MUSO

2025 Piracy Trends and Insights

A global analysis of visits to piracy websites across TV, publishing, film, software and music, with site-level intelligence spanning 192 countries.

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Introduction

The global piracy landscape underwent significant change in 2025. Across all five content sectors tracked by MUSO, visits to piracy websites fell to 185.6 billion, a 14.2% decline from 2024's 216.3 billion.

This is the steepest annual decline MUSO has recorded since the pandemic-era drop of 2020. But the headline figure tells only part of the story. What the data shows clearly is that piracy is concentrating and specialising. The sectors where legal access models have matured, music and software, continue to see reduced visit frequency.

The sectors where content access remains fragmented or culturally mismatched, TV and publishing, remain resilient. And across the landscape, Japanese content formats, anime and manga, have become the gravitational centre of global piracy.

It is also important to note what this data measures and what it does not. MUSO's Piracy by Industry dataset tracks visits to piracy websites. A single visit may involve streaming one episode or downloading an entire catalogue of content. The data captures the frequency and geography of access behaviour, not the volume of content consumed per session.

This report provides a comprehensive overview of piracy trends across 2025, analysing key data across TV, publishing, film, software and music, and identifying the patterns that should inform content strategy, protection investment, and policy development.

2025 at a Glance: The Headline Numbers

2024 TOTAL VISITS	2025 TOTAL VISITS	YEAR-ON-YEAR CHANGE
216.3B	**185.6B**	**–14.2%**
64.25 visits per internet user	55.12 visits per internet user	Steepest annual decline since 2020

The average number of visits per internet user fell from 64.25 to 55.12. This decline was distributed unevenly across sectors: music and film saw the sharpest reductions in per-user visits, while publishing and TV remained comparatively stable.

Piracy Trends by Content Category

Piracy in 2025 has been shaped by three interconnected dynamics: the ongoing maturation of legal streaming and subscription platforms; the continued cultural dominance of anime and manga in global digital culture; and the persistent fragmentation of TV content across competing services and geographies.

Content Category	2025 Visits (B)	2024 Visits (B)	Change (%)
TV	83.42	96.79	–13.8%
Publishing	65.79	66.38	–0.9%
Film	16.77	24.27	–30.9%
Software	11.23	14.88	–24.5%
Music	8.35	13.98	–40.3%

Source: MUSO Piracy by Industry Data, all sectors, 2024 vs 2025.

TV piracy remains the largest category at 83.4 billion visits, though it fell 13.8% from 2024. TV content accounted for 45% of all piracy traffic. Anime and episodic content continue to drive sustained demand, while platform fragmentation ensures that no single legal service can satisfy audiences across all markets.

Publishing piracy held essentially flat at 65.8 billion visits (–0.9%), making it the most resilient sector for the second consecutive year. After five years of continuous growth, this plateau suggests the category may be approaching a natural ceiling, though manga's share within it continues to expand.

Film piracy dropped 30.9% to 16.8 billion visits. While improved access models (including day-and-date digital releases) have contributed to this decline, the lighter theatrical calendar in the wake of the 2023 Hollywood strikes also reduced the volume of high-demand content available for piracy.

Software piracy fell 24.5% to 11.2 billion visits. The continued shift towards cloud-based, subscription-model software reduces the incentive and opportunity for traditional piracy. However, mobile software and games remain active subcategories, particularly in markets with affordability constraints.

Music piracy declined 40.3% to 8.4 billion visits, continuing a decade-long downward trend. Licensed streaming services have fundamentally reshaped how audiences access music, making piracy sites increasingly marginal for this content type. It is worth noting, however, that a single visit to a music piracy site, particularly a torrent site, can involve downloading large repositories of content, meaning reduced visit frequency does not necessarily correspond to a proportional reduction in the volume of music being pirated.

Delivery Methods and Access Patterns

Across all sectors combined, the split between streaming and download-based piracy remained nearly even in 2025, with streaming accounting for 50.2% of visits and downloading 49.8%. This stability masks significant variation at the sector level.

Delivery Method by Sector

Sector	Streaming	Download
TV	97.3%	2.7%
Film	61.6%	38.4%
Music	15.9%	84.1%
Software	N/A	100%
Publishing	0.5%	99.5%

Source: MUSO Piracy by Industry Data, delivery method by sector, 2025.

TV piracy is overwhelmingly a streaming behaviour (97.3%), consistent with how audiences consume episodic content. Film piracy has also shifted towards streaming (61.6%), the widest gap recorded for this category, suggesting that film piracy increasingly mirrors the convenience model of legal platforms rather than the archival download behaviour of earlier eras.

Music piracy, by contrast, remains predominantly download-based (84.1%), driven by stream-ripping tools that extract audio from licensed platforms. Publishing is almost entirely download-based (99.5%), reflecting the nature of manga, ebook, and web fiction consumption.

Traffic Sources

Traffic Source	Visits (B)	Share
Direct	105.68	57.0%
Search	60.61	32.7%
Referrals	14.12	7.6%
Social	4.04	2.2%
Display Ads	0.95	0.5%
Mail	0.15	0.1%

Source: MUSO Piracy by Industry Data, traffic source, all sectors, 2025.

Direct traffic accounts for 57% of all piracy visits, meaning the majority of users navigate directly to known piracy sites without relying on search engines or referrals. This has important implications for protection strategies: search-based interventions alone cannot address the majority of piracy traffic. DNS-level and ISP-level blocking remains essential for reaching habitual users who already know where to go.

Search traffic rose slightly to 32.7% (from 30.4% in 2024), suggesting that while most piracy users are habitual, search remains the primary discovery channel for new or occasional users. Notably, software piracy is the only sector where search traffic (47.5%) exceeds direct traffic (44.6%), indicating that software pirates tend to be more opportunistic and search-driven than habitual.

However, this split should be interpreted in the context of the typical piracy user journey. Many users initially discover piracy sites through search before later returning directly once they know the domain. As a result, traffic source data primarily reflects the point of entry for the measured visit, not the earlier discovery stage that led the user to that site in the first place. Effective search enforcement can therefore have a disproportionate impact by disrupting the discovery phase that feeds future direct traffic. Limiting the visibility of piracy sites in search results reduces the pipeline of new users who would otherwise transition into habitual direct visitors over time.

Regional Piracy Trends

The geographic distribution of piracy in 2025 remained broadly consistent with previous years, with the United States, India, and Russia occupying the top three positions. However, several notable shifts emerged.

Rank	Country	Visits (B)	Share of Total
1	United States	19.00	10.24%
2	India	15.55	8.38%
3	Russia	12.02	6.48%
4	Indonesia	11.01	5.93%
5	Vietnam	6.51	3.51%
6	Turkey	6.14	3.31%
7	Japan	5.42	2.92%
8	France	5.06	2.73%
9	Germany	4.73	2.55%
10	Ukraine	4.71	2.54%
11	Thailand	4.68	2.52%
12	Mexico	4.38	2.36%
13	China	3.93	2.12%
14	Philippines	3.64	1.96%
15	Canada	3.57	1.93%

Source: MUSO Piracy by Industry Data, all-sector piracy visits by country, 2025.

The United States remains the largest source of piracy traffic globally, though its share declined from 12.33% to 10.24%. Japan entered the top 10 for the first time at #7. More than 80% of Japan's piracy traffic relates to publishing content, and the sector experienced significant domain churn in the first half of the year, with several major manga piracy sites growing rapidly before facing enforcement action or disruption. Traffic patterns began to stabilise again in the second half of the year. Canada dropped significantly from #7 to #15, continuing the downward trends already observed in 2024, particularly in TV and publishing piracy.

The strong representation of Southeast Asian markets, Indonesia (#4), Vietnam (#5), Thailand (#11) and the Philippines (#14), underscores the continued role of affordability constraints and limited legal catalogue availability in driving piracy behaviour in mobile-first regions.

Publishing: Manga Tightens Its Grip

Publishing piracy held essentially flat in 2025 at 65.8 billion visits, declining just 0.9% year on year after several years of steady growth. While the annual total suggests stability, the sector experienced notable volatility during the first half of the year, particularly within manga piracy where several high-traffic domains grew rapidly before facing disruption or enforcement action. Activity stabilised in the second half of the year, leaving publishing as the most resilient piracy sector for the second consecutive year and arguably the most structurally entrenched.

The reason is clear: manga. In 2025, manga accounted for 73.09% of all publishing piracy, up from 70.12% in 2024. Web fiction rose to 9.07% (from 7.39%), while books fell to 3.53% (from 5.10%). The concentration is accelerating.

Publishing Piracy by Category

Rank	Category	2025 Share	2024 Share
1	**Manga**	73.09%	70.12%
2	Publishing (General)	12.20%	14.82%
3	Web Fiction	9.10%	7.43%
4	Books	3.53%	5.11%
5	Audiobooks	1.46%	1.55%
6	Educational	0.55%	0.81%
7	Magazines & Newspapers	0.06%	0.09%
8	Sheet Music	0.05%	0.07%

Source: MUSO Piracy by Industry Data, publishing piracy by category, 2025.

Nine of the top ten publishing piracy sites are manga platforms. The sole exception is novelbin.com, a web fiction site, at #5. This level of concentration has no equivalent in any other piracy sector.

The drivers remain structural: global demand for manga outpaces the speed and geographic reach of official translation and distribution. Fan-translated content arrives faster than licensed releases. Serialised formats create habitual, high-frequency access patterns. And the audience is globally distributed; this is not a Japan-only phenomenon.

Publishing Piracy by Country

Rank	Country	Visits (B)	Share
1	Indonesia	6.33	9.62%
2	United States	5.97	9.08%
3	Japan	4.58	6.96%

Rank	Country	Visits (B)	Share
4	Vietnam	3.89	5.91%
5	Russia	3.56	5.42%
6	India	2.69	4.09%
7	Taiwan	2.34	3.55%
8	South Korea	2.21	3.36%
9	Thailand	2.12	3.22%
10	France	1.97	2.99%
11	Mexico	1.95	2.96%
12	Turkey	1.65	2.51%
13	Philippines	1.59	2.41%
14	Germany	1.56	2.38%
15	Malaysia	1.30	1.97%

Source: MUSO Piracy by Industry Data, publishing piracy visits by country, 2025.

Indonesia displaced the United States as the #1 source of publishing piracy traffic in 2025, a significant shift that reflects both the scale of manga demand in Southeast Asia and the limited availability of affordable, officially licensed alternatives in the region. Japan itself ranks #3, underscoring that domestic audiences also turn to piracy sites, likely for catalogue depth and convenience.

Publishing piracy spans mature digital economies and mobile-first developing markets alike. Any effective response must account for this diversity in access models, pricing, and cultural consumption patterns.

TV Piracy: Still the Largest Category

TV piracy declined 13.8% to 83.4 billion visits but remains comfortably the largest piracy category, accounting for 45% of all traffic. The sector is defined by streaming: 97.3% of TV piracy visits use streaming as the delivery method.

TV Piracy by Subcategory

Rank	Category	2025 Share	2024 Share
1	Films & TV Shows	61%	60.16%
2	**Anime**	25.7%	27.84%
3	Live Sports	11.63%	10.28%
4	Live Broadcast	1.67%	1.72%

Source: MUSO Piracy by Industry Data, TV piracy by subcategory, 2025.

Anime remains the second-largest driver of TV piracy, accounting for over a quarter of all TV piracy traffic. Its high-frequency release model and delayed localisation cycles continue to make it especially susceptible to unlicensed distribution. Five of the top ten TV piracy sites are anime-dedicated platforms.

Live sports piracy grew its share from 10.28% to 11.63%, representing the fastest-growing subcategory within TV. As the cost of sports broadcasting rights escalates and content fragments across an increasing number of platforms and pay-per-view models, audiences are increasingly turning to piracy for access. It is important to note that this metric reflects visits to streaming websites only and does not include IPTV devices or paid piracy subscription services. This is a trend that rights holders and broadcasters should monitor closely.

TV piracy persists because the official market remains structurally fractured. Content is dispersed across competing streaming platforms, subject to geo-restrictions and release windowing, and often arrives with cultural timing gaps in international markets. Users turn to piracy when legal access requires multiple subscriptions or comes with regional delays.

Country-Level TV Piracy

Rank	Country	Visits (B)	Share
1	United States	10.79	12.94%
2	Russia	6.07	7.27%
3	Ukraine	3.54	4.25%
4	India	3.54	4.25%
5	Turkey	2.91	3.48%
6	Germany	2.53	3.03%
7	France	2.41	2.89%
8	Indonesia	2.40	2.88%
9	United Kingdom	2.23	2.67%
10	Vietnam	2.19	2.63%
11	Canada	2.19	2.63%
12	Thailand	2.08	2.49%
13	Italy	2.06	2.47%
14	Mexico	1.81	2.18%
15	China	1.77	2.12%

Source: MUSO Piracy by Industry Data, TV piracy visits by country, 2025.

The United States continues to lead TV piracy globally, accounting for nearly 13% of all TV piracy traffic. The United Kingdom dropped from #4 to #9, reversing the upward trend seen between 2021 and 2023 and likely reflecting the impact of the UK's mature enforcement environment, including long-standing ISP site-blocking measures and sustained action against major piracy domains. India moved up to #4, driven by growing demand for streaming content in a market where subscription costs can be prohibitive relative to income.

Film Piracy: A Continued Decline

Film piracy dropped 30.9% year-on-year to 16.8 billion visits, the steepest decline of any sector aside from music. This continues an accelerating downward trend: film piracy fell 18% in 2024 and a further 31% in 2025.

Several factors contribute to this sustained decline. Access models have improved substantially, with day-and-date digital releases and compressed theatrical-to-streaming windows reducing the incentive to seek pirated copies. At the same time, the 2023 Hollywood writers' and actors' strikes created a production pipeline gap that continued to affect the volume of high-profile releases available in 2025.

Streaming now accounts for 61.6% of film piracy visits, with downloading at 38.4%. This shift suggests that film piracy behaviour increasingly mirrors the convenience-driven model of legal streaming platforms rather than the archival downloading patterns of earlier eras.

Within film piracy, 12.84% of visits go to sites that focus on anime content, in line with the continued global growth in the popularity of anime. The remainder of film piracy traffic goes to general-purpose sites hosting feature-length films and TV shows.

Software and Music: Platform Maturity in Action

Software and music represent the clearest evidence that mature, well-priced legal access models reduce piracy visit frequency over time.

Software Piracy

Software piracy fell 24.5% to 11.2 billion visits. The sector is entirely download-based, and the top piracy sites are split between mobile software and APK platforms and PC game repack sites.

Software is the only sector where search traffic (47.5%) exceeds direct traffic (44.6%). This suggests software pirates are more opportunistic and search-driven than habitual: they search for a specific application or game rather than returning to a known site. This behavioural pattern has implications for protection strategy, as search de-indexing and SEO-based counter-measures may be more effective in software than in other sectors where direct traffic dominates.

Mobile software and games remain the most active subcategories, particularly in markets across Southeast Asia and Eastern Europe where app store pricing and availability remain misaligned with local purchasing power.

Music Piracy

Music piracy continued its long-term decline in 2025, falling 40.3% to 8.4 billion visits. The sector has been on a downward trajectory since the late 2010s, reflecting the structural shift toward licensed streaming platforms. However, the trend has not been linear. After a sharp decline up to 2020, activity stabilised and partially rebounded through 2021–2023 before falling again from mid-2023 onward, reaching new lows in 2025.

The top music piracy sites are dominated by stream-ripping tools, services like savefrom.net, y2mate, and ssyoutube that extract audio from licensed streaming platforms. These tools account for a significant share of music piracy traffic and represent the primary remaining vector for unlicensed music distribution.

However, it is important to contextualise this decline. Music piracy has long relied on torrent-based distribution, where a single visit can involve downloading large repositories containing thousands of tracks. A decline in visit frequency does not necessarily correspond to a proportional decline in the volume of content being pirated through these channels. The metric captures access behaviour, not consumption volume.

Despite this caveat, the overall trend is clear: the music industry's investment in accessible, well-priced streaming platforms has fundamentally altered the piracy landscape. Music piracy visits are now less than a tenth of TV piracy visits, a ratio that would have been unimaginable a decade ago.

A Note on Methodology

MUSO's Piracy by Industry dataset measures visits to piracy websites across five media sectors: Film, TV, Software, Publishing, and Music. MUSO catalogues new piracy sites daily, classifying them by industry and delivery method, and maps third-party traffic measurement onto this proprietary database.

A visit is defined as a visitor accessing one or more pages within a piracy site. Subsequent page views within the same session are included in the same visit until the user is inactive for more than 30 minutes. If a visitor becomes active again after 30 minutes, this is counted as a new visit.

Sites with content spanning multiple industries have their traffic split across those industries according to the measured demand for each industry's content.

For a full glossary of terms and detailed methodology, visit the MUSO Methodology page on the MUSO Dashboard or contact hello@muso.com.

Conclusion: Piracy as a Demand Signal

The data from 2025 reinforces a central thesis: piracy persists wherever legitimate options fail to meet audience expectations on price, access, timing, or catalogue depth. Where the legal market satisfies demand, piracy recedes.

The sectors where legal access models have matured, music and software, continue to see reduced piracy visit frequency. The sectors where access remains fragmented, geo-restricted, or culturally misaligned, TV and publishing, remain resilient even as overall numbers trend downward.

Several themes from 2025 deserve particular attention:

- Manga and anime now define the centre of gravity for global piracy. Six of the top ten piracy sites worldwide are dedicated to Japanese content formats, and publishing's top ten is entirely manga. This is no longer a subcategory; it is the dominant force.

- Live sports piracy is growing as a share of TV piracy, reflecting the escalating cost and fragmentation of sports broadcasting rights. This is a trend that rights holders and broadcasters should monitor closely.
- Film piracy's continued decline reflects both improved access models and reduced content volume. As the production pipeline normalises, it will be important to monitor whether film piracy rebounds or whether the access improvements prove durable.
- The near-even split between streaming and download-based piracy persists globally, though the balance varies dramatically by sector. Protection strategies must account for both delivery methods.
- Direct traffic accounts for 57% of all piracy visits, reinforcing the importance of DNS and ISP-level blocking alongside search-based interventions.

Piracy is a map of unmet audience demand. Every visit represents a consumer who wanted content and could not, or chose not to, access it through legitimate channels. Understanding where, why, and how these audiences turn to piracy is essential to building effective content strategies, protection programmes, and policy frameworks.

MUSO tracks piracy data across approximately one million film and TV titles globally. To explore MUSO's site-level intelligence, protection tools, or platform access, get in touch at hello@muso.com.