Annex

Fiscal 2025 Business Affairs

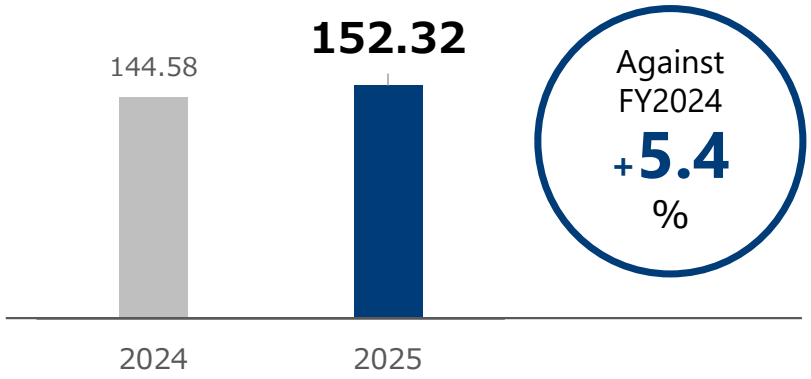
May 20, 2026

Collection and Distribution

The figures for each bar graph are the actual amounts collected or distributed (amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

Record high

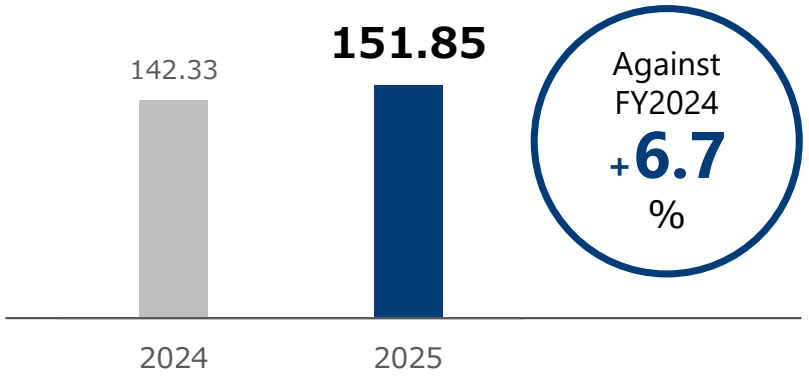
Collection 152.32 billion yen



Collection of royalties increased by 7.73 billion yen compared to FY2024, establishing a new record.
The main categories in which royalty collections increased were interactive transmissions (+5.43 billion yen) and performances, etc. (+3.09 billion yen).

Record high

Distribution 151.85 billion yen



Royalty distribution increased by 9.52 billion yen from FY2024, achieving a new record.
This mainly reflects royalties collected from October 2024 to December 2025, with significant increases for interactive transmissions and performances, etc.

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Breakdown of Collection and Distribution

Royalties Collected in FY2025

Category		Collection (thousand yen)	Against FY2024 (%)
Performances		62,382,802	103.1
	Performances, etc.	29,111,281	111.9
	Broadcasts, etc.	26,520,922	94.8
	Cable broadcasts	3,962,264	94.7
	Film exhibitions	473,213	129.2
	Foreign income (performances)	2,315,120	117.8
Mechanicals		16,452,754	103.2
	Audio discs	7,841,256	110.3
	Audio tapes	127,287	111.0
	Music boxes	7,420	82.3
	Film reproduction	89,238	126.9
	Videograms	7,777,801	96.8
	Foreign income (mechanicals)	609,750	101.5
Publication		563,950	95.8
Reproduction for specific purposes		4,641,485	99.7
	Reproduction for advertisements	2,058,975	109.9
	Reproduction for games	2,582,509	92.8
Lending		237,417	77.8
Composite use		67,821,249	108.7
	Online karaoke	5,997,960	100.0
	Interactive transmissions	61,823,288	109.6
Private copying remuneration		226,933	110.1
Total		**152,326,593**	**105.4**

Royalties Distributed in FY2025

Category		Collection (thousand yen)	Against FY2024 (%)
Performances		63,805,736	103.9
	Performances, etc.	28,659,364	110.4
	Broadcasts, etc.	28,589,658	98.2
	Cable broadcasts	4,150,295	97.5
	Film exhibitions	479,599	134.1
	Foreign income (performances)	1,926,819	113.2
Mechanicals		16,831,198	104.4
	Audio discs	7,764,779	111.8
	Audio tapes	124,407	109.7
	Music boxes	7,895	83.0
	Film reproduction	94,741	134.1
	Videograms	8,221,144	96.1
	Foreign income (mechanicals)	618,229	147.5
Publication		572,408	95.0
Reproduction for specific purposes		4,768,236	105.0
	Reproduction for advertisements	2,102,910	119.6
	Reproduction for games	2,665,326	95.8
Lending		266,266	82.8
Composite use		65,386,869	110.5
	Online karaoke	5,981,193	100.3
	Interactive transmissions	59,405,676	111.7
Private copying remuneration		227,231	110.1
Total		**151,857,948**	**106.7**

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

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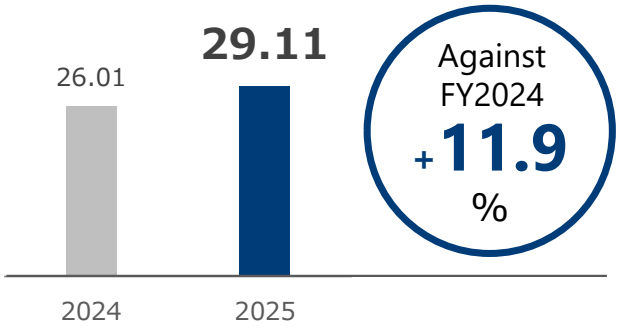
Collection Results: Performances

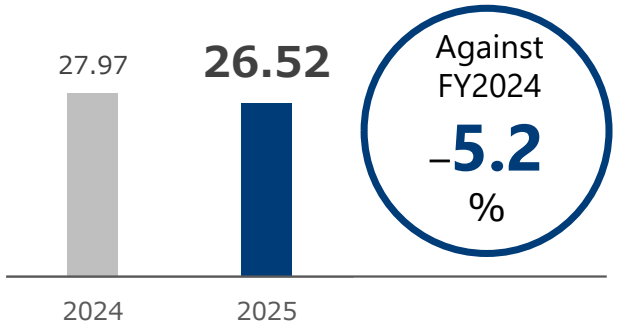
The figures for each bar graph are the actual amounts collected (amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

Performances, etc. **29.11** billion yen



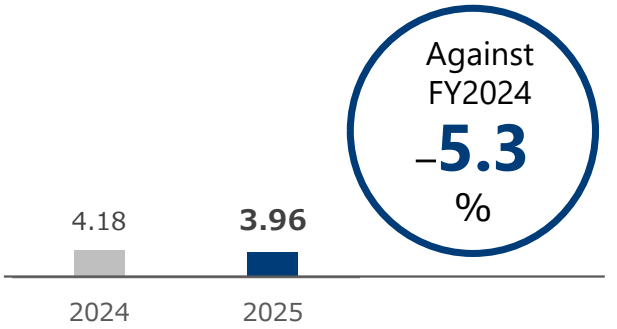
Due to factors such as an increase in the number of large-scale concerts held, ticket prices continuing to trend upward, and revenue from royaly rates associated with the implementation of the new agreement related to music instrument classes, collection significantly exceeded the FY2024 results.

Broadcasts, etc. **26.52** billion yen



Collection for program broadcasts finished below FY2024 results due to factors such as a decrease in broadcasters' FY2024 business revenues, which are the basis for royalty calculation, that resulted from a reduction in NHK's receiving fees.

Cable broadcasts, etc. **3.96** billion yen



Collections for both cable radio and cable TV broadcasts decreased compared to FY2024 due to factors such as an overall decrease in FY2024 broadcast business revenues, which are the basis for royalty calculation.

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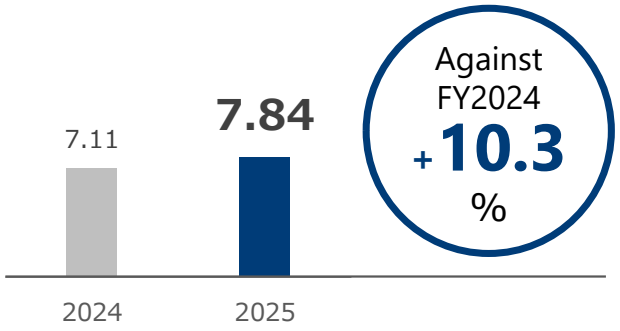
Collection Results: Reproduction/Reproduction for Specific Purposes

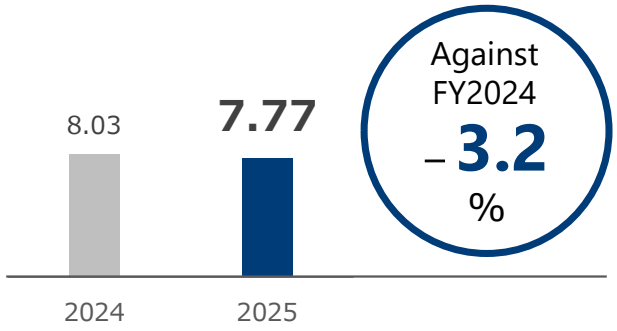
The figures for each bar graph are the actual amounts collected (amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

Audio discs 7.84 billion yen



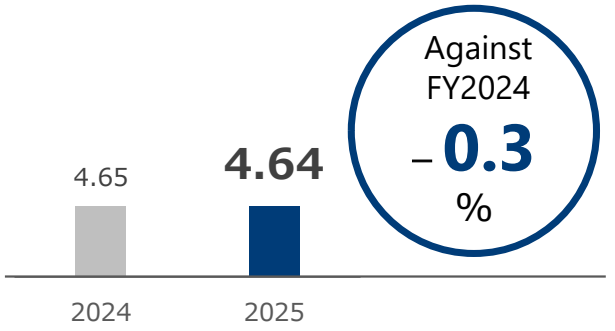
Due to factors such as multiple hit products of idol groups, collection exceeded the FY2024 results.

Videograms 7.77 billion yen



Videogram demand slumped due to factors such as the ongoing shift from packages to video distribution services, and collections fell below the FY2024 results.

Reproduction for specific purposes 4.64 billion yen



Reproduction for advertisements saw an increase in collections compared to the FY2024 results due to factors such as administered works being actively used in, for example, advertisements for food and drinks.

Despite strong use of administered works in home video games, collections from reproduction for games decreased compared to the FY2024 results due to factors such as a decrease in the number of establishments installing amusement machines.

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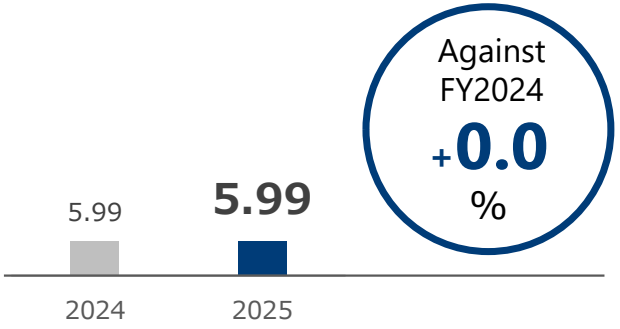
Collection Results: Composite Use

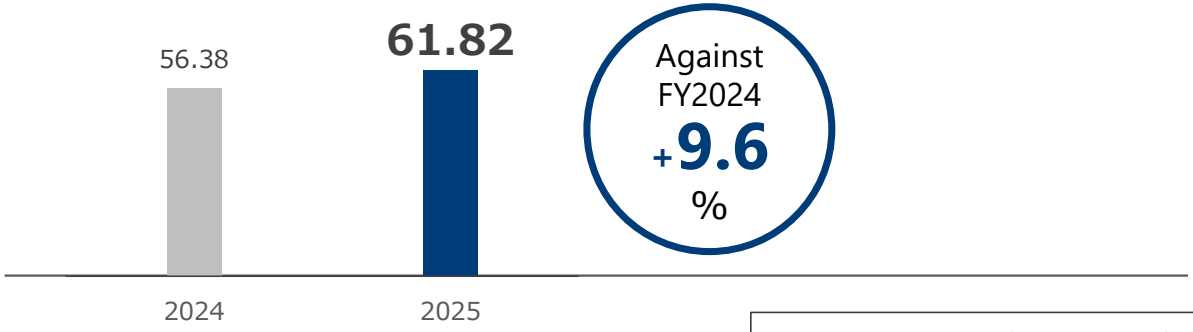
The figures for each bar graph are the actual amounts collected (amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

Online karaoke 5.99 billion yen



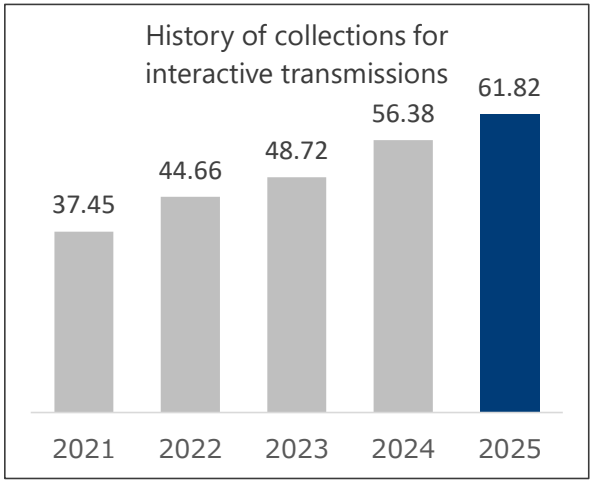
The number of online karaoke machines in operation was roughly the same as the previous year.

Interactive transmissions 61.82 billion yen



Collections increased from the FY2024 results due to factors such as an increase in subscribers and prices of major subscription services.

Video content, etc. continued to perform well mainly as services provided by major online operators, revised contracts, and past royalty income in some of these services resulted in collections increasing compared to the FY2024 results.



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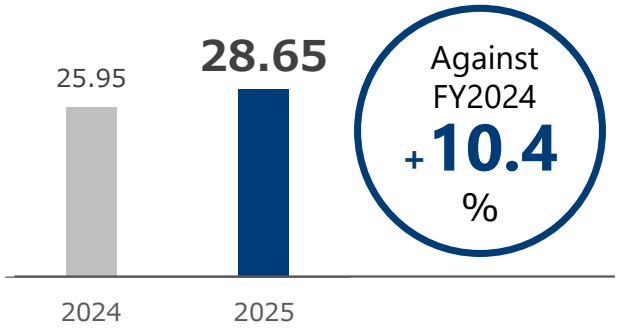
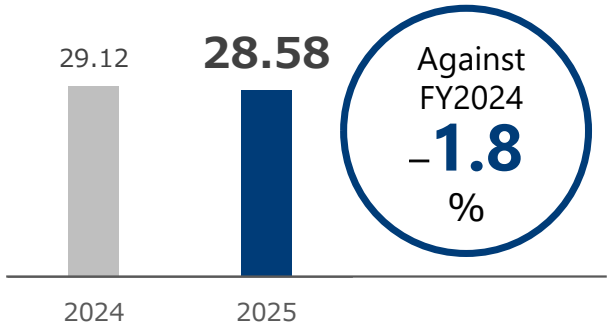
Distribution Results: Performances

The figures for each bar graph are the actual amounts distributed (amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

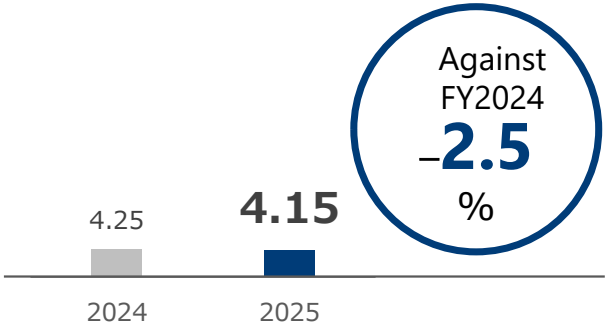
Performances, etc. **28.65** billion yen



Broadcasts, etc. **28.58** billion yen



Cable broadcasts, etc. **4.15** 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	Collected from January 2025 to December 2025	297,717
	Places of entertainment	Collected from January 2025 to December 2025	31,602
	Karaoke	Collected from January 2025 to December 2025	369,159
Broadcasts, etc.	NHK, commercial terrestrial radio broadcasts, commercial terrestrial television broadcasts	Used from October 2024 to September 2025	784,313
	Community broadcasts, Open University of Japan, commercial satellite radio broadcasts, commercial satellite television broadcasts	Used from April 2024 to March 2025	
	Broadcasts of commercials (advertisements)	Collected from October 2024 to September 2025	479
Cable broadcasts, etc.	Cable radio broadcasts	Collected from April 2024 to March 2025	355,504
	Cable television broadcasts	Used from April 2024 to March 2025	250,989

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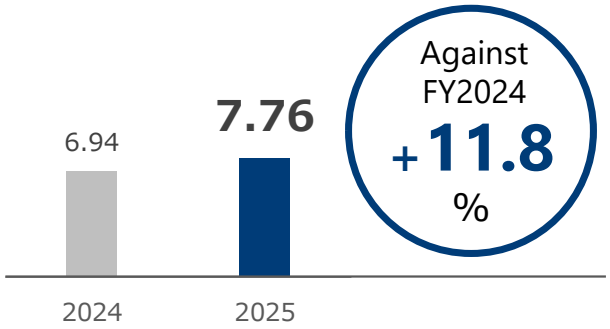
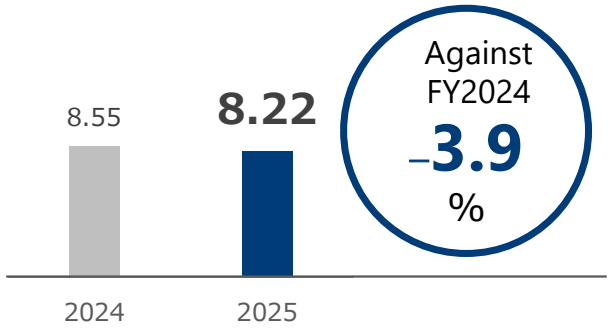
Distribution Results: Reproduction/Reproduction for Specific Purposes

The figures for each bar graph are the actual amounts distributed (amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

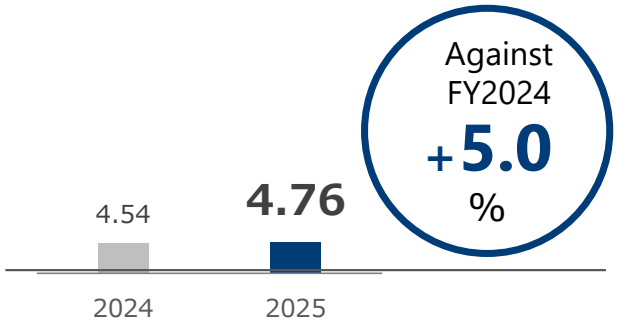
Audio discs **7.76** billion yen



Videograms **8.22** billion yen



Reproduction for specific purposes **4.76** 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	Collected in May, August, and November 2025 and February 2026	496,162
	Users other than above	Collected from January 2025 to December 2025	
Videograms	Blanket (comprehensive) licensees, such as major video software production companies	Collected in March, June, September, and December 2025	161,308
	Users other than above	Collected from January 2025 to December 2025	
Reproduction for specific purposes	Reproduction for advertisements	Collected from January 2025 to December 2025	914
	Reproduction for games	Collected from January 2025 to December 2025	2,502

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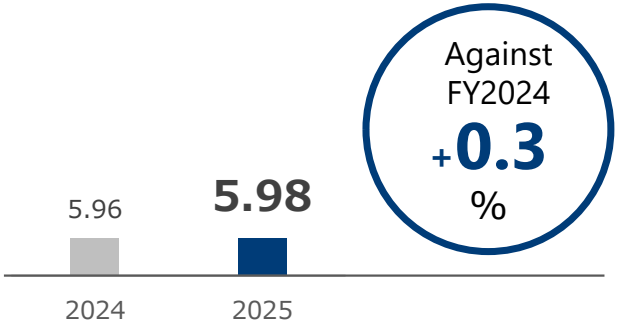
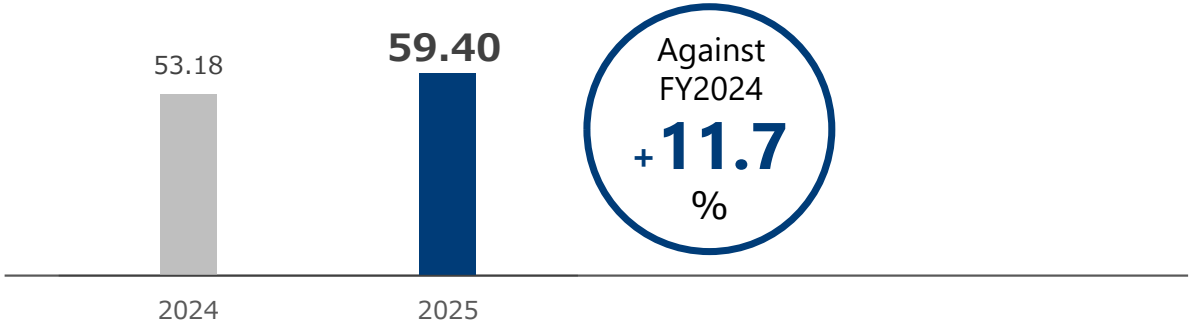
Distribution Results: Composite Use

The figures for each bar graph are the actual amounts distributed
(amounts of less than 10 million yen are rounded down).
(Unit: Billion yen)

Online karaoke **5.98** billion yen



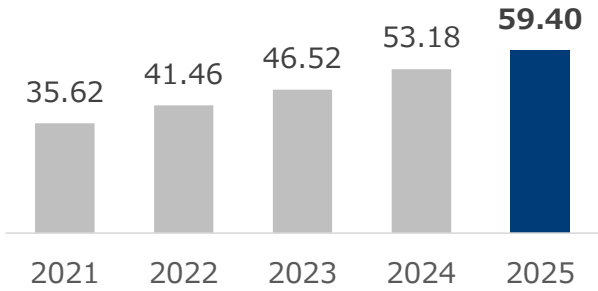
Interactive transmissions **59.40** billion yen



Number of works subject to distribution for each category

Category	Royalties mainly subject to distribution	Number of works subject to distribution
Online karaoke	Collected from January 2025 to December 2025	349,237
Interactive transmissions	Collected from January 2025 to January 2026	3,635,886

History of collections for interactive transmissions



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Distribution Results: Number of Works Subject to Distribution, etc.

Number of JASRAC Administered Works

98,765,753 works

(The number of CIS-Net* registrations as of May 8, 2026, including **2,716,490 works** registered by JASRAC)

* An international works information database developed by CISAC. Member organizations provide data on administered works, and information on those works are shared on the network.

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

		FY2024	FY2025(*)
Number of works subject to distribution		3,313,762 works	4,066,661 works
Number of rights owners subject to distribution (domestic)	Composers/Authors	96,301 persons	119,298 persons
	Music publishers	3,297 companies	3,330 companies
Number of rights owners subject to distribution (foreign)	Composers/Authors	430,463 persons	568,990 persons
	Music publishers	52,653 companies	64,267 companies
		* Distributed via 122 overseas organizations	* Distributed via 121 overseas organizations

* Includes temporary factors related to the distribution of past royalties for some online distribution services

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Addressing Illegal Use, etc. (Legal Measures)

Performances

(Numbers shown in brackets are for FY2024)

Criminal	Civil					Total
Lawsuit	Merit-based lawsuit	Provisional disposition	Civil mediation	Payment demand	Other	
0 cases (0 cases)	0 cases (0 cases)	5 cases (3 cases)	1,366 cases (*) (1,343 cases)	31 cases (28 cases)	25 cases (22 cases)	1,427 cases (1,396 cases)

* Includes 1 civil mediation case relating to multiple foreign films using administered works being screened without permission for many years.

Reproduction

There were two cases of civil mediation related to delinquent payment of royalties.

Public Transmission

Criminal charges were filed in one case involving uploading music files, etc. without permission by abusing the file-sharing software BitTorrent, while there were two cases of debt seizure orders for delinquent payment of royalties.

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Change in Royalty Rate for Cable Television Broadcasts, etc.

The royalty rate used to calculate annual blanket royalties (the rate multiplied by cable broadcast business revenues in the previous year) was changed from 1% to 1.5% (effective from April 1, 2026).

Compared to when the agreement was established in 1975, sales and music usage have grown considerably across the industry; however, since the royalty rate had remained at a low level compared to other broadcast categories, an agreement was reached to change it following intensive discussions with a user organization, the Japan Cable and Telecommunications Association (JCTA).

Since this is the first change in the 50 years since the agreement was established, JASRAC carefully explained the details of the change and other matters to business operators who attended briefing sessions (held in 11 locations across Japan) hosted by JCTA and sought their understanding.

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Collection and Distribution Results: Topics

Initiatives to Boost Foreign Income, etc.

As music content continues to expand overseas, JASRAC has undertaken the following initiatives to ensure appropriate collection and distribution for the use of JASRAC administered works in foreign territories.

(1) Promoting Administration with GDSDX

Through efforts to expand copyright management organizations participating in GDSDX, a platform for sharing and exchanging content information for global video and music distribution services and information on works administered by copyright management organizations, 6 new organizations have joined the platform (increasing the number of participating organizations to 18 including JASRAC as of March 2026). Smooth administration of works via GDSDX is being pursued in more territories.

In addition, JASRAC released a promotional video presenting the purpose of GDSDX, its effects, its contribution to the music ecosystem, and the future outlook. The video was recorded by the five founding organizations of GDSDX, which include JASRAC as well as KOMCA (South Korea), MÜST (Taiwan), WAMI (Indonesia), and FILSCAP (the Philippines), with the collaboration of CISAC (International Confederation of Societies of Authors and Composers).

GDSDX
Global Digital Service Data Exchange

GDSDX Promotional Video

Full version

Short version

(2) Promoting License Agreements Between Major Anime Distribution Service and Copyright Management Organizations in Various Countries

JASRAC continued to work to promote the conclusion of license agreements between a major anime distribution service that is popular overseas and copyright management organizations in various countries. In addition, to increase income from organizations that have concluded license agreements, JASRAC verified content and provided cue sheets.

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Collection and Distribution Results: Topics

Partial Reduction of Applied Administrative Expense Rates

JASRAC reduced the applied administrative expense rates for certain categories in the March 2026 distribution as ordinary expenses were expected to stay within the budget. The percentage of ordinary expenditures to the actual amount of royalties distributed resulted in 9.5% (FY2025).

<Categories for which administrative expense rate was reduced>

Category of fees	Reported royalty rate	Applied rate for FY2025	March 2026 distribution only
Performances, etc. (Major live concerts, etc.)	25%	12.5%	**10.5%**
Online karaoke for commercial use	10%	9%	**7%**
Broadcasts, etc.	10%	8.5%	**7.5%**
Interactive transmissions	10%	9.5%	**7.5%**
Commercial online music services (*)	10%	9.5%	**7.5%**
Compensation for public transmission for educational purposes	20%	9.5%	**7.5%**

* A new category added due to changes to the Stipulations for Administration Trust Contracts made in June 2025 (applied from the December 2025 distribution period).

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Initiatives to Recruit New Members and Improve Services, etc.

JASRAC Creator‘s Path

“JASRAC Creator’s Path” talk events were held in October 2025 and February 2026 for music creators with the aim to promote basic knowledge of music copyright and understanding on the role of JASRAC.

JASRAC Creator‘s Path

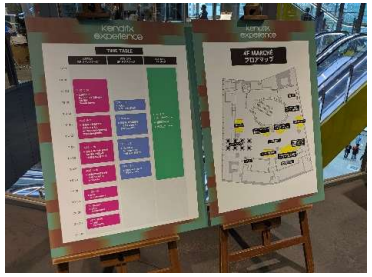
JASRAC Welcome DAY

“JASRAC Welcome DAY” events were held in August 2025 and February 2026 for new trustors for purposes such as promoting understanding of the association’s business.

JASRAC Welcome DAY

KENDRIX EXPERIENCE

The event “KENDRIX EXPERIENCE” was held for music creators in March 2026 to share various music experiences.



Venue: Shibuya Stream Hall

“Public co-writing” event on main stage

291 attendees (mainly music creators)

Lyric writing workshop also held on a sub-stage

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Number of New Trustors and Members, etc.

Number of New Trustors and Number of New Members

	Copyright owner	Music publisher	Others	Total
Number of new trustors	647 (495)	100 (96)	2 (4)	749 (595)
Number of new members	80 (75)	4 (9)	2 (2)	86 (86)

Record High

Numbers shown in brackets are for FY2024.

Number of Members and Entrustments (As of March 31, 2026)

	Members		No. of trustors	No. of entrustments (Total for members and trustors)
	Full members	Associate members		
Authors	207	891	1,868	2,966
Composers	299	642	1,948	2,889
Author-composers	749	1,382	4,643	6,774
Publishers	243	427	3,181	3,851
Successors	-	151	5,107	5,258
Other	-	11	29	40
Total	1,498	3,504	16,776	21,778

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Initiatives Using Digital Technology

Update of KENDRIX

JASRAC updated KENDRIX, a music information management system equipped with proof of existence functions and eKYC functions that use blockchain technology.

Main function updates:

- ▷ Blockchain technology used with proof-of-existence functions switched to Soneium* (April)
- ▷ Added function for submitting a distribution rate based on the degree of creative contribution (August)
- ▷ Added “Otolog” creative log function that chronologically visualizes various actions performed with KENDRIX (December)
- ▷ Enabled registration of lyrics data (text files) (March 2026)

*Public blockchain developed by Sony Group’s Sony Block Solutions Labs Pte. Ltd.

illustration/YUSUKE NAKAMURA

Initiatives Using Digital Technology

Start of Collaboration with “muside”

Announced the start of a collaboration between KENDRIX and the smartphone app “muside,” which is operated by Nishi-Nippon Railroad Co., Ltd. and mainly supports live performance-related activities for bands and singer-songwriters.

Details of collaboration:

▷ Mutual customer referrals via holding of sponsored events, etc. and sharing of knowledge about monetization

(March and November 2026)

▷ Implementation of a pilot project aimed at DX of fair compensation from concert venues through the use of “muside”’s setlist function and information integration (from FY2026)

International Cooperation

Collaboration with CISAC Officials - Requesting the National Copyright Administration of China to Strengthen Rights Protection

In October, SUKO Manami (Executive Vice President, International Affairs), along with Gadi Oron (CISAC Director General) and others, met with Wang Zhicheng (Director General of the National Copyright Administration of China) to request strengthening of rights protection in China.

Working-level Exchange Sessions with Overseas Organizations

JASRAC held the following working-level exchange sessions for purposes such as collecting information and exchanging opinions on copyright management practices.

Month / Year	Organization
May 2025	BumaStemra (Netherlands)
May 2025	GEMA (Germany)
June 2025	PRS (United Kingdom)
September & October 2025	MCSC (China)
October 2025	KODA (Denmark)
March 2026	ASCAP (United States)

Meeting with the Director General of the National Copyright Administration of China

Music Culture Projects (Projects serving the common purpose of trustors)

JASRAC Global Fellowships to Support Overseas Research

The fifth round of applications were called for. Findings by overseas researchers who completed their studies and returned to Japan in FY2024 were also made available as video reports to trustors.

JASRAC Global Fellowships

Detailed information page

JASRAC Copyright Academy for Education and Awareness

(1) JASRAC Learning Square On-Site Course - general course open to the public

Based on the contents requested, JASRAC dispatched lecturers to those requesting courses on copyright. JASRAC offered 57 free courses in FY2025.

(2) JASRAC Campus Endowed Course - endowed course open to the public

The first five endowed courses were held.

The second round of applications were called for, and following screenings by a selection committee made up of academic experts, endowments were decided for the following six universities. The courses will start from April 2026.

- Kanazawa University/Graduate School of Law
- Kobe University/Faculty of Law and Graduate School of Law
- Chuo University/Faculty of Law and Graduate School of Law
- Tokyo College of Music/Faculty of Music
- Meiji Gakuin University/Faculty of Law and Graduate School (Business and Law)
- Meiji University/School of Information and Communication

JASRAC 著作権アカデミー

Dedicated website

JASRAC Campus Endowed Course (Fukushima University)

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Dealing with Generative AI

Attending Meetings of Council for Cultural Affairs and Copyright Subdivision of the Culture Council

Director Akira Senju attended meetings of the Culture Council and its Copyright Subdivision as a member, expressing the opinion that measures should be taken to address Article 30-4 of the Copyright Act (the provision limiting copyright to allow, in principle, the free use of copyrighted works to develop generative AI).

Establishment of AI Discussion Group

An AI discussion group with seven directors as members was established for the purpose of exchanging opinions and sharing information, issues, etc. concerning music and copyright related to generative AI.

Courtesy Visit to Shunichi Tokura, Commissioner for Cultural Affairs

Along with Gadi Oron, Director General of CISAC (International Confederation of Societies of Authors and Composers) and Benjamin Ng, CISAC Asia-Pacific Regional Director, President Kazumasa Izawa and Executive Vice President Manami Suko paid a courtesy visit to Shunichi Tokura, Commissioner for Cultural Affairs, and exchanged opinions on generative AI.

Participation in APMA Executive Committee

Director Toshiyuki Watanabe attended the Executive Committee meeting of APMA (Asia-Pacific Music Creators Alliance) held in Beijing and participated as a panelist at the Creators' Seminar, expressing opinions on protecting creators' rights in the era of AI.

Courtesy visit to Shunichi Tokura, Commissioner for Cultural Affairs, with CISAC's Director General and Asia-Pacific Regional Director

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Public Relations

Official Social Media Accounts

Official accounts on X, Facebook, Instagram, and YouTube were used to quickly and widely share information on JASRAC's business operations.

https://x.com/JASRAC_1939

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

https://www.youtube.com/jasrac_official

https://www.instagram.com/jasrac_1939/

X

Facebook

YouTube

Instagram

Yoyogi-Uehara JASRAC Festival

Ahead of the relocation of JASRAC's headquarters, the Yoyogi-Uehara JASRAC Festival was held at the headquarters and nearby venues in November to call for further understanding of and cooperation in the copyright management business as well as to express gratitude to local residents.

Talk Show

In March 2026, JASRAC released on YouTube a talk show and live concert event for music creators and fans, titled "Living with Music, Living Through Music Special — Supported by JASRAC." It featured guests Ai Higuchi, meiyo, and Muneto Ashizawa (MC).

President Izawa greeting attendees at the Yoyogi-Uehara JASRAC Festival

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Various Sponsorships, Publishing of Editorial Advertisements

- “MUSIC AWARDS JAPAN,” which JASRAC sponsored as a prize partner, was held in May 2025. The first “Special Creator Award — Song of the Year for Creators presented by JASRAC” was awarded to Ayase (YOASOBI), the author and composer for the song “AIDORU (Idol).”
- Sponsored “Kyobansai — KYOTO SOUNDTRACK FESTIVAL 2025,” an event themed on music accompanying film and TV, with a JASRAC booth set up on site.
- Along with sponsoring a program segment, advertisements, etc. were ran on the “SCHOOL OF LOCK!” radio program (TOKYO FM), whose main audience is junior high and high school students. Original merchandise giveaways and campaigns linked to the show’s official X account were also held.
- Sponsored a program segment and ran advertisements, etc. on “TOKYO M.A.A.D SPIN ‘Z’,” a radio program on J-WAVE whose main audience is music creators and people with a strong interest in entertainment and culture, including dance and club music. Also, at “INSPIRE TOKYO 2025,” an event held by J-WAVE, JASRAC distributed original merchandise at a DJ stage provided by the program and placed banners at the venue and on the event website.
- Broadcast “JASRAC Music Copyright Course” in “Music B.B. Japan,” a music information program aired on a network of 28 terrestrial TV stations.
- Published editorial advertisements in “Music Natalie,” “Real Sound,” and “DTM Station,” which are online media outlets communicating information related to music.

Award presentation at MUSIC AWARDS JAPAN

Music Natalie

Real Sound

DTM Station

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Relocation of Headquarters

Relocation of Headquarters in Mid-July 2026

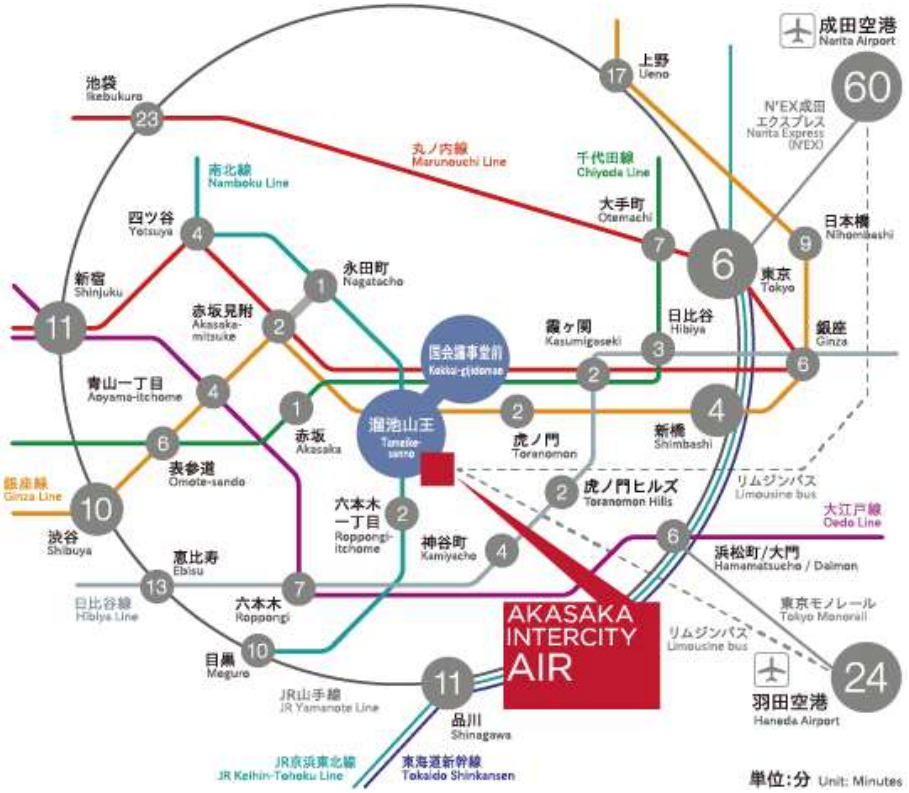
New Location

Akasaka Intercity AIR, 22nd and 23rd floors

1-8-1 Akasaka, Minato-ku, Tokyo, 107-0052

Access

- Directly connected to Tameike-Sanno Station on the Tokyo Metro Ginza Line and Namboku Line
- Directly connected to Kokkai-gijido-mae Station on the Tokyo Metro Chiyoda Line and Marunouchi Line
- Approximately 5-min walk from Toranomon Hills Station and 10-min walk from Kamiyacho Station on the Tokyo Metro Hibiya Line



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