

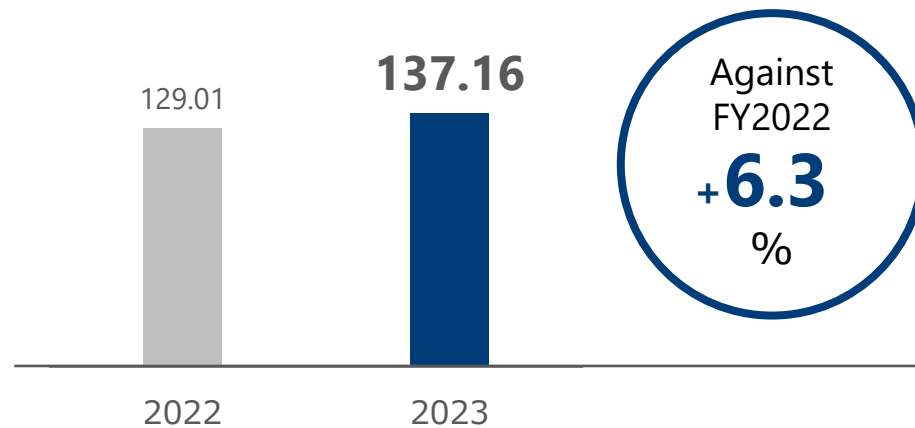
Fiscal 2023 Business Affairs



Japanese Society for Rights of Authors,
Composers and Publishers (JASRAC)

(The figures for each bar graph are the actual amounts collected or distributed. Unit: Billion yen)

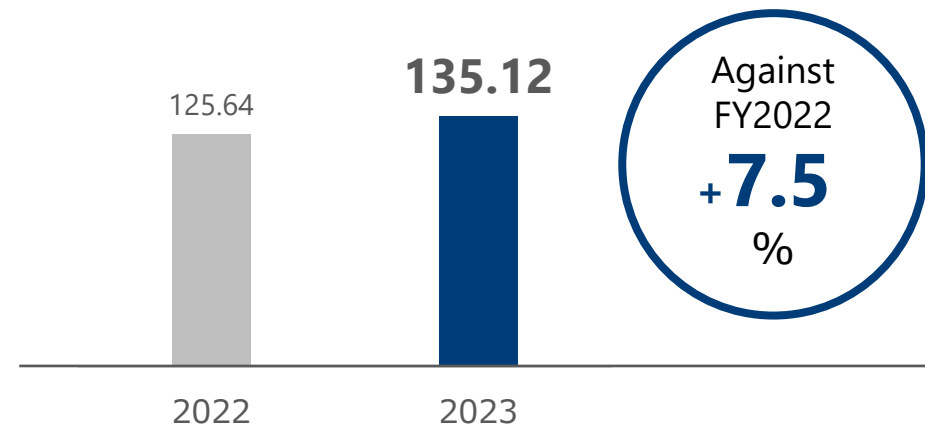
Record high
Collection 137.16 billion yen



Collection of royalties increased by 8.14 billion yen compared to FY2022, establishing a new record.

The main categories in which royalty collections increased were interactive transmissions (+4.05 billion yen), performances, etc. (+2.87 billion yen), and videograms (+1.35 billion yen).

Record high
Distribution 135.12 billion yen



Royalty distribution increased by 9.47 billion yen from FY2022, achieving a new record.

This mainly reflects royalties collected from October 2022 to December 2023, with significant increases for performances, etc. and interactive transmissions.

Breakdown of Collection and Distribution

Royalties Collected in FY2023

Category	Collection (thousand yen)	Against FY2022 (%)
Performances	58,196,685	103.9
Performances, etc.	23,721,298	113.8
Broadcasts, etc.	28,210,565	97.4
Cable broadcasts	4,290,902	97.5
Film exhibitions	343,550	97.1
Foreign income (performances)	1,630,367	113.6
Mechanicals	18,509,432	109.4
Audio discs	7,766,203	103.2
Audio tapes	197,520	92.0
Music boxes	9,528	112.8
Film reproduction	71,597	90.8
Videograms	9,982,455	115.7
Foreign income (mechanicals)	482,128	105.1
Publication	598,790	91.0
Reproduction for specific purposes	4,691,740	110.2
Reproduction for advertisements	1,628,820	101.3
Reproduction for games	3,062,920	115.5
Lending	406,984	77.0
Composite use	54,692,204	108.2
Online karaoke	5,968,886	101.7
Interactive transmissions	48,723,317	109.1
Private copying remuneration	71,449	67.5
Total	137,167,288	106.3

Royalties Distributed in FY2023

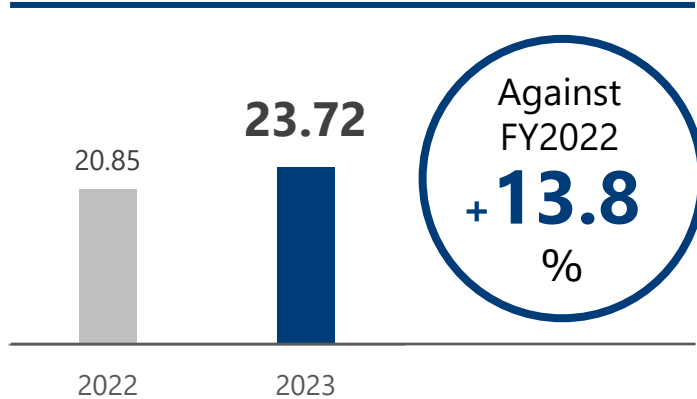
Category	Collection (thousand yen)	Against FY2022 (%)
Performances	58,736,200	106.3
Performances, etc.	23,143,477	113.9
Broadcasts, etc.	29,422,136	101.5
Cable broadcasts	4,346,573	96.8
Film exhibitions	358,823	121.4
Foreign income (performances)	1,465,188	127.4
Mechanicals	18,118,196	104.6
Audio discs	7,787,153	104.1
Audio tapes	222,572	107.0
Music boxes	8,695	103.1
Film reproduction	61,985	80.2
Videograms	9,588,679	104.4
Foreign income (mechanicals)	449,109	126.4
Publication	613,687	90.0
Reproduction for specific purposes	4,566,622	101.6
Reproduction for advertisements	1,576,960	94.2
Reproduction for games	2,989,661	105.9
Lending	469,391	78.8
Composite use	52,489,718	111.0
Online karaoke	5,964,475	102.8
Interactive transmissions	46,525,243	112.2
Private copying remuneration	132,623	293.4
Total	135,126,441	107.5

* The amounts in each category are rounded down to the nearest thousand yen, so the sum of the categories may not match the total.

Collection Results: Performances

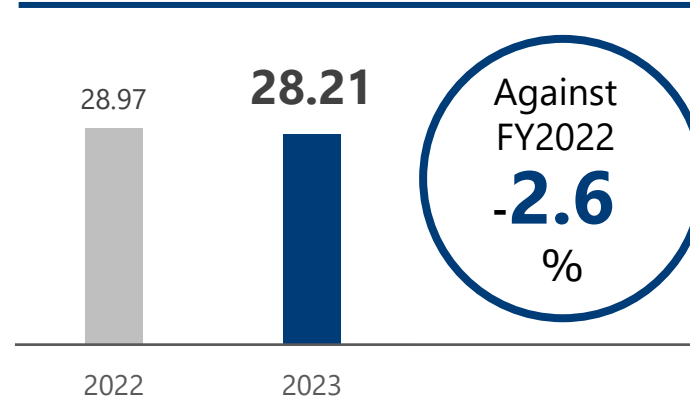
(The figures for each bar graph are the actual amounts collected. Unit: Billion yen)

Performances,
etc. **23.72** billion yen



Due to factors such as increased audience turnout for live concerts and an increase in the number of large-scale concerts, collection even surpassed pre-pandemic results (126.7% vs. FY2019)

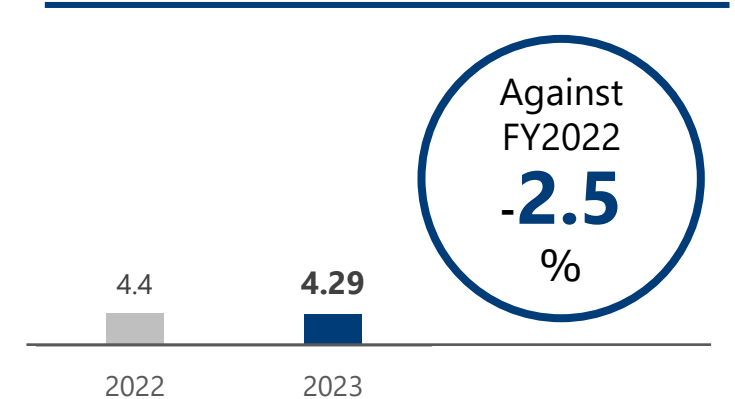
Broadcasts,
etc. **28.21** billion yen



Collection for program broadcasts finished below FY2022 results due to the impact of decrease in broadcasters' FY2022 business revenues*, which are the basis for royalty calculation.

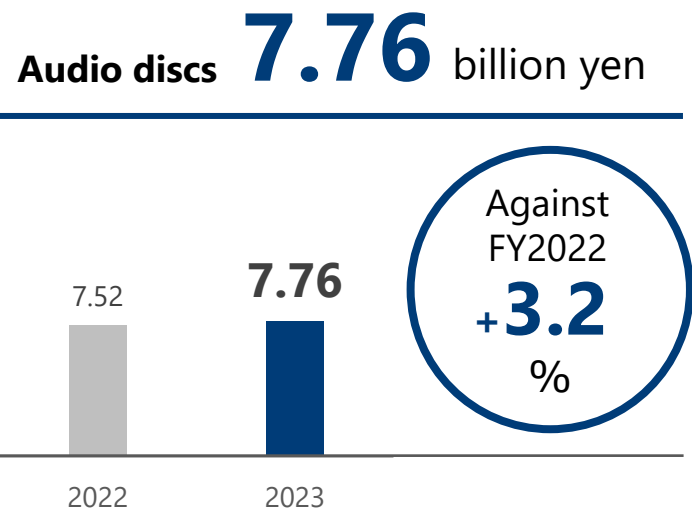
*Decrease in reaction to advertising revenues related to the Tokyo 2020 Summer Olympics and Paralympic Games, which were included in FY2021 business revenues.

Cable broadcasts,
etc. **4.29** billion yen

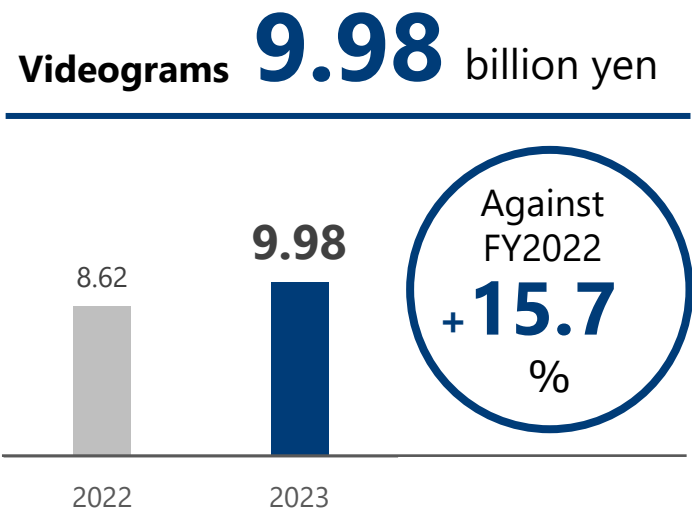


Collections for both cable radio and cable TV broadcasts decreased compared to FY2022 due to factors such as an overall decrease in FY2022 broadcast business revenues, which are the basis for royalty calculation.

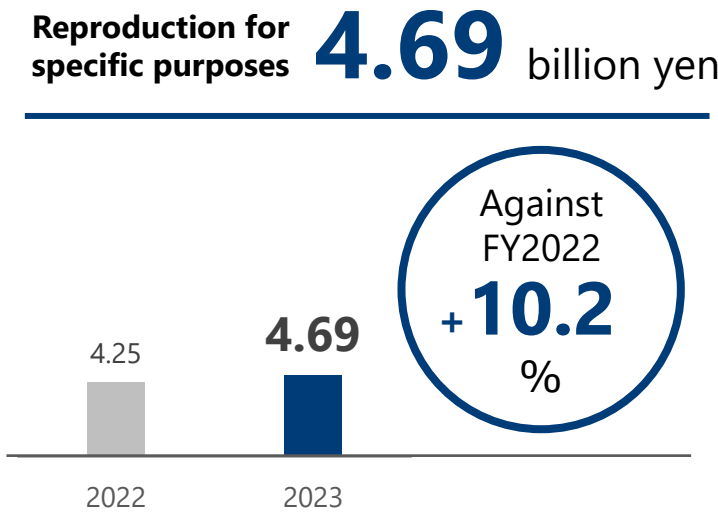
(The figures for each bar graph are the actual amounts collected. Unit: Billion yen)



Collections increased compared to FY2022 results due to factors such as an increase in the number of products manufactured, especially singles and albums released at the timing of live performances and concerts.



The number of videograms produced grew and collections greatly exceeded FY2022 results. Along with the increase of live performances and concerts, video releases containing those performances also increased, which was one of the reasons for the growth.



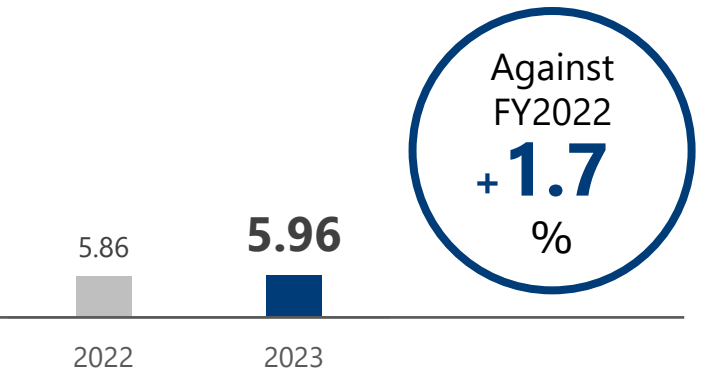
Reproduction for advertisements saw an increase in collections compared to FY2022 due to factors such as many JASRAC administered works being used, for example, in advertisements for restaurants.

Royalties collected from reproduction for games increased considerably compared to FY2022 due to strong shipments of smart amusement machines*, etc.

*New format of amusement machines enabling users to play without directly touching pachinko balls or medals.

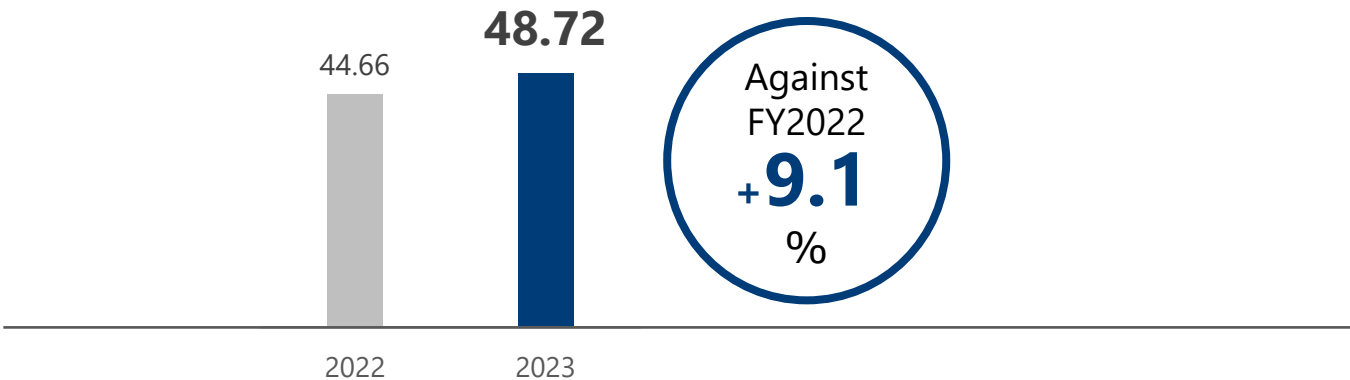
(The figures for each bar graph are the actual amounts collected. Unit: Billion yen)

Online karaoke **5.96** billion yen

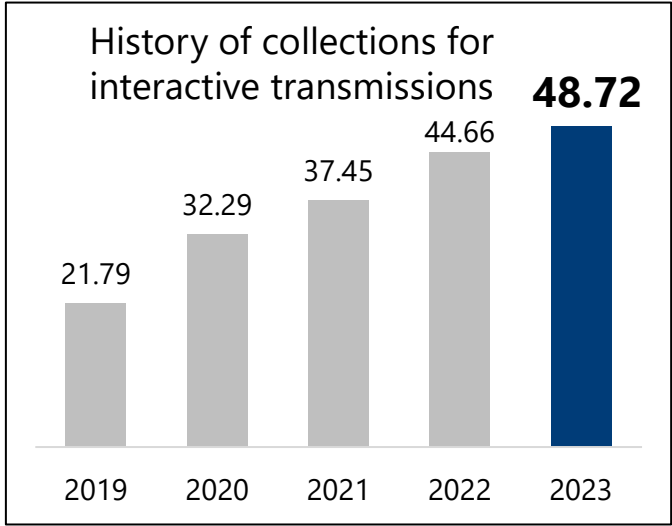


With COVID-19 downgrading to a “Class 5” disease, new karaoke singing venues opened, and there were also expansions of venues. This led to an increase in the number of active online karaoke terminals, one of the reasons for collections increasing compared to FY2022 results.

Interactive transmissions **48.72** billion yen



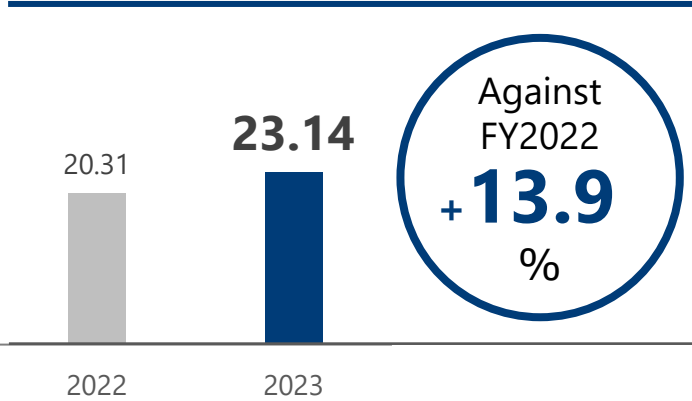
Collections increased from FY2022 results as subscribers of major music subscription services continued to grow, and as monthly subscription fees, one of the factors in calculating royalties, were raised in some of these services.



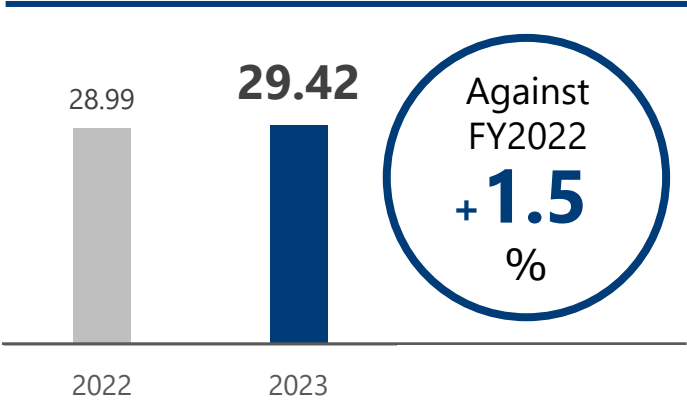
Distribution Results: Performances

(The figures for each bar graph are the actual amounts distributed. Unit: Billion yen)

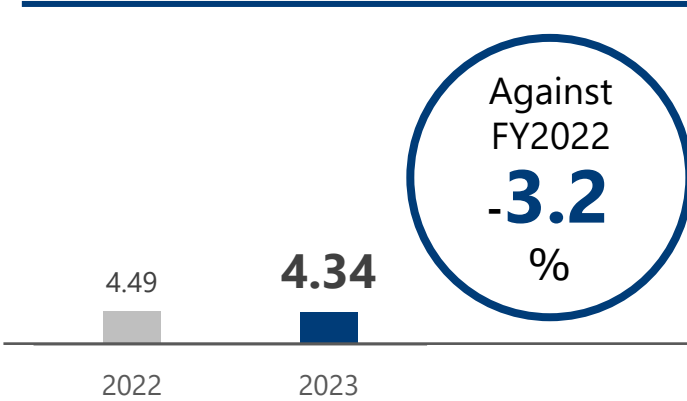
Performances, etc. **23.14** billion yen



Broadcasts, etc. **29.42** billion yen



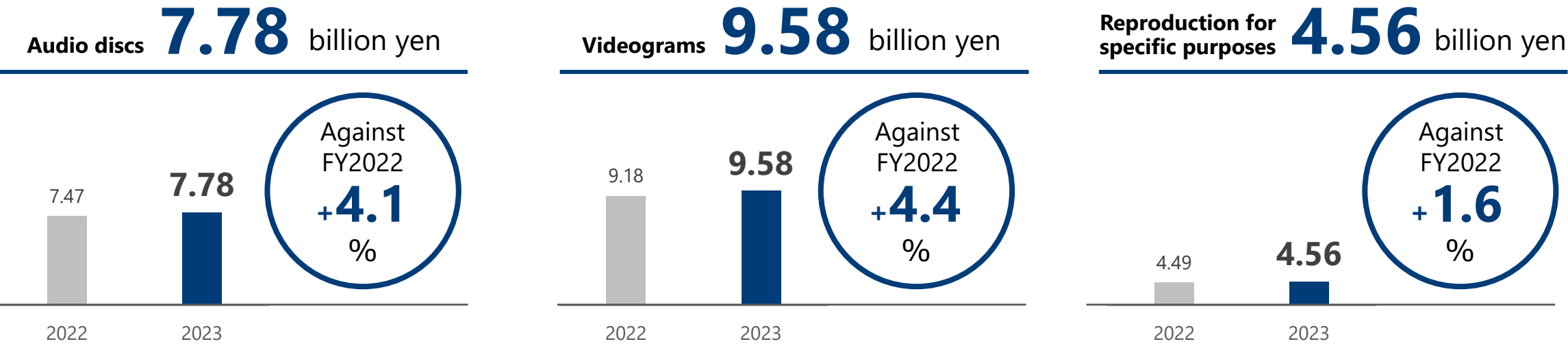
Cable broadcasts, etc. **4.34** billion yen



Number of works subject to distribution for each category

Category		Royalties mainly subject to distribution	Number of works subject to distribution
Performances, etc.	Performances and concerts	Portion paid from January 2023 to December 2023	273,278
	Places of entertainment	Portion paid from January 2023 to December 2023	29,113
	Karaoke	Portion paid from January 2023 to December 2023	340,738
Broadcasts, etc.	NHK, commercial terrestrial radio broadcasts, commercial terrestrial television broadcasts	Portion used from October 2022 to September 2023	827,230
	Community broadcasts, Open University of Japan, commercial satellite radio broadcasts, commercial satellite television broadcasts	Portion used from April 2022 to March 2023	
	Broadcasts of commercials (advertisements)	Portion paid from October 2022 to September 2023	487
Cable broadcasts, etc.	Cable radio broadcasts	Portion paid from April 2022 to March 2023	429,547
	Cable television broadcasts	Portion used from April 2022 to March 2023	248,501

(The figures for each bar graph are the actual amounts distributed. Unit: Billion yen)

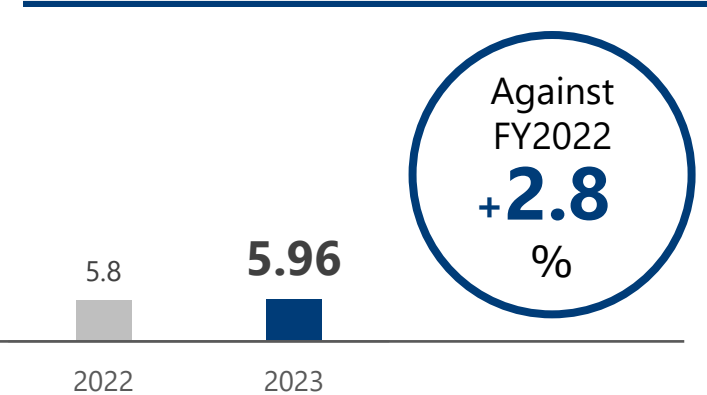


Number of works subject to distribution for each category

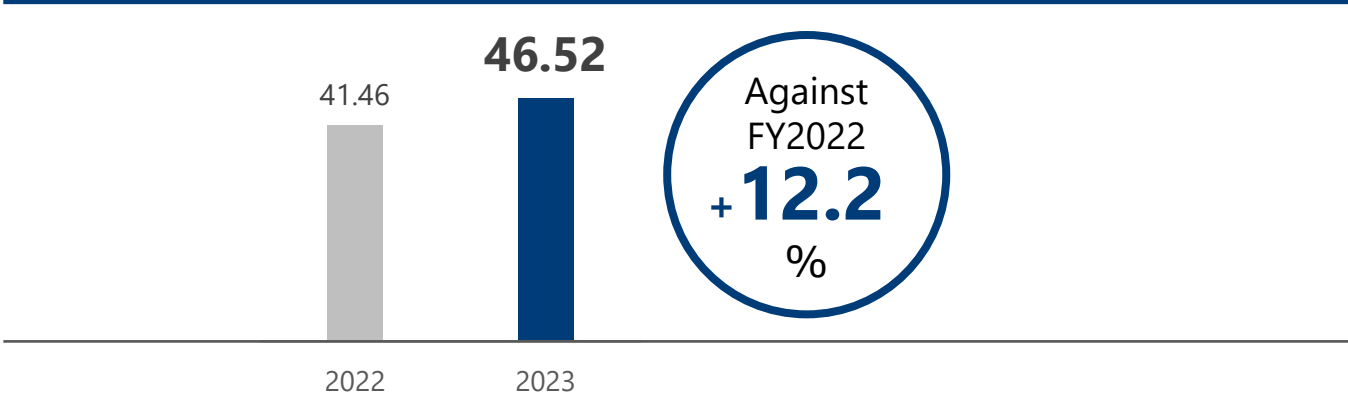
Category		Royalties mainly subject to distribution	Number of works subject to distribution
Audio discs	Blanket (comprehensive) licensees, such as major record companies	Portion paid in May, August, and November 2023 and February 2024	504,844
	Users other than above	Portion paid from January 2023 to December 2023	
Videograms	Blanket (comprehensive) licensees, such as major video software production companies	Portion paid in March, June, September, and December 2023	165,310
	Users other than above	Portion paid from January 2023 to December 2023	
Reproduction for specific purposes	Reproduction for advertisements	Portion paid from January 2023 to December 2023	854
	Reproduction for games	Portion paid from January 2023 to December 2023	3,132

(The figures for each bar graph are the actual amounts distributed. Unit: Billion yen)

Online karaoke **5.96** billion yen

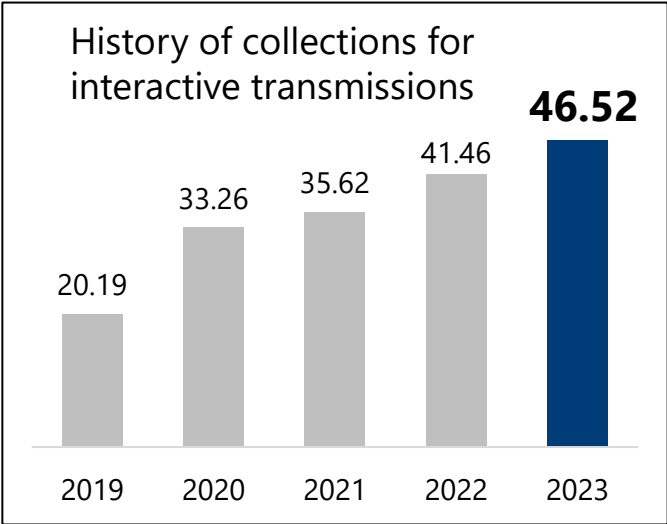


Interactive transmissions **46.52** billion yen



Number of works subject to distribution for each category

Category	Royalties mainly subject to distribution	Number of works subject to distribution
Online karaoke	Portion paid from January 2023 to December 2023	326,597
Interactive transmissions	Portion paid from January 2023 to January 2024	2,567,979



Number of JASRAC Administered Works

82,537,783 works

(The number of CIS-Net* registrations as of May 17, 2024, including 2,260,330 works registered by JASRAC)

*An international works information database developed by CISAC. Data on managed works are provided by member organizations, and information on those works are shared on the network.

Numbers of Works and Right Owners Subject to Distribution (Unique number across all categories)

		FY2022	FY2023
Number of works subject to distribution		2,990,954 works	3,121,804 works
Number of rights owners subject to distribution (domestic)	Composers / Authors	79,765 persons	85,801 persons
	Music publishers	3,025 companies	3,071 companies
Number of rights owners subject to distribution (foreign)	Composers / Authors	392,345 persons	414,254 persons
	Music publishers	48,888 companies	51,233 companies
		* Distributed via 120 overseas organizations	* Distributed via 120 overseas organizations

Performances

Criminal	Civil					Total
Lawsuits	Merit-based lawsuit	Provisional disposition	Civil mediation	Payment demand	Other	
1 case* (0 cases)	0 cases (0 cases)	3 cases (0 cases)	1,282 cases (1,219 cases)	13 cases (13 cases)	12 cases (21 cases)	1,311 cases (1,253 cases)

Numbers shown in brackets are for FY2022.

* A case involving a karaoke singing room operator (located in Miyagi Prefecture) that had continued to infringe copyrights by breaking the seals on karaoke equipment according to a provisional injunction issued in June 2023, and who was accused of breaking the seals in November 2023, then charged with copyright infringement in December 2023.

Reproduction

Criminal charges were filed in three cases involving the sale of unauthorized reproductions of commercial DVDs and videos of broadcast programs as content. Furthermore, there was one case of civil mediation relating to delinquent payment of royalties.

Public Transmission

Criminal charges were filed in one case involving uploading music files, etc. without permission by misusing qBittorrent file-sharing software, as well as two cases of civil mediation related to delinquent payment of royalties.

Identifying Musical Works in YouTube Videos Using Fingerprints

JASRAC has signed outsourcing contracts with BMAT and ORFIUM with the aim of making it possible to identify undetected used musical works by “Content ID” (a tool used by copyright holders to protect and manage copyright-protected content on YouTube) based on fingerprint technology.



Press release

Initiatives to Increase Foreign Income, Etc.

As the overseas development of music content continues, we have undertaken the following initiatives to ensure appropriate collection and distribution with respect to the use of JASRAC administered works in foreign territories.

(1) Registration of cue sheet information

JASRAC has additionally registered cue sheet information with titles in foreign languages in the database operated by CISAC (International Confederation of Societies of Authors and Composers) so that copyright management organizations in various countries will be able to accurately identify video content (such as animations) containing JASRAC administered works.

(2) Starting operation of GDSDX

In May 2023, we began operating GDSDX, a platform for sharing and exchanging information on content for video and music transmission services that are being deployed globally and music information managed by copyright management organizations. By pursuing data exchange on GDSDX, participating copyright management organizations can accurately identify JASRAC administered works, which is expected to lead to appropriate management in foreign territories.



Press release

Digitalization of Distribution Statements

From the 2023-06 distribution period, distribution statements, which were previously provided in paper format, are now provided in digital data after reviewing the provided items and format.

Changing Handling of Arrangement at Time of Publication System

In light of the fact that the methods of publishing and distributing works are diversifying, JASRAC has modified the arrangement at time of publication system*, which was initiated in 1998 as an original system, to add the arrangement at the time when a work is first used in an interactive transmission and make it possible to submit multiple arrangers at the time of publication (implemented from the 2024-03 distribution period).

* A system under which the arranger who created the arrangement when a work was first issued (published) as a recording (on CD, etc.) receives 1/12 share of karaoke performance royalties and commercial karaoke transmission royalties



It has been made possible to submit arrangements for works published via "transmission."



Published on CD



Published via transmission



It has been made possible to submit all arrangers at the time of publication (JASRAC members only).



1 person



Everyone

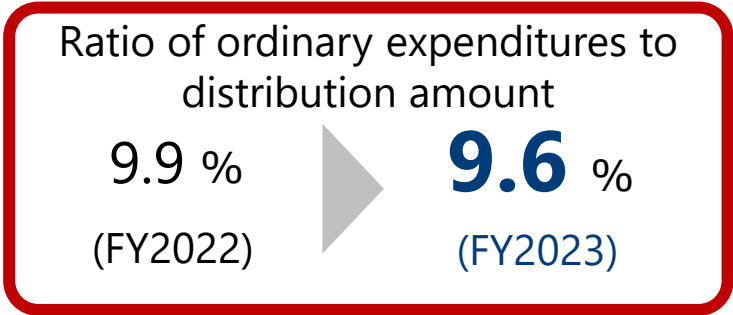


Press release

Partial Reduction of Applied Administrative Expense Rates

JASRAC has decided to reduce the administrative expense rates for certain categories in the 2024-03 distribution period, as ordinary expenses are expected to stay within the budget. Furthermore, the ratio of ordinary expenditures to the actual royalty distribution amount has changed to 9.6% (FY2023).

Royalty Category		FY2023 Applied Rate	March 2024 Distribution Period Only
Performances, etc.	Major live concerts, etc.	12.5%	10.5%
	Karaoke	22%	20%
	Videogram exhibitions	23%	21%
	Amusement machines (exhibition, performance)	13%	11%
Broadcasts, etc.		8.5%	6.5%
Cable broadcasts, etc.		9.5%	7.5%
Online karaoke for business		9%	7%
Interactive transmissions		9.5%	7.5%
Film exhibitions		23%	21%
Compensation for Public Transmission for Educational Purposes		9.5%	7.5%



Changes to Stipulations for Administration Trust Contracts

JASRAC resolved to partially modify the Stipulations for Administration Trust Contracts at the Ordinary General Meeting of Members held in June (effective August 1), shortening the period from the application for a trust contract until the start of entrustment and the period from notification of cancelation by the trustor until the end of entrustment.

Holding YouTube Songwriter Masterclass

Along with Google, we jointly held a YouTube Songwriter Masterclass workshop about YouTube channel use for individual composers, with the aim of promoting basic knowledge of revenue sharing on YouTube and understanding of JASRAC's role (in November).

Holding JASRAC Creator's Path

We held JASRAC Creator's Path talk events for music creators in November 2023 and February 2024, which aimed to promote basic knowledge of music copyright and understanding of JASRAC's role.



「YouTube Songwriter Masterclass」



「JASRAC Creator's Path」

Number of New Trustors and Number of New Members

	Copyright owner	Music publisher	Others	Total
Number of new trustors	472 (396)	86 (80)	3 (0)	561 (476)
Number of new members	77 (85)	6 (11)	0 (0)	83 (96)

Numbers shown in brackets are for FY2022.

Number of Members and Entrustments (As of March 31, 2024)

	Members		No. of trustees	No. of entrustments (Total for members and trustees)
	Full members	Associate members		
Authors	228	1,022	1,804	3,054
Composers	309	686	1,764	2,759
Author-composers	741	1,471	3,984	6,196
Publishers	244	459	2,918	3,621
Successors	-	168	4,661	4,829
Other	-	12	26	38
Total	1,522	3,818	15,157	20,497

Update of KENDRIX

JASRAC updated KENDRIX, a music information management system equipped with proof of existence functions and eKYC functions that use blockchain technology. we also published a newly created key visual by illustrator Yusuke Nakamura in July.

Main function updates:

- ▷ Added function to share music information with other invited users (July)
- ▷ Added function to delete musical work information (July)
- ▷ Enhanced Project function (September)
- ▷ Added registrable audio file formats (September)
- ▷ Added types of personal identification supported by eKYC (September)
- ▷ Added function to check for similar audio sources (March 2024)
- ▷ Introduced "Business Account" (March 2024)



illustration / YUSUKE NAKAMURA



KENDRIX



KENDRIX Media

Support Activities Related to Turkey-Syria Earthquakes

In June, JASRAC contributed 3 million yen to an aid fund established by MESAM and MSG (Turkish copyright management societies) for the purpose of supporting their members who were affected by the earthquakes that occurred in Turkey and Syria in February 2023.

Support for Victims of 2024 Noto Peninsula Earthquake

(1) Donating relief funds

With the aim of aiding victims and reconstructing the affected region, JASRAC donated relief funds of 5 million yen via the Japanese Red Cross Society in January 2024.

From January 26 to March 31, 2024, we also collected relief funds from members, trustors, and our executives and employees (approx. 1.49 million yen was donated via the Japanese Red Cross Society on April 10, 2024).

(2) Suspending invoicing of royalties

We suspended royalty invoicing from January to March 2024 for restaurants and other facilities located in the region, which suffered massive damage.



Detailed
information page

Courtesy Calls to Prime Minister Kishida and Commissioner for Cultural Affairs Tokura

On April 4, Kazumasa Izawa, President, and Manami Suko, Managing Director, from JASRAC, accompanied by Björn Ulvaeus, President, Gadi Oron, Director General, and Benjamin Ng, Regional Director – Asia-Pacific, from CISAC (International Confederation of Societies of Authors and Composers), paid a courtesy call to Shunichi Tokura, Commissioner for Cultural Affairs, during which they once again asked the Japanese government to address the resolution* adopted at CISAC's General Assembly in May 2019.

On the same day, with JASRAC Chairman Tetsuya Gen also in attendance, they paid a courtesy call to Prime Minister of Japan Fumio Kishida, during which they exchanged views on matters such as the current state of providing fair compensation to creators.

* Resolution which requested the rapid establishment of a new, functional, and fair system with the aim of fixing Japan's outdated remuneration for audio and video home recording.



Re-Appointment to Executive Committee of BIEM (Bureau International de l'Edition Mecanique)

At BIEM's General Assembly in April, JASRAC's Manami Suko, Managing Director, was re-appointed to the Executive Committee. At international meetings such as the BIEM (Bureau International de l'Edition Mecanique) General Assembly and Executive Committee meetings, as well as CISAC's General Assembly, Board of Directors meetings, and various committee meetings, they discussed and exchanged views on matters such as issues related to generative AI and promoting smooth copyright management at the international level.

Global Digital Service Data Exchange (GDSDX) System Development Project

Development of the GDSDX system, a platform for sharing and exchanging content information for globally operated video and music distribution services and information about musical works (ISWC or work codes) managed by copyright management societies belonging to CISAC's Asia-Pacific Committee, is complete, and operation by various participating organizations began in May.

This project is an initiative aimed at addressing issues related to compensating creators in a digital society, and the plan is to steadily expand the scope of exchanged data.



Press release

JASRAC Global Fellowships to Support Overseas Research

Based on the recommendations of the JASRAC Global Fellowship Researcher Selection Committee, which is comprised of three experts specializing in intellectual property law, Tsuyoshi Uchida, who is an associate professor at the Tokai University School of Law, was chosen as the program's second overseas researcher. Mr. Uchida began conducting research at the Max Planck Institute for Innovation and Competition in Munich, Germany, in April.

In addition, Ken Kato, who was chosen as the first overseas researcher in December 2022, started research at Goldsmiths, University of London (England), in September 2023.



Detailed
information page

JASRAC Copyright Academy Education and Awareness Project

In June, we decided to implement the JASRAC Copyright Academy, an education and awareness project for the purpose of providing necessary information about copyright systems for music, etc. and JASRAC's copyright management business, based on the needs of the general public and people involved in education.

The JASRAC Copyright Academy will gradually implement the following initiatives:

- ① Lecturer recruitment (selection)
- ② JASRAC Learning Square On-Site Course - general course open to the public
- ③ JASRAC Campus Endowed Course - endowed course open to the public
- ④ Production of educational materials
- ⑤ Distribution of lectures/education materials

The JASRAC Learning Square On-Site Course open to the public started in October, and 10 courses have been held.



JASRAC Copyright
Academy special website

Announcing Basic Position on the Issue of Generative AI and Copyright

In July, following discussion by the Board of Directors, JASRAC announced our “Basic Position on the Issue of Generative AI and Copyright.”



Press release

Participating in Cabinet Office’s Committee to Discuss Intellectual Property Rights in the Age of AI

In October, JASRAC participated in a hearing of interested parties conducted at the second session of the Cabinet Office’s Committee to Discuss Intellectual Property Rights in the Age of AI and expressed our opinions.



Press release

Nine Music-Related Organizations Establish AI-Related Music Organization Council

In December, nine music-related organizations, including JASRAC, established the AI-Related Music Organization Council.



Press release

Submitting Comments on “Concept of AI and Copyright (Draft)”

In February 2024, we submitted our comments in response to the solicitation of comments on the “Concept of AI and Copyright (Draft)” compiled by the Subcommittee on Legal System of the Copyright Subdivision of the Culture Council.



Press release

Sharing Information on Official Accounts

We continued to use our official X (formerly Twitter) and Facebook accounts to quickly and widely share information about JASRAC's business to a broad audience.

On our official YouTube channel, we also posted videos showing music creators as they really are, videos in which comedians discussed copyright, etc.

https://twitter.com/JASRAC_1939

<https://www.facebook.com/jasrac1939/>

https://www.youtube.com/jasrac_official



X



Facebook

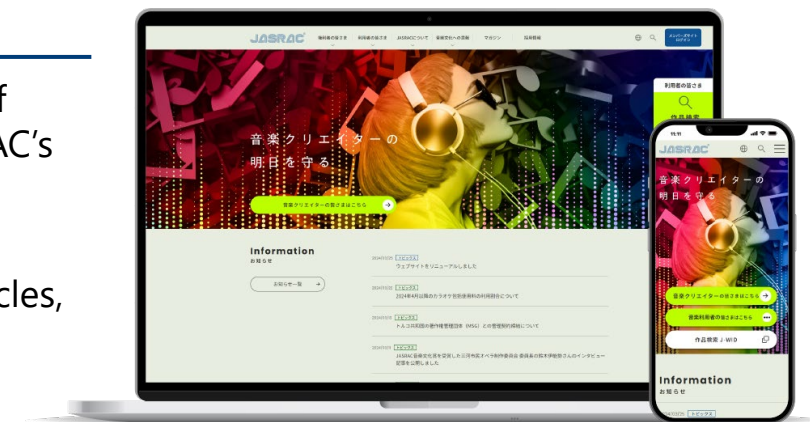


YouTube

Refreshing Our Website

In March 2024, we refreshed our website. After clarifying our intent to “protect the future of music creators,” we presented a message from composer Tetsuya Gen, who serves as JASRAC's Chairman, and Kazumasa Izawa, President, on the “About JASRAC” page.

We also launched a new magazine, which offers various kinds of information and content, including introducing the JASRAC Awards and JASRAC Music Culture Awards, interview articles, etc. Please check it out.



Sponsoring Various Programs and Publishing Editorial Advertisements

- ▷ We broadcast a sponsorship corner, commercial, etc. on the "SCHOOL OF LOCK!" radio program (TOKYO FM), whose main audience is junior high and high school students.
- ▷ We broadcast a JASRAC Music Copyright Course on the music information program "B.B. Rarity," which airs on 25 terrestrial TV networks.
- ▷ We published editorial advertisements on the music media outlet "Music Natalie" to enhance sharing of information with music fans.
- ▷ We published editorial advertisements on the music-related media outlet "DTM Station" to enhance sharing of information with music creators.



Music
Natalie



DTM Station