



the global trade body for independent music publishers

## Independent music publishers generated €2.7bn in 2024 globally - up 5.1% YoY

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BRUSSELS 17 December 2025 — Independent music publishers generated €2.7bn globally in 2024, representing a 5.1% increase year-on-year.

The figure comes from the latest edition of IMPF's Global Market View, which has just been published and is [available here](#).

The report also confirms that the collective global market share of the independent music publishing community held firm at 26.3% in 2024, meaning the sector remains larger than any individual major.

This stability, combined with revenue growth, demonstrates the resilience, entrepreneurship and global footprint of the independent publishing community. Independents continue to be the engines of cultural diversity, investing early in new talent, supporting a wide array of genres, and enabling local repertoire to reach global audiences.

IMPF's Global Market View is the only report that looks exclusively at the independent music publishing industry and its international impact and position.

It provides in-depth, authoritative insight into the value of the independent music publishing business and the sector's influence on the global modern music ecosystem.

Independent music publishers' revenues have grown consistently year-over-year since 2018, when IMPF started compiling global data about the sector. Overall, revenue grew by 116% since 2018 and by 60.7% since 2020, a period affected by Covid.

Revenues were positively impacted by a growth in digital revenues, which were up 9.2%.

The report breaks down collections by territory for the music publishing sector as a whole and the independent share.

At the heart of this success is Europe, with total collections amounting to €6.445bn, up 7.3% year-on-year, well ahead of the second largest market, North America, at €3.509bn. Collections in the region have grown by 64.8% since 2020 and Europe continued to dominate the global collections landscape in 2024, commanding more than half the world's total music revenues.

These results once again demonstrate the power of a robust copyright framework and a well-developed rights infrastructure.

The report includes two special focus sections this year: The distribution of royalties across markets continues to show gaps, particularly where CMOs face operational or transparency hurdles. Independent publishers have a strong strategic interest in working closely with their CMOs, locally, regionally and internationally, to help build an efficient, interoperable and future-ready collective rights infrastructure. Ultimately, the strength of independent music publishing is inseparable from the strength of the collective management ecosystem.

Another focus is placed on the treatment of non-pop genres in the music ecosystem which often face systemic under-monetisation despite their cultural and economic significance.

Closing both these gaps must be a continued priority.

At the same time, the rise of AI-generated music represents the most significant threat to the sector. In a foreword, IMPF President Annette Barrett said the organisation also "remains clear-eyed and cautiously optimistic as the GenAI wave begins to reshape the music landscape.

“Together with creators and rightsholder organisations, we are pressing policymakers to recognise that unlicensed AI use can have a devastating impact on our livelihoods. Without proper protection, transparency and compensation, a human-centred music ecosystem could quickly erode. We must work towards ensuring that licensing agreements for both AI training and AI-generated outputs are put in place without delay.”

IMPF recently released a number of [key principles for fair and sustainable AI licensing](#).

A number of high profile independent music publishers from around the world contributed to the report.

Hiroyuki Tachimoto (Fujipacific Music Inc.) said: “The figures here highlight the resilience and impact of the independent music publishing community, year after year. Globally, and in each country or region, publishers are active economic agents, working with local artists, investing in new talent, promoting creative works, and collecting royalties wherever they are played.”

Alisa Coleman (ABKCO Music & Records Inc.) said: “The relationship each publisher maintains with its local collective management organisation (CMO) is fundamental to how we operate. CMOs play a crucial role in helping publishers collect and distribute royalties to the songwriters we represent, so their efficiency matters. As their partners, we have to work together to strengthen their systems and ensure they deliver the best possible results for everyone involved.”

Claudia Mescoli, General Manager, Edizioni Curci, IMPF Board member said: “Europe’s position as the world’s leading region for music royalties is no coincidence. It is the result of strong copyright protection, robust licensing frameworks and well-developed collective management infrastructures that ensure creators and rightsholders are properly rewarded. This foundation allows European repertoire to thrive at home and around the world, giving independent publishers and songwriters the confidence to invest, innovate and grow. Europe shows what is possible when the value of creativity is backed by a solid and reliable rights ecosystem.”

Hussain “Spek” Yoosuf, Founder and CEO, PopArabia said: “We’re witnessing a new wave of growth in music publishing across regions like Latin America and Asia, markets that have long had vibrant music cultures but are now seeing a surge in publishing

infrastructure, rights management and investment potential. Countries that were previously overlooked are becoming strategic priorities. This momentum is drawing more companies to explore these territories. But meaningful progress only happens when we think local, invest in infrastructure and empower local talent.”

Thando Makhunga, Managing Director, Downtown South Africa said: “One of the most exciting developments in our business has been to see music publishing businesses flourish in regions such as Latin America, Asia and Africa. Even more encouraging is that this explosion of world-class talent is built from local music ecosystems. The world is listening, and music can come from anywhere and have an impact on people. This will be a key driver for our business going forward.”

On IMPF itself, Mary Jo Mennella (Music Asset Management) said: “IMPF has seen a rapid rise in its membership over the past year, with new companies joining us from all around the world. Our members support local talent and each other in their respective countries and on the global stage. It is such a vibrant and dynamic sector. What they find in IMPF, as its name implies, is a forum, a place where they can exchange views and make business deals with like-minded people. We are very proud to have achieved the status as the go-to place for the global publishing community.”

## About IMPF

IMPF is the global trade body exclusively representing independent music publishers, advocating for 300+ companies worldwide. Our members account for 26% of global market share and our mission is to help stimulate a more favourable business environment for music publishers and the songwriters and composers they represent.

[www.impforum.org](http://www.impforum.org)



IMPF is the global trade and advocacy body for independent music publishers. IMPF helps to stimulate a more favourable business environment in different territories and jurisdictions for artistic, cultural, and commercial diversity for its music publisher members and the songwriters and composers they represent. [www.impforum.org](http://www.impforum.org)