	Country
AIPA	AV	Slovenia
ATHINA-SADA	AV	Greece
COSOTA	M	Tanzania
DIRECTORES	AV	Mexico
NASCAM	M	Namibia
UNAC-SA	M	Angola
UPRS	M	Uganda

CISAC Clients Rights Management Entities (RME)

Society	Repertoire	Country/Territory
ALLTRACK	M	United States
BMI	M	United States
BRIDGER	M	Luxembourg
CMRRA	M	Canada
DALRO	L,D,AGP	South Africa
ESMAA	M	United Arab Emirates
HEXACORP LTD	M	United States
MCPS	M	United Kingdom
NEXTONE	M	Japan
SESAC	M	United States
SOUNDREEF	M	United Kingdom
UNISON	M	Spain

About the report

The 2026 Global Collections Report figures are based on the gross domestic collections of 228 CISAC members in 111 countries as of 2025.

To avoid double-counting, only final royalties collected for the use of creative works are compiled. International exchanges among CMOs, which are based on reciprocal agreements, are excluded.

Collections are presented globally, on a regional basis, and via the five CISAC repertoires that member societies represent: music, audiovisual, drama, literature and visual arts.

Types of rights

CISAC member societies manage two main types of rights on behalf of their affiliated authors and publishers:

Performing Rights

Performing rights let creators be remunerated when their works are performed in public, either through live performance or when a recording is played. These rights also apply when works are communicated to the public by radio, TV broadcast, or by digital platforms such as streaming services.

Reproduction Rights

Reproduction rights allow creators to be remunerated every time a copy of their creative work is made in any format, including physical copies like CDs, vinyl or a digital download. Mechanical rights describe the right obtained by record producers to make a sound recording of a musical work. The term reprography pertains to copying literature and printed works.

Consumers may copy works from one device to another through a private copying exception in certain national laws. Creators can be compensated for this exemption through a private copying remuneration, typically in the form of a levy on blank digital media or electronic devices with data-storage capability.

Other Rights

Other rights include all that do not fall under performing or reproduction rights such as royalties from private copying levy schemes, rental or public lending, educational use, synchronisation, exhibition, and the resale right (for visual artists, collected from auction houses and galleries.)

Types of use

Collection data is split by types of use. These include:

Performing Rights

Collections from the use of creative works when transmitted to the public by TV or radio broadcasters, satellite or cable operators, and certain broadcast related online services (e.g., catch-up TV). This may involve both performing and reproduction rights, as a copy of the work is often made before transmission.

Live & Background

Collections for the performance of works in front of a live audience (e.g., playing, reciting, singing in public) and from recorded works played in public places such as hotels, restaurants, clubs, or karaoke bars.

Digital and Multimedia

Collections from licensing digital services (e.g., downloads, streaming platforms) or use of works on recordable digital media (e.g., USB keys).

Compact Discs (CDs)

Collections from licensing the mechanical reproduction of musical works on CDs, vinyl records, or cassettes.

Video

Collections from licensing musical works within audiovisual productions reproduced on DVDs or Blu-ray.

Mechanical Reproduction

Collections from reproduction of works such as books, newspapers, and brochures in drama, literature, and visual arts repertoires (excluding music).

Reprography

Collections from photocopying or printing graphic works, usually gathered from manufacturers or importers of such devices.

Private Copying

Levies collected from manufacturers or distributors of blank media and devices with storage capacity (e.g., smartphones, computers), compensating rightsholders for personal use copying.

Resale Right

A small percentage of the resale price paid to visual artists when their works are re-sold through auction houses or galleries.

Rental and Public

Lending Collections from the rental or lending of original or copied creative works to the public.

Synchronisation Right

Collections from incorporating a musical work into a soundtrack accompanying visual images (e.g., films, commercials, games).

Exposition Right

Collections from the public exhibition or display of artworks (e.g., museums).

Educational

Collections from educational institutions for the use of works in teaching, including classroom performance or display.

Regional Groupings

Regional groupings referred to in the 2026 Global Collections are defined as follows:

Central and Eastern Europe

Refers to Albania, Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Kazakhstan, Kosovo, Kyrgyzstan, Latvia, Lithuania, Montenegro, North Macedonia, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, Türkiye, Ukraine and Uzbekistan.

Western Europe

Refers to Andorra, Austria, Belgium, Denmark, Finland, France, Germany, Greece, Iceland, Ireland, Israel, Italy, Luxembourg, the Netherlands, Norway, Portugal, Spain, Sweden, Switzerland and the United Kingdom.

Australasia

Refers to Ashmore Island, Australia, Australian Antarctic Territory, Cartier Island, Christmas Island, Cocos (Keeling) Islands, Cook Islands, Federated States of Micronesia, Fiji Islands, Heard Island, Kiribati, Macquarie Island, Marshall Islands, McDonald Island, Nauru, New Zealand, Niue, Norfolk Island, Palau, Papua New Guinea, Ross Dependency, Solomon Islands, Tokelau (Union) Islands, Tonga, Tuvalu, Vanuatu, and Western Samoa.

Methodology

The CISAC Global Collections Report is based on domestic collections reported to CISAC by its member societies.

These are revenues collected by each society for the use of the repertoires it represents within its own country, or on a multi-territorial basis in certain cases (e.g., digital licensing in Europe).

The figures in this report exclude revenues received from sister societies to avoid duplication. Collections are gross collections before deductions for administrative, cultural or social purposes.

The Euro is the currency chosen for the report for consistency and comparison with previous years. 35% of collections declared to CISAC come from the Eurozone while 27% are expressed in US dollar, 9% in pound sterling and 6% in yen. Three-quarters of the global remuneration of creators for the use of their works are expressed in these four currencies.

For the current year, collections are expressed or converted in Euro at an average rate for 2025. Previous year figures are converted into Euro using the average rate of the corresponding year. Year-by-year comparisons are impacted by currency variations. These play a role when dealing with global or aggregated data in Euros. This may also affect national comparisons, except when it is noted that local currencies have been used.

Collection figures have been rounded up or down to the nearest million or thousands. Some totals may be affected and don't add up exactly to the sum of data because of the rounding effect. Percentages are calculated using the actual unrounded figures. Collections below EUR 100,000 are represented as 0 in the tables.

In this 2026 report, country data from previous years may occasionally be corrected or re-stated in order to establish accurate like-for-like comparisons or to deal with the impact caused by changes in CISAC membership. When societies join CISAC and declare their income, this automatically increases revenues in their country. When societies stop being CISAC members, collections from their country appear to decrease compared to previous reports.



© Romain Moriceau

Creators discuss the future of human creativity in the age of AI at CISAC's Centenary General Assembly in Paris, June 2026, setting the stage for a debate that will continue to shape the future of the creative sector.

Credit

We extend our sincere gratitude to everyone who contributed to the creation of this report.

Anna Klimczak (ZAiKS)
Béatrice Blades (CISAC)
Benjamin Ng (CISAC)
Björn Ulvaeus (CISAC)
Camila Ventura (UBC)
Constance Herreman Follain (CISAC)
Dave Watkins (Futuresource)
Dean Ormston (APRA AMCOS)
Emmanuel Legrand (Writing)
Gadi Oron (CISAC)
Goodness Obioha (CISAC)
Helen Lear (APRA AMCOS)
Hélène Caruyer (Translation)
Jing Zhang (CISAC)
Juliette Cooley (Honest Creative)
Laure Margerard (CISAC)
Leonardo de Terlizzi (CISAC)
Luisa Luna (CISAC)
Maija Lielahti (Sanasto)
Marco Foley (652South, Writing)
Maria Laura Garateche (Argentores)
Mia Harwood (DACS)
Michał Miernik (ZAiKS)
Miriam Orozco (CISAC)
Mitko Chatalbashev (CISAC)
Mizuki Kimura (JASRAC)
Neha Maheshwari (CISAC)
Nicholas Pickard (APRA AMCOS)
Paul Williams (Writing)
Presence Group (Translation)
Rafael Fariñas (CISAC)
Rebecca Webster (CISAC)
Rodrigo Valenzuela Escobar (SCD)
Samuel Sangwa (CISAC)
Sebastian Cerda Quinteros (SCD)
Stacey Goebel (Stacey Designs)
Sylvain Piat (CISAC)
Victoria Hooper (DACS)
Wee Wong (Proofreading)



CISAC

International Confederation
of Societies of Authors
and Composers

www.cisac.org