



International
Olympic
Committee

Report

MUSIC IN SPORT

Guidance for Athletes

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Legal Affairs Department



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MUSIC IN SPORT – GUIDANCE FOR ATHLETES

1 Information on Music Rights

1.1 Introduction

Are you aware that artists, composers and producers have rights in the music they create?

This allows them to receive payment when the music is played, such as on the radio, during an event or on television.

So, when you use a piece of music for a routine, you should be aware that the music is like a piece of property with multiple “owners”. This isn’t obvious: it isn’t just the artist that sung the song. In fact:

- the composer of the music, the writer of the lyrics and the producer that recorded it may each have a legal right over the way in which the music is used – called a “copyright”; and
- the performers of the music have their own rights too – called “performer rights”. Those rights-holders are usually entitled:

1. to decide **how** the music is used; and
2. to be **paid** for the use of the music.

If the music is used without their prior approval, or without payment of relevant fees or royalties, there is a serious risk that this would infringe their rights.

This applies to any sports discipline where music is a core element of the routine, such as artistic, rhythmic and acrobatic gymnastics, figure skating, artistic swimming, equine dressage or breaking. All athletes using music in their routines need to respect the legal rights that are associated with the music used.

This guidance, together with other resources such as the [Topics | Music in Sport](#) website, are intended to provide athletes with enough information so that you can avoid the negative consequences that could occur if you do not respect legal rights. Such consequences could take the form of a lawsuit for financial compensation and/or banning your use of the music.

So how do you go about avoiding that and getting it right?

Remember, you wouldn’t want to have worked hard on a routine to a particular piece of music, only to discover later on that you can’t use it!

So, it really is important to identify and clear the track in advance, and this guidance will help you work out how to go about doing that.



**NB: this guidance is provided for general information purposes only and is not legal advice.
We recommend that you take your own expert advice on your actual use of music.**



1.2 Legitimate sources to help you find who to contact

To help you find out who to contact in order to secure your music lawfully, you need to know who owns the music. This information may be found on legitimate online platforms (or directly from the actual record producer if you have commissioned the music).

User-generated content platforms such as YouTube contain music and videos by members of the general public – i.e. not by the music rights-holders themselves so they may well have infringed the rights of the music rights-holders. The information associated with such uploads is also highly **unlikely** to be incomplete or accurate and **cannot** be relied on.

Some examples of legitimate sources of music information only	
	<ul style="list-style-type: none">• From an official CD or Album• From a legitimate online streaming platform (e.g. Spotify, Apple Music, Deezer)
	<ul style="list-style-type: none">• Do not download illegally• Do not source music on user-generated content platforms such as YouTube• Do not use YouTube or other “converter” websites

For these reasons, user-generated content platforms such as YouTube should **never** be used to source music or to confirm music details or performer information **under any circumstances**.

1.3 Where to find help

If you encounter difficulty in finding the information required, you can contact the national federation of your sport, which may be able to help you through this process.

You could engage a music-rights specialist who could, working on your behalf, identify all of the relevant rights-holders, seek permission from them, negotiate any fee or royalties that you would need to pay, and review licence agreements and any other applicable paperwork.

You may also be able to seek further assistance in finding music ownership information from local organisations such as CMOs (please see the attached list in the appendix to this guidance), or guilds/unions that represent writers, performers and producers, or international bodies such as CISAC and IFPI.

2 What must I do if I want to use music to accompany my routine?

2.1 Introduction

As an athlete using music as a key element in your routine that will be watched live by the public and broadcast on television and via the internet, you have various legal obligations that affect how you should obtain and report the music – and also how you can lawfully use it. In particular, you cannot freely use music in connection with your routine and / or alter or modify the music, as the song/composition is protected by copyright law, and so is the recording itself. The rights-holder/s are entitled to decide how and where their work is used, and can refuse permission to alter it.

So, before re-arranging, re-mixing or otherwise adapting the music, and using it in connection with your routine you must obtain the relevant permission/s to do so, for each country in which you will be using the music.

This guide, together with other resources such as those at Topics | Music in Sport are intended to provide you with enough information that you can avoid the negative consequences that could occur if you do not respect legal rights. Those could include lawsuits for financial compensation and/or a court order to prevent you from using the music.



NB: you might be working with a music producer to help put together your backing track, and the producer might be able to help with clearance. But you must still take responsibility for ensuring clearance, and this section assumes that you will be doing so personally.

Please note: if you use an extract from a song/composition or a recording – even of just a few seconds – you have taken a protectable part of the music. Copyright infringement does not only consist of taking an extract from a sound recording; it could also occur when you copy or adapt a song/composition (in part or in whole).

2.2 Clearing your use of the music

You will need to obtain permission from the rights-holder/s of the music that is being adapted and / or used in connection with your routine. You will usually need to clear three sets of music rights:

1. Publishing rights: these concern the song/composition. Publishing rights are usually owned/controlled by a music publisher.
2. Master rights: these are the rights in the sound recording (which is also known as the “master”). Master rights are usually owned or controlled by a record label.
3. Performer rights: these are the rights of the performers in the performances of the song/composition that is embodied in the sound recording. The relevant record label will often have acquired the necessary rights, but in some countries performers' unions may also expect to charge re-usage fees.

There may be exceptions – such as where the composition is in the public domain worldwide. But you should check carefully for all three sets of rights in all cases, as one or more elements are likely to be protected by copyright or related rights.

It is often a good idea to begin with the publisher, as changes to the song/composition would usually need to be cleared, even if you are re-recording it (and so not using the master or the original recorded performances).

2.2.1 How to find the music publisher

If you have bought an official recording of the song/composition, either as a physical recording such as a CD or vinyl record, or as a digital recording, such as a download or streaming platform license, or if you have perhaps acquired a copy of the “sheet music” (i.e. a written manuscript/score), it will probably include a “copyright notice”.

For example, here is part of some sheet music for *Neutron Star Collision* by Muse. The title of the song and the writer (i.e. the composer and author) are included at the top of the page in the credit “Words and Music by Matthew Bellamy”:

Neutron Star Collision (Love Is Forever)

Words and Music by Matthew Bellamy



The publisher information, “Warner/Chappell Music Publishing Ltd”, is included at the bottom of the page:



That is enough information for you to begin.



Most music rights-holders (in this case, the publisher) will have an online presence. You can usually search for the music publisher online and contact their “licensing” department via their website – often by completing an online form. With larger publishers with a presence in more than one country, it will probably make sense to contact the publisher’s **local office**;

e.g. if you are in Australia, you should start by contacting the publisher’s Australian office.

When you contact the publisher, you should include full details of the song/composition that you would like to adapt. You should provide the publisher with as much detail as possible:

1. the song title and the writer/s (i.e. composer/s, author/s and, if relevant, arranger/s);
2. how much of it you want to sample or copy in your adaptation, e.g. in seconds;
3. which section you would like to sample/copy;
4. whether and, if so, how you intend to alter it; and
5. how and where you intend to use it.

NB: you should ask the publisher to confirm how much of the song/composition they own/control and in which territories. Sometimes, particularly where there is more than one writer, publishers might only own/control a percentage of it. Similarly, different publishers might own a song in different territories. You are responsible for obtaining permission for **100% of the song/composition**, across every country in the world.

Once the publisher has a full understanding of your intended use and has no further questions, the publisher will often need to contact the writer/s to ask for their approval of your intended use of the song/composition.

Please note that the publisher may not be allowed to give you permission on its own. The publisher is often contractually required to ask the writer/s (or their representatives) for their approval. In such cases, the writer/s are entitled to refuse your request if they so choose. So you must allow for the possibility that the writer/s may refuse your request for approval. There may also be no set time limit for writers to respond to approval requests. So before you start using the music you must allow plenty of time (i.e. weeks or months, not days) to receive a response to your approval request, remembering that the writer/s might refuse your request for any reason.

For these reasons it is essential that you have an alternative choice of track/s as a back-up, in order to avoid being left without any music for your routine.

2.2.2 How to find the record label

If you have re-recorded a song/composition and not copied any pre-existing sound recording, you do not need to contact the record label.

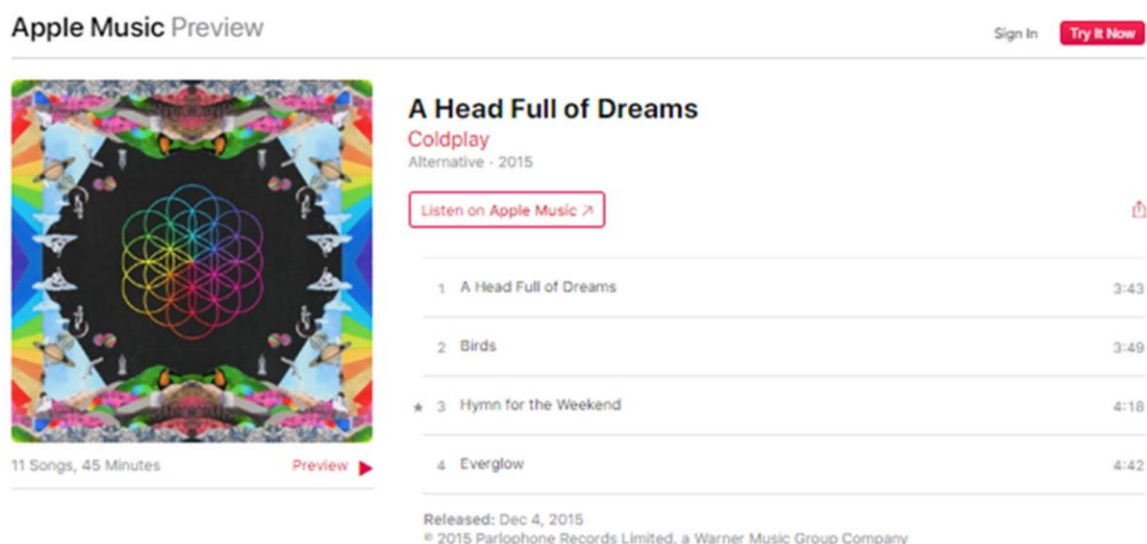
If, however, you have “sampled”, “remixed” or “re-edited” a pre-existing sound recording, you must contact the rights-holder of the recording to obtain permission.

To find the rights-holder of the recording, a good starting point is the copyright notice on the CD cover. Yet please be aware that a physical product (such as a CD) may include out-of-date information – particularly with older recordings – and the current rights-holder may differ from the rights-holder that is stated on the CD packaging.

NB: some record labels may themselves have licensed a pre-existing recording to include it on, say, a compilation album or on a film soundtrack release. This means that the record label that released the compilation or soundtrack album might not be the ultimate rights-holder of each of the individual tracks on the album.



Another way to identify the rights-holder of the recording is to check with an online retailer. For example, Apple Music will include a copyright notice as illustrated in the following example:



In this example, the copyright notice (at the bottom) clearly states that the rights-holder of the recording is Parlophone Records Limited, and also that Parlophone Records is itself owned by the Warner Music Group.

Once you have identified the record label that owns the sound recording, you can usually search for it online and submit an enquiry to its licensing department via its website.

From that point, the process is much the same as with a music publisher: you should provide all the details of your intended use to the record label, describing how you intend to adapt the recording and how you intend to use the adaptation.

As with publishers and writers, record labels often need to submit sample approval requests to the recording artists. The artists are not obliged to approve a sample/adaptation request and have the right to refuse permission. There is also no set time frame for them to respond. All of this should be taken into account – so allow plenty of time (weeks or months, not days), before you start using the music and remember that they might refuse your request.

If there are multiple recordings of the song/composition concerned, you should ensure that you license the correct recording. You could, for instance, send the record label a link to the actual recording that you intend to use (e.g. a link to a licensed music website) to check that it is in fact their recording.

2.2.3 How to investigate Performer rights

One further consideration for adaptation of a sound recording is the “performer rights”.

In certain countries (such as the USA and UK) some recordings might attract additional “new use” or “re-use” fees that are payable to “performer unions” (e.g. the AFM in the USA or the MU in the UK) for session performers (if any) on the original recording.

The record label should be able to confirm to you whether or not the use of the sound recording would require you to pay any such union fees. Re-use fees are more likely to apply to recordings of large ensembles based in the country concerned, and often apply within the context of specific industry-level agreements between the union and



the record label, or between the union and film producers or other users, and so might not always apply to you personally.

In the case of US performer-union fees, certain record labels are authorised to collect the fees on behalf of the performer union.

You can determine whether or not any such fees would be due from you to the Musicians' Union in the UK by contacting them directly and providing:

1. the title of the recording;
2. the recording artist;
3. the year of release; and
4. the ISRC.⁵

If you do not know the ISRC, the record label can confirm it.

NB: if you are required to pay re-use fee/s and those would prove to be costly, you may find it more convenient to use track/s for your routine that do not require re-use fees.

As noted in section 1 above, you could also consider engaging a music-rights specialist who could, working on your behalf, identify all of the relevant rights-holders, seek permission from them, negotiate any fee or royalties that you would need to pay, and review licence agreements and any other applicable paperwork.

⁵An ISRC is the "International Standard Recording Code". It is a unique identifier code for a recording.

2.3 Specially commissioned music

What if you specially commission music from someone else? You must ensure that the person creating the music either assigns the rights in the music to you in writing (if authorised to do so) or grants you a written licence to use the music in conjunction with the event.

Please note: if the music provider has "arranged" a pre-existing song and/or "remixed" a pre-existing recording and/or otherwise adapted any pre-existing music, separate license agreements will be required from each respective rights-holder (usually the publisher/s for use of the song/composition, and usually a record label for use of the recording). Please see [section 2](#) above for further details.

It is important to note that the written grant of rights must refer to the use of:

1. the song/composition, and
2. the sound recording that embodies it.

In particular, you must ensure that you are legally permitted:

1. to make a copy of the music (sound recording and song/composition) to use with your performance;
2. to include the reproduction of the music in your performance at the event; and
3. to edit and adapt the music and use it in a medley, if applicable, in connection with your routine.
4. For specially commissioned music containing no third party owned music, to permit the organiser to allow the broadcast of the event, including the music, via all forms of television and online media, **throughout the world**, in perpetuity, i.e. for the full life of copyright of the sound recording and the song/composition and beyond (subject to the public performance rights controlled by any applicable CMOs).



The appropriate way to do this is by way of a written assignment or licence agreement. The agreement must be signed by **both** the music provider/rights-holder **and** you.

The music provider/rights-holder **must** provide you with **all** the necessary information that you need to deliver to the organiser of the event (writer(s); artist(s); record label; publisher(s) etc. – see below, Section 3).

The sound recording and the song/composition **must not** have been created using any Artificial Intelligence System.⁵

3 Athlete Obligations to Competition Organisers

3.1 Introduction

Once you have the rights/licenses needed to use the music, what must you do then?

Athletes must provide details of the music they use to the organiser of the sporting competition, so that the organiser can comply with its own corresponding legal obligations and relevant royalties can be paid to the appropriate music rights-holders. Usually, the music rights-holders will have authorised collective management societies – known as “CMOs” to collect the performing rights royalties on their behalf.¹

Broadcasters of the event also need to receive this information, as they must also provide it to the CMOs in their respective territories. Using this information, the CMOs can then collect all relevant royalties from the organiser and broadcasters and distribute the royalties to the correct music rights-holders.

3.2 Information to be provided

What information should you provide?

To identify the music effectively, you need to provide the following information:

1. **Track list:** a list of **all** tracks that you intend to use, in the same order that they appear in the routine (including warm-up tracks, if any).
2. **Track details:** for each track, you should provide the following details:
 - a) Title: the full official track title (as stated in the tracklisting of the record). This must be provided in western font/characters. Duration of use: the length of each section of the track as used in your routine (minutes and seconds). It is not the length of the entire track.
 - b) Artist/s: the name/s of the singer, band, orchestra or other artist that performs the music on the recording that you intend to use.
 - c) Record label: the name of the record label or, if there is none, the name of the owner of the recording, also known as the “master rights owner”. This could, for example, be the name of the record producer.²
 - d) Year of release: the year when the actual recording was first released to the general public, e.g. when it first went on sale. If the recording is unreleased, state the year when the recording was first produced. This concerns only the particular recording that you intend to use: it does not apply to any other recording of the same music (if there is another one).
 - e) Writer/s: the name/s of the writer/s of the music and the lyrics. They are also referred to as the composer/s and the author/s.
 - f) Arranger/s:
 - (i) If the original song/composition credits an arranger as well as composer/author/s, the arranger’s name **is required** and must be provided.



- (ii) If you have engaged your own arranger to alter and/or re-record a pre-existing song/composition that is **still in copyright**, the name of the arranger should **not** be provided, because your arranger is **not** a rights-holder of the song/composition (and so will not receive a share of any royalties).
- (iii) If you have engaged your own arranger to alter and/or re-record a song/composition that is **in the public domain throughout the world**, the name of your arranger is required and must be provided.³
- (iv) If there is no arranger, state “N/A”.
- g) ***Publisher/s***: the name/s of the publisher/s of the song/composition. It is common for there to be more than one publisher. The name of every publisher must be included. If the song/composition is unpublished, e.g. if it has not been assigned to a publisher or is in the public domain, state “Unpublished”.⁴
- h) ***Specially commissioned (yes/no)***: specify as relevant. Commissioning a track involves asking someone to create a new and original piece of music from scratch OR to adapt (e.g. to arrange or remix) an existing piece of music. This new and original piece of music cannot be created using any Artificial Intelligence System.
- i) ***On-line reference (URL, link)***: Please provide a link (URL) to the CD / album / online platform. It is reminded that the sound recording must be obtained lawfully (e.g from the record label) and that sourcing from streaming platforms (e.g. Spotify, Apple Music, Deezer) intended for personal use, or user-generated content platforms (e.g. YouTube) is **not** an option.

3.3 Ethics and moral compliance

Finally, it is important that athletes choose and use music that does not cause any harm or offence. For instance, the music selected has to be appropriate for an international audience and a mixed age-group (including children and young adults) and should not convey any inappropriate messages or language (overt or implied).

¹ It is the organiser’s responsibility to provide this information to the relevant local CMOs, which manage the public performing rights of most music rights-holders.

² The original sound recording of a musical performance, e.g. taken from a CD, or other sound format, is protected by copyright, and the rights-holder is usually a record label.

³ Copyright duration is often hard to assess, as countries have differing lengths of copyright duration and differing rules on co-writers. It is best to check with your local CMO: see the CMO list in the appendix.

⁴ The composition is the piece of music embodied in the recording, i.e. the instrumental piece or song in question, including any lyrics, and is usually owned by a **music publisher**.

⁵ **“AI System”** means a machine-based system that is designed to operate with varying levels of autonomy and that may exhibit adaptiveness after deployment, and that, for explicit or implicit objectives, infers, from the input it receives, how to generate outputs such as predictions, content, recommendations, or decisions that can influence physical or virtual environments, as defined in the Regulation (EU) 2024/1689 of 13 June 2024 on artificial intelligence.



APPENDIX

COLLECTIVE MANAGEMENT ORGANISATIONS – BY TERRITORY

Please note: the following list of CMOs is intended as information only. It is not an exhaustive list, nor should any of the listings be interpreted as recommendations. It is incumbent on each athlete to identify accurately all the rights-holders for their intended music uses and to obtain any necessary permissions.

Key to types of CMO:

- MRO** Mechanical-rights organisation – dealing with **compositions** and **lyrics** (reproduction)
NB: “mechanical rights” are often administered by PROs alongside the “performing right”
- PPO** Phonographic performance organisation – dealing with recordings and/or recorded **performances**
NB: PPOs often deal with other “neighbouring rights” too
- PRO** Performing-right organisation – dealing with **compositions** and **lyrics** (communication)
NB: PROs often deal with “mechanical rights” as well (as is the case for many CMOs just listed as “PROs” below)
- Other** CMO representing **other music rights**
NB: some other CMOs are listed below, as they may be able to help or to provide advice on local licensing

NB: each CMO listed below will administer very specific music rights, and so, if it does not control the rights that you need, the CMO should be able to advise you on which other CMO or other organisation might be appropriate for the territory.

NB: if your home country is not listed below, please consider whether you could obtain a licence from a CMO in another relevant country for you, such as a different country in which you train or otherwise regularly visit.

No.	Region / country	CMO	Full name (if different)	Type
A	ASIA			
1	Azerbaijan	COPAT	Copyright Agency of Azerbaijan Republic / Azərbaycan Respublikası Müəllif Hüquqları Agentliyi	Other
2	Brunei	BeAT	Brunei Authors and Composers Association (BeAt) Berhad	PRO
		BRUMUSIC	BruMusicSdn Bhd	PPO
3	China	MCSC	Music Copyright Society of China	PRO
4	Georgia	GCA	Georgian Copyright Association	PRO / PPO
5	India	IPRS	Indian Performing Rights Society	PRO
		PPL India	Phonographic Performance Limited (India)	PPO
6	Indonesia	WAMI	Wahana Musik Indonesia	PRO
7	Hong Kong	CASH	Composers and Authors Society of Hong Kong	PRO
8	Japan	JASRAC	Japanese Society for Rights of Authors, Composers and Publishers	PRO
		RIAJ	Recording Industry Association of Japan	PPO
		CPRA	Center for Performers' Rights Administration	PPO
9	Kazakhstan	KazAK	Kazakhstan Authors' Society	PRO
10	Macau	MACA	Macau Association of Composers, Authors & Publishers	PRO
11	Malaysia	MACP	Music Authors' Copyright Protection	PRO
		PPM	Public Performance Malaysia	PPO
		RPM	Recording Performers Malaysia Berhad	PPO
12	Mongolia	MOSCAP	Mongolian Society of Composers, Authors and Publishers	PRO
13	Nepal	MRCSN	Music Royalty Collection Society Nepal	PRO
		MPSN	Music Producers' Society of Nepal	PPO
		PSN	Performers' Society of Nepal	PPO



No.	Region / country	CMO	Full name (if different)	Type
14	Philippines	FILSCAP	Filipino Society of Composers, Authors and Publishers	PRO
		SOUNDSRIGHT	Sound Recording Rights Society	PPO
15	Russia	RAO	Российского Авторского Общества (Russian Authors' Society)	PRO
		RUR	Российский Союз Правообладателей (Russian Union of Rightholders)	MRO / PPO
		VOIS	Всероссийская Организация Интеллектуальной Собственности (Russian Organization for Intellectual Property)	PPO
16	Singapore	COMPASS	Composers and Authors Society of Singapore	PRO
17	South Korea	KOMCA	Korea Music Copyright Association	PRO
		RIAK	Recording Industry Association of Korea	PPO
		FKMP	Federation of Korean Music Performers	PPO
18	Sri Lanka	ACPOSL	Author Composers & Publishers Organization of Sri Lanka	PRO
19	Taiwan	MÜST	Music Copyright Society of Chinese Taipei	PRO
		ARCO	Association of Recording Copyright Owners	PPO
20	Thailand	MCT	Music Copyright (Thailand)	PRO
21	Vietnam	VCPMC	Trung Tâm Bảo vệ Quyền tác giả Âm nhạc Việt Nam	PRO
B	AFRICA			
22	Ghana	GHAMRO	Ghana Music Rights Organisation	PRO
23	Kenya	MCSK	Music Copyright Society of Kenya	PRO
		KAMP	Kenya Association of Music Producers	PPO
		PRISK	Performers Rights Society of Kenya	PPO
24	Mauritius	MASA	Mauritius Society of Authors	PRO
25	Nigeria	COSON	Copyright Society of Nigeria	PRO
26	South Africa	SAMRO	Southern African Music Rights Organisation	PRO
		CAPASSO	Composers Authors and Publishers Association	MRO
		SAMPRA	South African Music Performance Rights Association	PPO
27	Uganda	UPRS	Uganda Performing Right Society	PRO
28	Tanzania	COSOTA	Copyright Society of Tanzania	Other
29	Zimbabwe	Zimura	Zimbabwe Music Rights Association	PRO
C	EUROPE			
30	Albania	ALBAUTOR	–	PRO
		AKDIE	Agjensia e Administrimit Kolektiv e te Drejtave te Artisteve Interpretues/Ekzekutues	PPO
31	Austria	AKM	Autoren, Komponisten und Musikverleger	PRO
		LSG	Wahrnehmung von Leistungsschutzrechten Ges.m.b.H.	PPO
32	Belarus	NCIP	National Center of Intellectual Property	PRO
33	Belgium	SABAM	Société d'Auteurs Belge – Belgische Auteurs Maatschappij	PRO
		SIMM	Social Impact of Making Music	PPO
		PlayRight	–	PPO
34	Bulgaria	MUSICAUTOR	–	PRO
		PROPHON	–	PPO
35	Croatia	HDS-ZAMP	Hrvatsko društvo skladatelja	PRO
		ZAPRAF	Udruga za zaštitu, prikupljanje i raspodjelu naknada fonogramskih prava	PPO
		HUZIP	Hrvatskoj udruzi za zaštitu izvođačkih prava	PPO



No.	Region / country	CMO	Full name (if different)	Type
36	Cyprus	PRS	PRS for Music (NB: UK-based PRO)	PRO
		CNR	Cyprus Neighbouring Management	PPO
37	Czech Republic	OSA	Ochranný svaz autorský pro práva k dílům hudebním	PRO
		INTERGRAM	Nezávislá společnost výkonných umělců a výrobců zvukových a zvukově obrazových záznamů	PPO
38	Denmark	KODA	Komponistrettigheder i Danmark	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		GRAMEX	GRAMEX DENMARK	PPO
39	Estonia	EAÜ	Eesti Autorite Ühing	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		EFÜ	Eesti Fonogrammitootjate Ühing	PPO
		EEL	Eesti Esitajate Liit	PPO
40	Finland	TEOSTO	Tonsäätöjen Kansainvälinen Oikeuslaitos	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		GRAMEX	GRAMEX FINLAND	PPO
41	France	SACEM	Société des auteurs, compositeurs et éditeurs de musique	PRO
		SCPP	Société civile pour l'exploitation des droits des producteurs phonographiques	PPO
		SPPF	Société civile des producteurs de phonogrammes en France	PPO
		ADAMI	Société pour l'administration des droits des artistes et musiciens interprètes	PPO
		SPEDIDAM	Société de perception et de distribution des droits des artistes interprètes de la musique et de la danse	PPO
42	Germany	GEMA	Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte	PRO
		GVL	Gesellschaft zur Verwertung von Leistungsschutzrechten mbH	PPO
43	Greece	AUTODIA	ΑΥΤΟΔΙΑΧΕΙΡΙΣΗ	PRO
		GEA	GRAMMO-ΕΡΑΤΩ-ΑΠΟΛΛΩΝ <i>NB: GEA represents the three Greek PPOs listed below</i>	PPO
		GRAMMO	–	PPO
		ERATO	ΕΡΑΤΩ	PPO
		APOLLON	ΑΠΟΛΛΩΝ	PPO
44	Hungary	Artisjus	Artisjus Egyesület	PRO
		MAHASZ	Magyar Hangfelvétel-kiadók Szövetsége Közös Jogkezelő Egyesület	PPO
		EJI	Előadóművészi Jogvédő Irodát	PPO
45	Iceland	STEF	Samband Tónskálda og Eigenda Flutningsrettar	PRO
		SFH	Samband flytjenda og hljómplötuframleiðenda	PPO
46	Ireland	IMRO	Irish Music Rights Organisation	PRO
		PPI	Phonographic Performance Ireland	PPO
		RAAP	Recorded Artists Actors Performers	PPO
47	Italy	SIAE	Società Italiana degli Autori ed Editori	PRO
		SCF	Società Consorzio Fonografici	PPO
		ITSRIGHT	–	PPO
		NUOVO IMAIE	Nuovo Istituto Mutualistico Artisti Interpreti Esecutori	PPO



No.	Region / country	CMO	Full name (if different)	Type
48	Latvia	AKKA/LAA	Autortiesību un komunikēšanās konsultāciju aģentūra / Latvijas Autoru apvienība	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		LaIPA	Latvijas Izpildītāju un producentu apvienība	PPO
49	Lithuania	LATGA-A	Asociacija LATGA	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		AGATA	Lithuanian Neighbouring Rights Association	PPO
50	Luxembourg	Sacem Luxembourg	Société des auteurs, compositeurs et éditeurs de musique	PRO
51	Malta	PRS	PRS for Music (UK-based PRO)	PRO
52	Montenegro	PAM CG	Organizacija za zaštitu prava autora muzike Crne Gore	PRO
53	Netherlands	Buma/Stemra	Vereniging Buma / Stichting Stemra	PRO
		SENA	Stichting ter Exploitatie van Naburige rechten	PPO
		NORMA	–	PPO
54	North Macedonia	ZAMP Macedonia	Musical Copyrights Society of Macedonia	PRO
55	Norway	TONO	Norsk Komponistforenings Internasjonale Musikbyrå	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		Gramo	–	PPO
		Norwaco	–	PPO
56	Poland	ZAiKS	Związek Autorów i Kompozytorów Sceniczych	PRO
		ZPAV	Związku Producentów Audio-Video	PPO
		SAWP	Stowarzyszenie Artystów Wykonawców	PPO
		STOART	Stowarzyszenie Związek Artystów Wykonawców	PPO
57	Portugal	SPA	Sociedade Portuguesa de Autores	PRO
		AUDIOGEST	Associação para Gestão e Distribuição de Direitos Entidade de Gestão Coletiva do Direito de Autor e dos Direitos Conexos	PPO
		GDA	Gestão dos Direitos dos Artista	PPO
58	Romania	UCMR-ADA	Romanian Musical Performing and Mechanical Rights Society	PRO
		UPFR	Uniunea Producatorilor de Fonograme din Romania	PPO
		CREDIDAM	Centrul Român pentru Administrarea Drepturilor Artiștilor Interpreți	PPO
59	Serbia	SOKOJ	Organizacija muzičkih autora Srbije osnovana	PRO
		OFPS	Organizacija proizvođača fonograma Srbije	PPO
		PI	Prava Interpretatora - Organizacija	PPO
60	Slovakia	SOZA	Slovenský ochranný zväz autorský	PRO
61	Slovenia	SAZAS	Združenje SAZAS	PRO
62	Spain	SGAE	Sociedad General de Autores y Editores	PRO
		AGEDI	Asociación de Gestión de Derechos Intelectuales	PPO
		AIE	Artistas Intérpretes o Ejecutantes, Sociedad de Gestión de España	PPO
63	Sweden	STIM	Svenska Tonsättares Internationella Musikbyrå	PRO
		NCB	Nordisk Copyright Bureau <i>NB: NCB represents KODA, STEF, STIM, TEOSTO and TONO</i>	MRO
		IFPI Sweden	International Federation of the Phonographic Industry Sweden	PPO
		SAMI	Swedish Artists' and Musicians' Interest Organisation	PPO



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64	Switzerland	SUISA	–	PRO
		SWISSPERFORM	–	PPO
65	Ukraine	UACRR	Ukrainian Agency of Copyright and Related Rights	PRO
		ULCRR	Ukrainian League of Copyright and Related Rights	PPO
		UMA	Ukrainian Music Alliance	PPO
66	United Kingdom	PRS	PRS for Music	PRO
		PPL	Phonographic Performance Limited	PPO
D	MIDDLE EAST			
67	Armenia	ARMAUTHOR	–	PRO
68	Bahrain	ESMAA	–	PRO
69	Egypt	SACERAU	Society of Authors, Composers and Music Publishers of the Republic of Egypt	PRO
70	Israel	ACUM	Authors, Composers and Music Publishers in Israel	PRO
71	Kuwait	ESMAA	Society of Authors, Composers and Music Publishers in the UAE and Gulf region	PRO
72	Oman	ESMAA	–	PRO
73	Qatar	ESMAA	–	PRO
74	Saudi Arabia	ESMAA	–	PRO
75	Turkey	MESAM	Türkiye Musiki Eseri Sahipleri Meslek Birliği	PRO
76	UAE	ESMAA	–	PRO
E	NORTH / CENTRAL AMERICA			
77	Antigua & Barbuda	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
78	Bahamas	PRS	PRS for Music (UK-based society)	PRO
79	Barbados	COSCAP	Copyright Society of Composers, Authors and Publishers	PRO
80	Bermuda	PRS	PRS for Music (UK-based society)	PRO
81	British Virgin Islands	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
82	Canada	SOCAN	Society of Composers, Authors and Music Publishers of Canada	PRO
		CSI	CMRRA-SODRAC Inc. <i>NB: CSI represents the repertoires of CMRRA and SODRAC</i>	MRO
		CMRRA	Canadian Musical Reproduction Rights Agency	MRO
		SODRAC	Society for Reproduction Rights of Authors, Composers and Publishers in Canada	MRO
		CONNECT	(f/k/a AVLA)	PPO
		ACTRA PRS	ACTRA Performers' Rights Society	PPO
		ARTISTI	–	PPO
		MROC	Musicians' Rights Organization Canada	PPO
83	Cayman Islands	PRS	PRS for Music (UK-based society)	PRO
84	Costa Rica	ACAM	Asociación de Compositores y Autores Musicales de Costa Rica	PRO
85	Cuba	ACDAM	Agencia Cubana de Derecho de Autor Musical	PRO
86	Dominica	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
87	El Salvador	SACIM	Salvadoreños Autores, Compositores e Intérpretes Musicales	PRO
88	Grenada	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
89	Guatemala	AEI	Asociación de Autores, Editores e Intérpretes de Guatemala	PRO



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90	Honduras	AACIMH	Asociación de Autores, Compositores, Intérpretes o Ejecutantes Músicos de Honduras	PRO
91	Jamaica	JACAP	Jamaica Association of Composers, Authors and Publishers	PRO
		JAMMS	Jamaica Music Society	PPO
92	Mexico	SACM	Sociedad de Autores y Compositores de México	PRO
93	Panama	SPAC	Sociedad Panameña de Autores y Compositores	PRO
94	Puerto Rico	ACEMLA	–	PRO
95	Saint Kitts & Nevis	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
96	Saint Lucia	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
97	Saint Vincent and the Grenadines	ECCO	Eastern Caribbean Collective Organisation for Music Rights	PRO
98	Trinidad & Tobago	COTT	Copyright Music Organisation of Trinidad & Tobago	PRO
99	USA	ASCAP	American Society of Composers, Authors and Publishers	PRO
		BMI	Broadcast Music Inc.	PRO
		SESAC	–	PRO
		GMR	Global Music Rights	PRO
		ACEMLA	–	PRO
		HFA	Harry Fox Agency	MRO
		SoundExchange	–	PPO
		AARC	Alliance of Artists and Recording Companies	PPO
		AFM & SAG-AFTRA	AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund	PPO
F	SOUTH AMERICA			
100	Argentina	SADAIC	Sociedad Argentina de Autores y Compositores de Música	PRO
101	Bolivia	SENAPI	Servicio Nacional de Propiedad Intelectual	Other
102	Brazil	ECAD	Escritório Central de Arrecadação e Distribuição <i>NB: ECAD represents the Brazilian PROs listed below</i>	PRO
		ABRAMUS	Associação Brasileira de Música e Artes	PRO / PPO
		AMAR	Associação de Músicos Arranjadores e Regentes	PRO
		ASSIM	Associação de Intérpretes e Músicos	PRO / PPO
		SBACEM	Sociedade Brasileira de Autores, Compositores e Escritores de Música	PRO
		SBAT	–	PRO
		SOCINPRO	Sociedade Brasileira de Administração e Proteção de Direitos Intelectuais	PRO / PPO
		UBC	União Brasileira de Compositores	PRO / PPO
103	Chile	SCD	Sociedad Chilena de Autores e Intérpretes Musicales	PRO
104	Colombia	SAYCO	Sociedad de Autores y Compositores de Colombia	PRO
		ACINPRO	Asociación Colombiana de Intérpretes y Productores Fonográficos	PPO
105	Ecuador	SAYCE	Sociedad General de Autores y Compositores Ecuatorianos	PRO
106	Paraguay	APA	Autores Paraguayos Asociados	PRO
107	Peru	APDAYC	Asociación Peruana de Autores y Compositores	PRO
108	Uruguay	AGADU	Asociación General de Autores del Uruguay	PRO
109	Venezuela	SACVEN	Sociedad de Autores y Compositores de Venezuela	PRO



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G	OCEANIA / AUSTRALASIA			
110	Australia	APRA AMCOS	Australasian Performing Right Association / Australasian Mechanical Copyright Owners Society	PRO
		PPCA	Phonographic Performance Company of Australia	PPO
111	Fiji	FPRA	Fiji Performing Rights Association	PRO
112	New Zealand	APRA AMCOS	Australasian Performing Right Association / Australasian Mechanical Copyright Owners Society	PRO
		PPNZ	PPNZ Music Licensing	PPO