



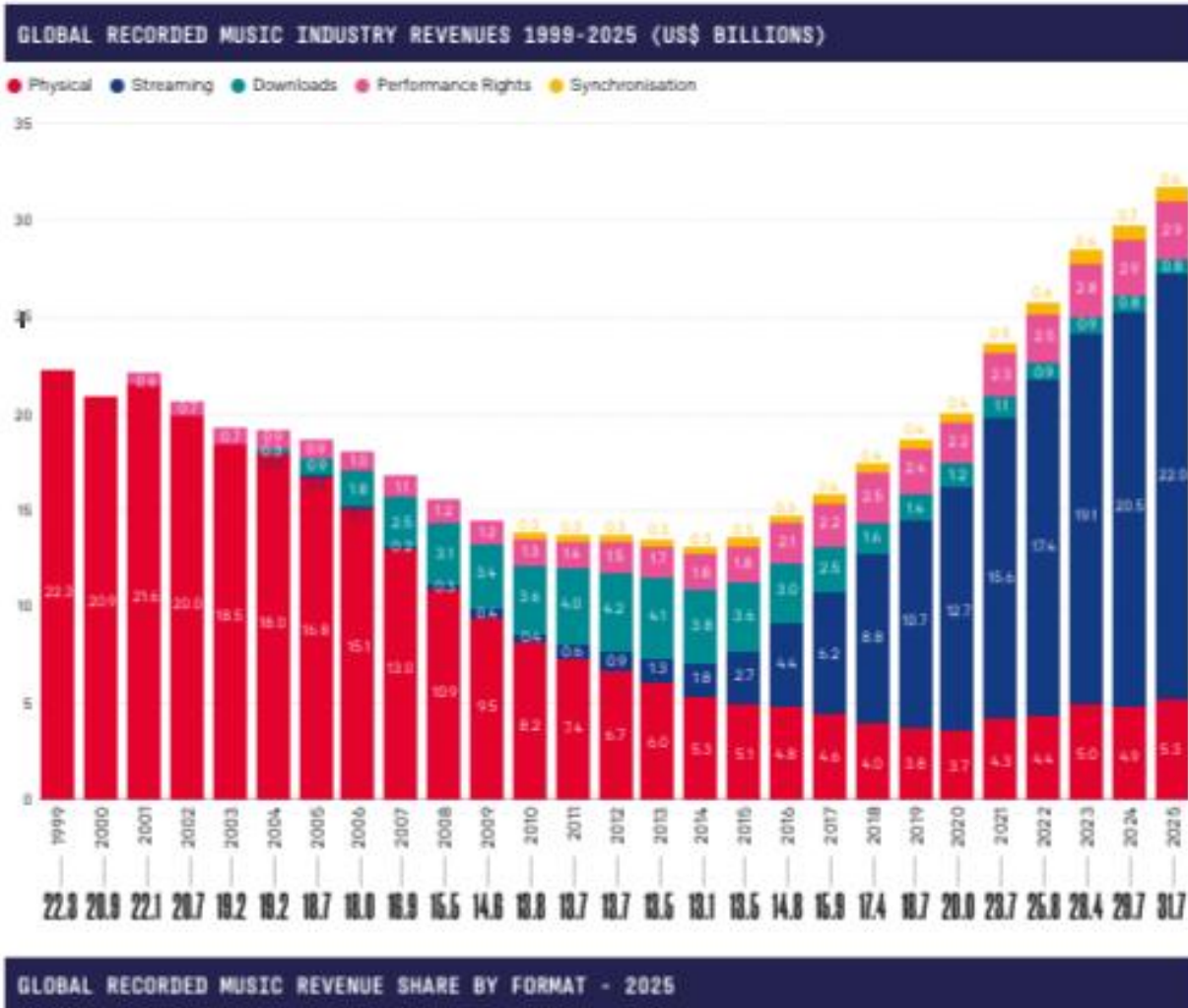
Building Interoperable Global Copyright Governance for the Digital Era

BALI 2026

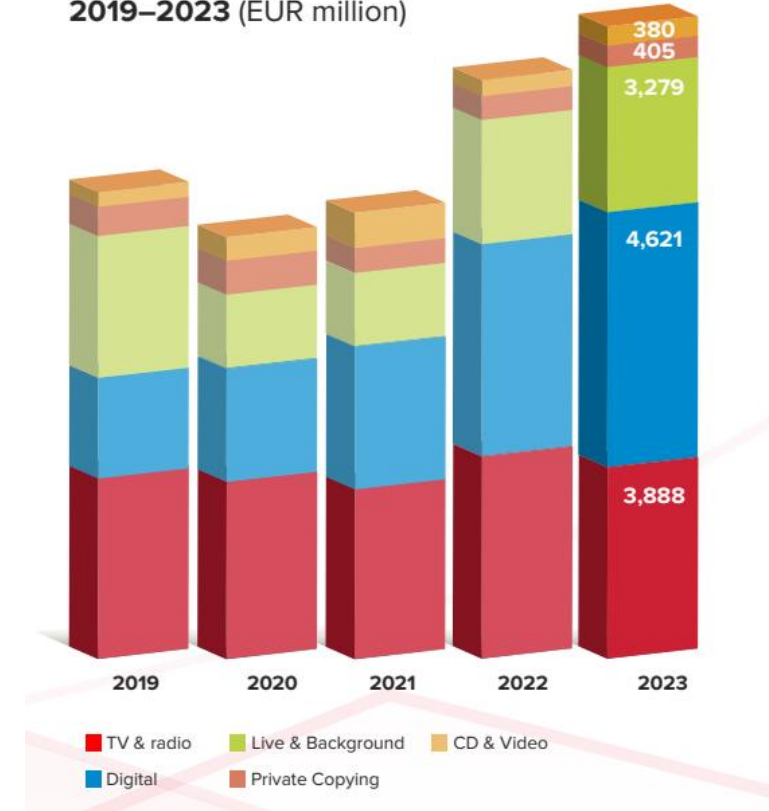
Michel Allain
WIPO/Copyright Management Division



Sources of revenues...



Creators' major collections sources, 2019-2023 (EUR million)



On a nutshell

MW : 1/3 streaming
30% live and background
30% tv radio

SR : rest private copy and physical
70% streaming
15% Physical

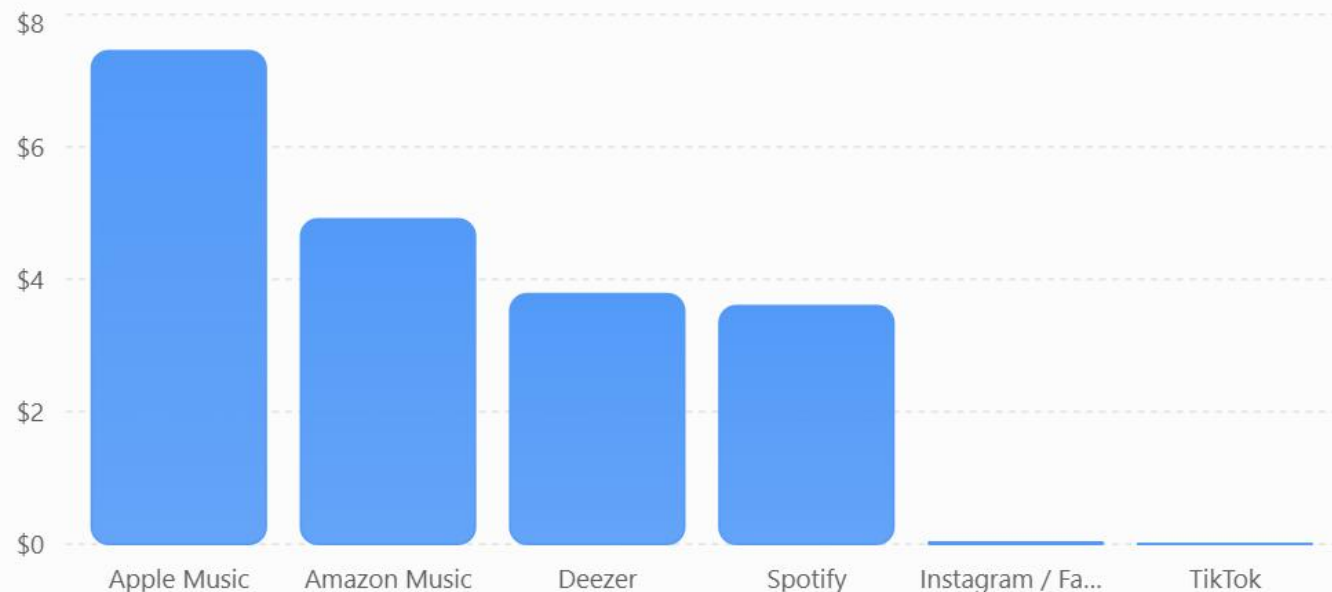
What Artists Earn for Music Streams

Average amount earned with 1,000 streams on different music streaming platforms in 2024



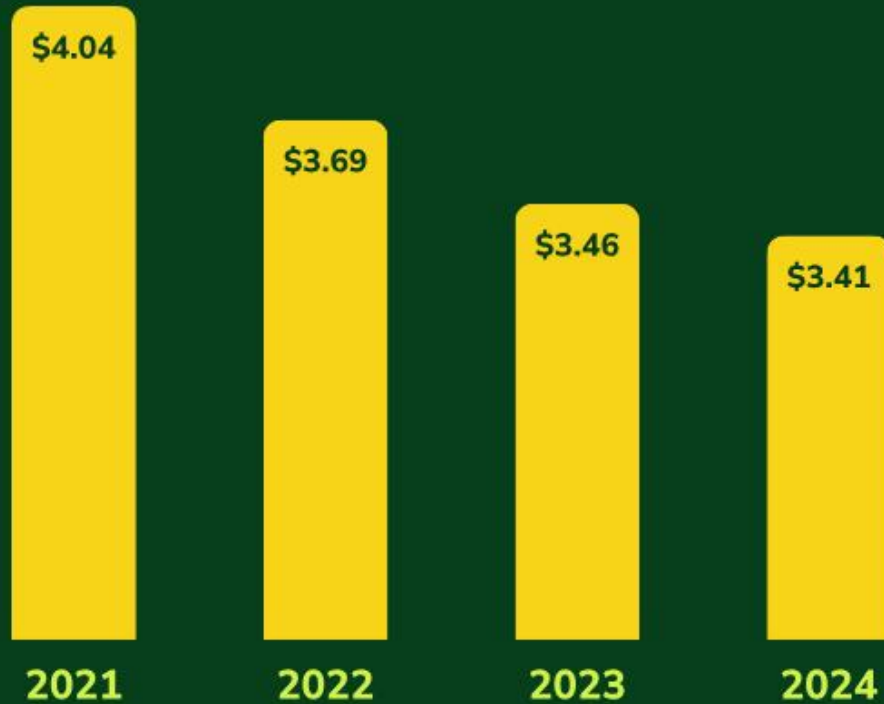
Average figures, royalties payment
Spotify \$5.16/1 000 in Switzerland, \$1.43 in Brasil.

Median master-side payout per 1,000 uses, based on royalty statements from independent artists, April–July 2026.



Source: OG RECORDS Streaming Report 2026. Before distribution fees; not a fixed per-stream rate.

US Dollars Earned for 1,000 Streams



Includes Spotify, Apple Music, YouTube, Amazon Music, TIDAL, Qobuz, Deezer, SoundCloud, and Pandora

Streaming payouts: from decline to stabilization

Payouts declined for several years: since 2021, average industry earnings per stream fell by around 7% annually, according to Duetti. 2024 marks a turning point suggesting that the decline is beginning to stabilize.

These are effective average payouts, not contractual “per-stream rates.” Streaming services generally distribute royalties according to streamshare, and the resulting amount per stream varies with geography, subscription mix and listening behavior.

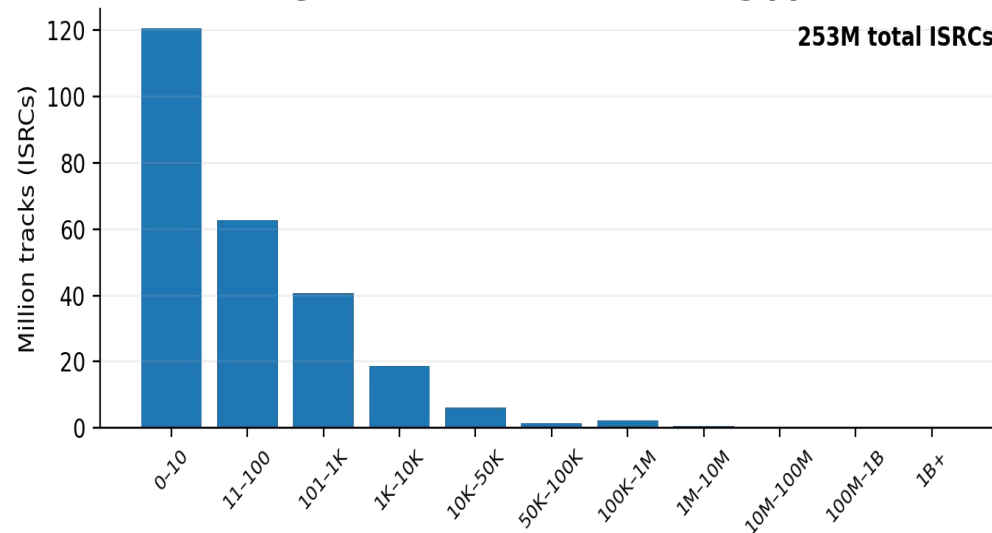
More streams do not necessarily mean a higher value per stream but overall royalty pools can still grow. Spotify's payout to the music industry exceeded \$11 billion in 2025, up more than 10% year-on-year, even though its effective payout per stream remains relatively low.



- 5.1 trillion global on-demand audio streams in 2025 (+9.6%)
- 106,000 new ISRCs/day delivered to DSPs (+7%); 3.8% major distribution, 96.2% independent
- 253 million audio ISRCs in the 2025 streaming pyramid
- 120.5 million tracks had 0–10 streams; 88% had 1,000 streams or less
- 29 tracks reached 1 billion+ streams in 2025



2025 global audio track streaming pyramid

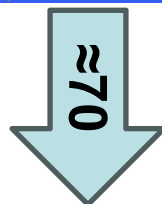
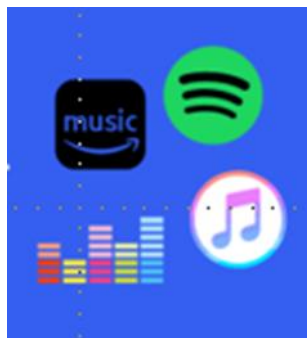
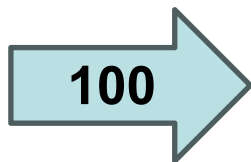


**88% of tracks had 1,000 streams or less,
while 1M–50M-stream tracks generated 49.4% of global streaming.**

Streams	in Millions	%	Cumul	Cumul %
0–10	120.5	47.63%	120.5	47.63%
11–100	62.6	24.73%	183.1	72.36%
101–1K	40.7	16.08%	223.8	88.44%
1K–10K	18.8	7.43%	242.6	95.87%
10K–100K	7.7	3.04%	250.3	98.91%
100K+	2.854	1.13%	253.154	100.00%



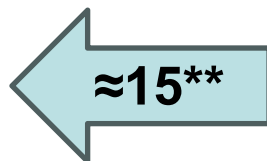
Source: Luminate Year-End Music Report 2025



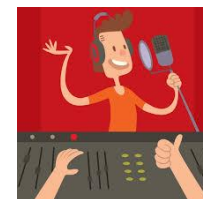
* Share MR/PR decided by CMO according to law
** Commercial agreement and/or NDA
*** special local law (ie theMLC in US)



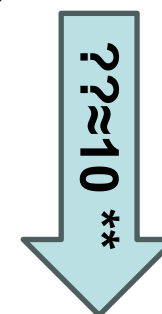
Copyright CMOs



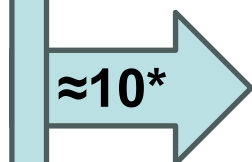
RH royalties



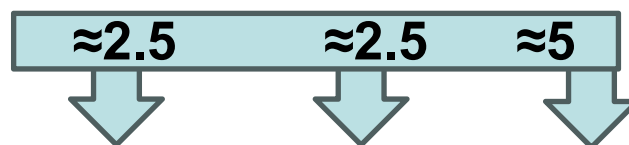
Producers
(Related rights)



Performers



MR ***



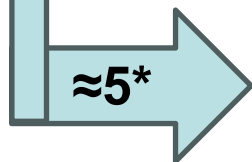
Author



Composer



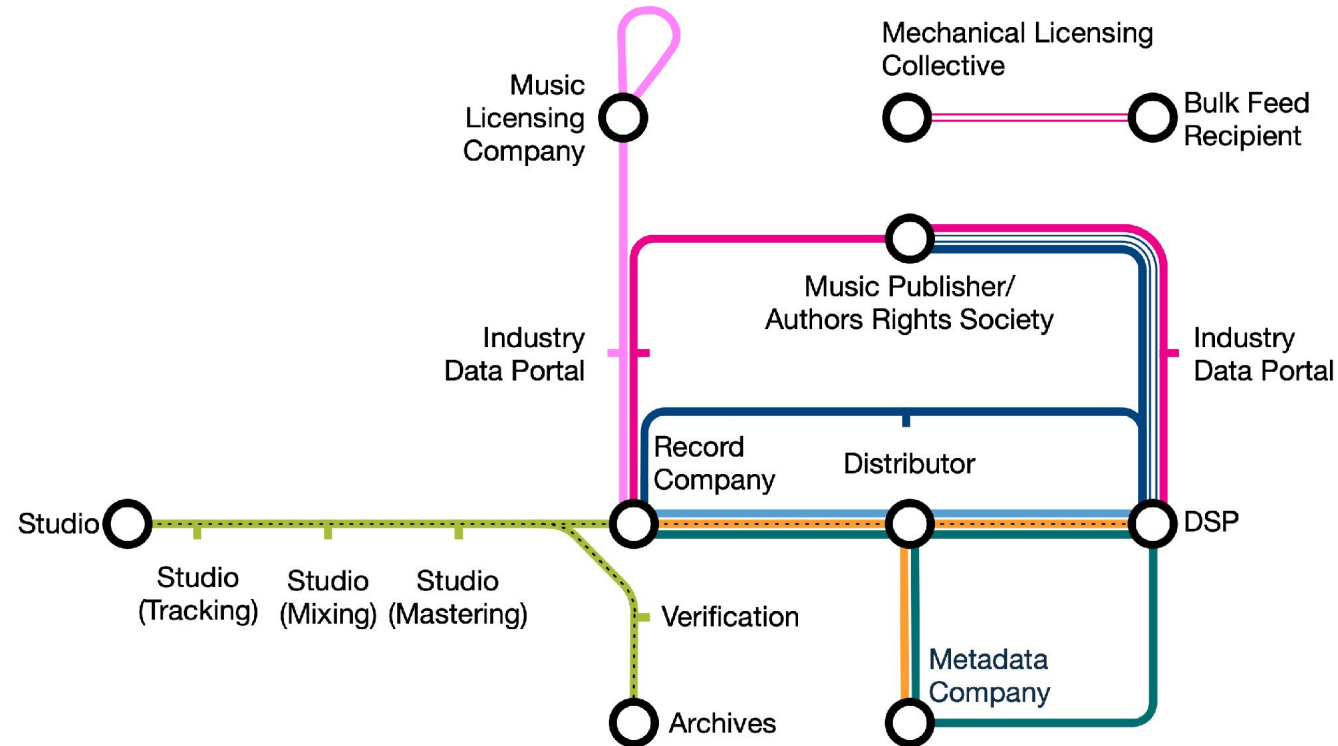
Publisher



PER***



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Electronic Release Notification Message Suite (ERN)	Orange line	Musical Work Notification and Licensing (MWN/MWL/LoD)	Pink line
Media Enrichment and Description (MEAD)	Teal line	Bulk Communication of Work and Recording Data (BWARM)	Blue line
Party Identification and Enrichment (PIE)	Light blue line	Recording Data and Rights (RDR-N, RDR-R and RDR-C)	Green line
Catalogue Transfers	Dark blue line	Recording Information Notification (RIN)	Yellow line
Digital Sales Reporting Message Suite (DSR)	Dark blue line		
Claim Detail Message Suite (CDM)	Light blue line		
		Delivery of binaries (as part of another message)	Dashed line

© DDEX

ROYALTY PAYMENT PROCESS FROM DSPs

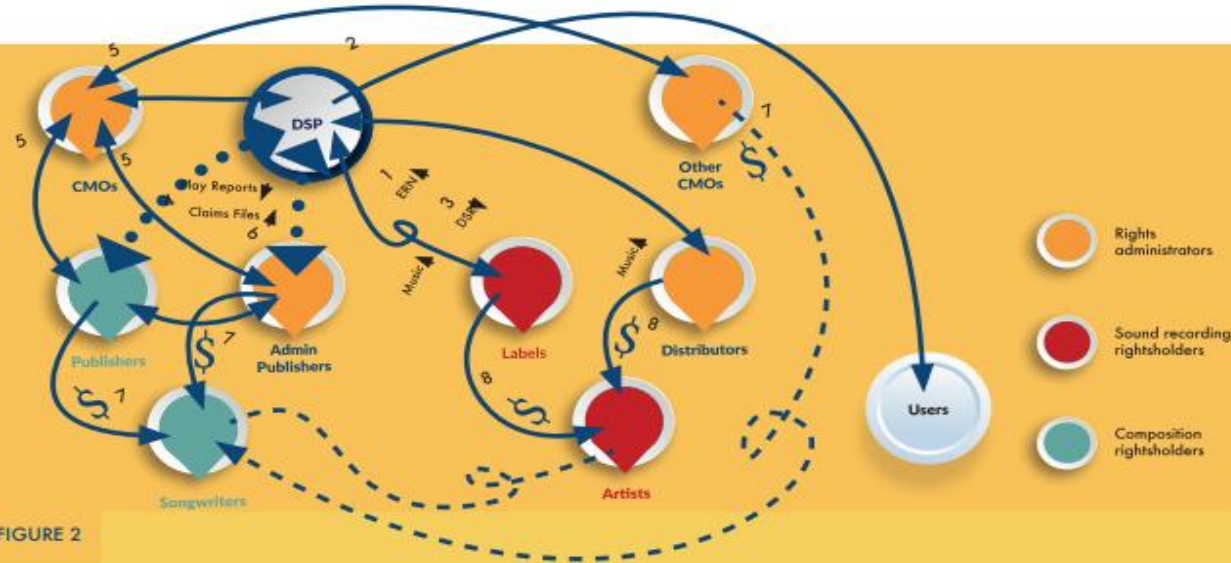


FIGURE 2

In a typical process for a DSP to pay royalties to music rightsholders, the steps are as follows, assuming that songwriters have all registered their works with their CMOs:

- 1 Labels and distributors send music along with metadata feeds in DDEX ERN files to a DSP.
- 2 Users stream music on the DSP.
- 3 The DSP sends DDEX DSR files to labels and distributors after the end of each reporting period (month or quarter). This data includes ISRCs to identify sound recordings, along with use counts, types of uses, and other information.
- 4 The DSP sends play reports to the local CMO for calculating composition royalties. It also sends
- 5 The CMO determines the compositions embodied in the sound recordings and their songwriters, publishers, and splits. It communicates with publishers, other CMOs, and possibly third parties in cases where it can't figure this out.
- 6 The CMO sends the DSP a claim file, which could be in CISAC CCID or DDEX CDM format, for that reporting period showing which rightsholders are implicated in the music played and what
- 7 The DSP pays royalties to the CMO, which passes them on to rightsholders or other CMOs as necessary, or it holds up the royalty payments because of issues with data in claim files.¹⁰
- 8 The DSP pays sound recording royalties to labels and distributors.
- 9 For example, overlapping claim files from multiple sources could claim more than 100% of rights in a given composition (known as "overclaiming").