

IMPF Annual Report - 2017



Representing small and medium sized music publishing companies worldwide

“Now more than ever the indie voice must remain strong and we must work to ensure that indies can continue to bring diversity and competition, so that creativity and innovation can flourish for the benefit of authors everywhere. The indie business model is at the core of music publishing.”

Pierre Mossiat, President, IMPF, New York, November 2017

IMPF serves as an international network and meeting place for independent music publishers. Its main objectives are to:

- **share experiences and best practices in music publishing;**
- **exchange information on the legal framework and music publishing environment internationally;**
- **coordinate actions and support projects relevant to composers and music publishers;**
- **represent the interests of the independent music publishing community globally;**
- **stimulate a favorable environment for artistic, cultural, linguistic and commercial diversity**

Introduction

2017 marked an industrious and active year for IMPF as work continued around organisational development, policy and advocacy, and stakeholder relations, with the **Board of IMPF focussing on supporting and upholding the independent music publishing community** and promoting the interests of the sector. Over the past 12 months we have sought to consolidate our position through engagement with key stakeholders at international and regional level, including dialogue with media and policymakers, speaker platforms, events, position papers, meetings and partnerships.

The music publishing industry continues to face uncertainty from adverse copyright developments around the world through to the challenges posed by the lobbying power of the digital platforms and the online consumption of creative content.

Work within the EU continued around the notion of the ‘value gap’ as the issue of imbalance of payments is addressed by EU legislators. **IMPF is part of the informal coalition of music rightsholders organisations in Brussels** that actively lobbies at the European Parliament and at Member State level on the Copyright Directive. The EC proposal on Copyright clarifies the role and responsibilities of UUC platforms, including negotiation of fair copyright licenses and cooperation with the creative sector. The proposal has already been vetted by several European Parliament committees and is expected to be voted on by the lead Legal Affairs Committee (JURI) under the head MEP (Axel Voss, Germany) in late Spring after delays of months, largely due to the huge number of amendments submitted by the ‘public’ and interested parties, and also due to the heavy lobby of the tech sector and the Pirate party. This tech grouping says that forcing internet platforms to monitor uploads by users to protect against copyright infringement “would impose an immense, gratuitous burden on services that have huge economic and social benefits” and would harm the freedom of expression of users, creators and innovators who use online platforms since platforms would be motivated to remove or prevent user-generated content altogether”

The “value gap” is caused by loopholes in the law that allow some of the world’s biggest digital platforms to deny fair remuneration to millions of creators. The proposals that are under discussion are the most important copyright reforms in decades and will affect authors and creators and rightsholders for decades to come. They are merely a first step in the right direction however and it is vital that the issue of fair remuneration is finally addressed. **Platforms should not be allowed to make such huge profits on the back of the work of creators.**

IMPF has also been busy monitoring industry developments in other parts of the world where our members are, including the **Copyright Office reform, CRB trials and the Music Modernisation Act in the US**. IMPF has been actively supporting the work of the **USAlliance for Music** which aims to show solidarity with European music creators by supporting the solutions proposed in the EU copyright proposal.

Brexit continued to be on the IMPF radar during 2017 and the United Kingdom's decision to leave the European Union will have broad implications for our industry in Europe and beyond. A number of specific issues need to be addressed to ensure that the UK remains an attractive place for a talented and creative music industry. Aside from the key issue of how copyright laws will be affected, digital products and licencing/collective rights management also face an uncertain future if the UK is no longer a member of the digital single market. Record shops too might experience sales challenges if favourable tariffs with the EU are not agreed and there could be a negative impact on the cost of touring in Europe. We are continuing to keep a close eye on the Brexit developments and are hopeful that the year ahead will bring greater clarity.

1. Organisational Development and Governance

The year kicked off with the **2017 IMPF General Assembly, held in Paris on 22 February at SACEM.** It was attended by some 80 indie music publishing companies and guests representing international writers' organisations, publishers and CMOs from around the world.

IMPF President, Pierre Mossiat, CEO of Strictly Confidential Music Publishing, gave the opening and closing addresses in which he called on policy makers everywhere to take heed of the industry and the decisions it was taking. He stressed IMPF's commitment to working closely with organisations that represent collective management and writers and reminded everyone that IMPF was established as a forum for indie music publishers to engage and dialogue at just such an international level.

The General Assembly heard from speakers: **CEO of SACEM and host Jean-Noël Tronc,** gave a wide-ranging address during which he touched on the current copyright reform on both sides of the Atlantic and emphasised the importance of the continuing need for unity amongst the broader music community in light of those who want to undermine the vibrant industry. He also stressed his personal support for the vital voice of the indie sector. **Lorenzo Ferrero, attending in his capacity as President of CIAM,** praised the frank, concrete and constructive relationship between CIAM and IMPF. **Spotify's European Director of Songwriter and Publisher Relations, Jules Parker,** presented the work they are doing with songwriters in liaison with publishers, offering training and showcasing creators and artists through talent hubs and workshops. Rolf Budde, (IMPF vice chair and Chair DMV Germany, (Budde Music)), addressed the mammoth task publishers and GEMA undertook to change the law in the aftermath of the November 2016 ruling in Germany, a topic of great interest to the publishers and writers present, given the disaster it avoided.

Filippo Sugar (Sugar Music), Simon Platz (Bucks Music), Angela Rose White (David Rose Publishing) and Ger Hatton also presented on various topical EU and US issues.

[IMPF Board Members and current administrators serving from 2016 – March 7, 2018 are:](#)

Executive Board is Pierre Mossiat, IMPF Chair, Strictly Confidential (BE); Rolf Budde, IMPF Vice-Chair, Budde Music (DE); Teresa Alfonso; Teddy Sound Music Publishers (ES); Randall Wixen, Wixen Music (US); Francesca Trainini, Oyez! (IT); **Board Members** are Julio Guiu Marquina, Clipper's Ediciones Musicales (ES); Halit Uman, Halit Music (FR); Alfredo Gramitto Ricci, Edizioni Curci (IT); Filippo Sugar, Sugar Music (IT); Ichi Asatsuma, FujiPacific (JP); Niclass Björlund, Edition Bjorlund (SE); Annette Barrett, Reservoir Music (UK); Simon Platz, Bucks Music Group (UK); Rob Guthrie, Songs Music Publishing (US); Jake Wisely, The Bicycle Music Company (US);

IMPF was particularly delighted to welcome **Ichi Asatsuma of FujiPacific** to the Board in 2017. One of the most prominent and respected figures in Japanese music, and the indie industry internationally, Mr Asatsuma strengthens the voice of the Forum and brings invaluable experience, particularly in consolidating growth in the Asia Pacific region.

[1.1 Membership](#)

IMPF grew by 18% during 2017 and welcomed new members from Africa (the first - Sheer Music Publishing), Canada, Europe, Japan and the US. The Forum continues to grow in both size and stature and is establishing itself as a truly international network, gathering independent industry players from around the world.

[1.2 Driving Visibility](#)

IMPF worked throughout 2017 to drive greater international visibility for indie publishers. This included building relationships with key industry stakeholders and taking part in wider industry gatherings. In particular IMPF was involved in the following high-profile initiatives:

- Pierre Mossiat was keynote speaker at the **AEDEM annual music publisher meetings in Spain**;
- IMPF **partnered with the IP Summit** for the second year running. The 12th edition of the IP Summit was held in Brussels in December gathering more than 450 practitioners to discuss the timeliest IP issues and EU reforms related to patent, copyright, trademark, design and new technologies. IMPF Board Member, Niclass Björlund was a panellist in one of the high-level discussions;
- Teresa Alfonso spoke at the monthly **Breakfast Label Lab in Barcelona**, organised by the local government's business development services and record industry association APECAT/AFYVE;
- IMPF participated to the **ICMP Central and Eastern Music Publishers Congress and Production Music Conference** which took place in Warsaw in September;
- IMPF President, Pierre Mossiat, spoke at the **MaMA event in Paris**, joining the panel debating "A Digital Revolution for Rights Management"
- IMPF was present at the **'Meet the Authors'** event organised by GESAC in May in Brussels
- IMPF Board Member Niclass Björlund from Sweden, took a seat at the **ICMP Popular Bureau**.
- IMPF Board Member and Managing Director of Reservoir/Reverb Music Annette Barrett was honoured in the 2017 **Music Week's Women in Music**.

1.2.1 Communicating online and off

Following the new logo design and website launch the previous year IMPF has maintained its regular communications outreach with members and wider stakeholders.

- Six editions of the **IMPF newsletter** were issued, and a series of regular bi-weekly round-ups was initiated and circulated to members to keep them up to speed on the actions of IMPF.
- A number of **press releases** were distributed to music trade and wider press and placed on the website and interviews were held with two trade journalists.
- In addition, **marketing materials** promoting the Forum were prepared for all events and content tailored to the various audiences.
- Regular **engagement and advising of members** via telephone and email on business oriented issues.
- The **IMPF online member forum** has now been up and running for 12 months and provides a valuable resource for members, keeping them up-to-date on IMPF issues and providing them with further information on relevant policies and lobbying strategies. It has proved a useful tool for fostering discussion among members from across the globe, allowing them to engage and collaborate on shared issues.
- During 2017 IMPF also **reactivated its social media accounts** on Twitter and LinkedIn and is now using them to communicate with stakeholders.

1.3 Meetings and Events

Regular **monthly Board meetings** were scheduled and held over the course of 2017, including three face-to-face board meetings in Paris, Cannes and New York. At each of these meetings IMPF also took the opportunity to hold, three open meetings for members and guests.

IMPF hosted the **2nd Annual Independent Music Publishers Networking Breakfast at MIDEM** in cooperation with **AIMP**, following the successful inaugural event the previous year. Gathering over 140 publisher members and guests the breakfast was extremely well attended with many people commenting that it was possibly the best networking event during MIDEM; IMPF is very pleased to work together with AIMP.

IMPF's **Pierre Mossiat**, in his address to the breakfast stated that "Independent music publishers and the composers and authors whom they represent are at the heart of the music industry and yet are amongst the most vulnerable, due in large part to the protection offered by safe harbour to what are some of the biggest companies in the world". **Michael Eames, President of AIMP** commented that "It is clear that there is a great need for independent publishers worldwide to gather and share their issues and concerns and see how they can solve them together". The breakfast has now become an established feature on the calendar.

The **3rd Annual North American Meeting** for IMPF members and guests was held in November at HFA offices in New York. It gathered indie music publishers, collective management, composers and authors organisations and music industry stakeholders from around the world. The meeting was chaired by Rob

Guthrie, Head of Operations at Songs and speakers included **Gadi Oron (Director General of CISAC); Justin Kalifowitz (CEO of Downtown Music); Margaret McGuffin (Executive Director of MPA Canada) Michel Kains (USAlliance for Music)**. Some 60 guests were present, and the discussions continued over a networking lunch.

2. Stakeholder Relations

2.1 Relations with Societies

Societies and Technical matters was one of the larger items on 2017 agenda for IMPF. The Forum took an active approach in progressing work on standardising information for databases, working with various CMOs and their representative organisations throughout the year. **IMPF and CISAC regularly engaged on issues of importance to our community** and IMPF acknowledges the time and consideration of **Gadi Oron** (Director General of CISAC) and **Eric Baptiste** (Chair of the Board of Directors).

Progress was made on the **CISAC-FastTrack cross industry cooperation** during 2017. **Teresa Alfonso** is the responsible Board member and sits on the FastTrack Cross Industry Steering Committee, the Joint Project Lead and the CIS-Net Rightholders Team. Three FastTrack projects on harmonising processes got underway during the year: CIS-Net access for rightholders, the Online IPI Look-up Service and the ISWC (International Standard Work Code) Allocation Service for identification of musical works.

Indies and societies enjoy an interdependent relationship and it is very important to have **publishers on the boards of their CMOs to provide much needed business acumen and insights.** Many IMPF members were involved in the three FastTrack projects, acting as volunteers within working groups and trial runs and we look forward to the conclusion of some of this huge undertaking and work throughout the course of 2018. **There was proactive liaison, outreach, meetings and presentations with SACEM, SIAE and PRS on various arising issues.**

2.2 Relations with Composers and Authors

Closer collaboration with organisations representing publishers and writers was achieved during 2017, acknowledging the importance of the relationship. The associations representing creators are an integral link in the value chain and are a key stakeholder for IMPF and publishers, and IMPF recognises the importance of working closely with them **to find solutions to the global issues that we share.**

IMPF Board members were individually and personally engaged in many dealings back and forth with **CIAM and also with ECSA**, underlining the significance of these relationships.

2.3 Relations with ICMP

Throughout 2017 IMPF continued to cooperate closely with ICMP (International Confederation of Music Publishers), acting as a collective voice for indie publishers towards ICMP and liaising on issues of copyright reform and advocacy. **IMPF maintains a permanent seat at the ICMP Board**, currently represented by **Pierre Mossiat** and other IMPF members with seats at ICMP include: IMPF Vice-President **Rolf Budde** is an Executive Board member of ICMP; IMPF board members **Simon Platz, Niclass Björland and Teresa Alfonso** sit on the ICMP Popular Bureau with the latter serving a Vice Chair; IMPF member **Ian James** of Mushroom Music Publishing sits on the ICMP Board as does IMPF member **Jodie Ferneyhough** of CCS Rights Management Canada. Teresa Alfonso is also part of the Anti-Piracy Committee.

Active collaboration between IMPF and ICMP is imperative to successfully delivering a unified voice for the music publishing industry ecosystem and results at any given moment of a second international organisation echoing that of each other in advocacy.

2.4 Relations with Digital Service Providers

Engagement on and with digital platforms and tech companies was an active area of work for IMPF in 2017. While discussions on the global value gap continued as a part of the EU copyright proposal, a series of meetings with **Spotify and YouTube** were held during the year, initiated by **IMPF's Digital Working Group, Pierre Mossiat, Jake Wisely, Teresa Alfonso, Simon Platz, Annette Barrett, Ger Hatton.**

The read-only **CMS access pilot launched by IMPF** with YouTube, was extended further during 2017 and there are now nine indie publishers taking part. During 2018 IMPF intends to expand this further to allow all its members access.

IMPF discoursed with **Loudr** on the practical considerations of blockchain technology and music data; and also has established an initial outreach to **Dubset Media** on music publisher services.

3. Public policy and lobbying

IMPF engaged publicly on shared issues over the course of 2017 namely in the area of User Generated Content. **The Value Gap** and the legislation introduced in the EU represent a key work stream for IMPF. It is a crucial issue for the sector and stakeholders from all areas of the music industry value chain are cooperating. The **EU Copyright Proposal** is the first time that the Value Gap is being addressed in a bid to create a market fit for copyright in the digital age and halt the stranglehold of incumbent online operators. It is currently in Committee stage in the European Parliament, before being voted in Plenary later in the year.

The Indie sector has an important voice in this debate. We are the largest investors and risk-takers in the music business, accounting for over 80% of new releases, and it is crucial that we make our voice heard. IMPF has worked throughout 2017 to get its message across, including;

IMPF **co-signed a letter to the European Parliament's Committee of Civil Liberties (LIBE)** on the European copyright reform package calling to improve the draft Opinion via effective compromises.

The Forum also **submitted a letter to the Government of Hungary** encouraging them to support the Value Gap Provisions of the European Commission's proposal for a Directive on Copyright in the Digital Single Market. As a result of the letter music publishers in Hungary were invited to a high-level meeting with the Ministry.

In a joint letter to the European Commission, European Parliament and Member States, **IMPF and other organisations from across the music sector welcomed a new pilot programme for music in Europe** and urged the EU to support a full European Music Programme.

A letter was also **written to the Canadian Government** in support of the Canadian Music Policy Coalition's submission to the public consultation in Canada regarding the reform of its Copyright Board. The IMPF letter echoed the submission commenting on deadlines regarding proceedings, implementing best practises from tribunals elsewhere and the need for mandated guidance in setting tariff rates.

Through IMPF's partnership with **Pro-Music Coalition**, there was ongoing work in 2017 to promote the different ways people can enjoy music safely and legitimately online. www.pro-music.org is an alliance of organisations and individuals across the music industry including musicians, composers, performers, managers, publishers, major and independent record companies and retailers.

The complete set of IMPF policy positions can be found on the IMPF website. IMPF expects ongoing updates to these positions as new issues crop up and develop and welcomes member input.

4. Acknowledgements

The IMPF Board would like to acknowledge and thank the following people and organisations for their contribution to a successful year for the Independent Music Publishers Forum: ICMP, IMPALA, HFA/SESAC, PRS for Music, SACEM, AIMP, CISAC, CIAM, Coco Carmona, Emma Finn, Márton Csirik, Camille Mortier, Cara Sly-Platz, Ger Hatton of Hatton.eu, **and all our Members as listed:**

5. IMPF Members as of March 7 2018

ABKCO Music & Records
Absilone
All Stars Music
Angry Mob Music
Aporia Records Inc.
Beggars Music Ltd.
Bucks Music Group Ltd.
Budde Music
Café Concerto
Casablanca Media Publishing/Red Bricks Songs
CCS Rights Management
Cloud 9 Music B.V.
Cooking Vinyl Music Publishing
Cosmos Music Publishing
CTM Publishing
David Rose Publishing
Domino Publishing
Downtown Music Publishing
Editorial Avenue
Edition Bjorlund AB
Edizioni Curci SRL
Ediciones Musicales Clipper's, SL
Editions Liechti & Cie
Editions Raoul Breton
Fermata Do Brasil
Freibank Music Publishing
FujiPacific
Gazell Music AB Reverb Music Ltd.
Globe Art Publishing GmbH
Golba Music
Halit Music
Imagem Music Group
K9 Music Publishing
Kassner Associated Publishers
Lusitanian Music
Mattie Music Group
Median Muzik Edisyon
Melodie der Welt GmbH & Co
Mushroom Music Publishing
Music Market
Misty Music AB
Nanada Music
Oyez! SRL
Pen Music Group
Reel Muzic Werks
Reverb Music Ltd.(A Reservoir Company)
Rudi Schedler Musikverlag GmbH
Schubert Music Europe
Shapiro Bernstein & Co
Sheer Publishing Africa
SMV Schacht Musikverlag
Songs Music Publishing
Strictly Confidential Music Publishing
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SugarMusic SPA
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Tro Editions Essex
The Bicycle Music Company
Tj musicservice GmbH
Velvetica Music Publishing
Wintrup Musikverlag
Wixen Music Publishing Inc.
Write Here Music (All Right Music)



INDEPENDENT MUSIC PUBLISHERS FORUM

A large, abstract graphic featuring a blue and white bokeh effect with a bright light source, creating a lens flare and a soft, ethereal glow. The text 'IMPF' is centered over this graphic.

IMPF

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www.impforum.org