

A large graphic featuring the acronym 'IMPF' in white, bold, sans-serif font. Below it, the full name 'INDEPENDENT MUSIC PUBLISHERS FORUM' is written in a smaller, white, sans-serif font. At the bottom of the graphic, the text 'Representing small and medium sized music companies worldwide' is displayed in a white, sans-serif font. The background is a dark blue gradient with a bright, glowing light source on the right side, creating a lens flare effect.

IMPF

INDEPENDENT MUSIC PUBLISHERS FORUM

Representing small and medium sized music companies worldwide

IMPF 2016 Annual Report

IMPF serves as a 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; coordinate actions and support projects relevant to composers and music publishers; represent the interests of the independent music publishing community; and stimulate a favorable environment for artistic, cultural, linguistic and commercial diversity

Introduction

2016 was an eventful year as the music publishing industry faced uncertainty with, at times, adverse copyright developments and decisions emanating not only from EU countries and the US, but around the world. IMPF consolidated its remit and work in 2016 and Board has worked throughout the year to support and uphold the independent music publishing community and promote the interests of the sector. It has engaged with key stakeholders at international and regional level, including dialogue with media and policymakers, and has consolidated its position through a range of initiatives, including events, speaker platforms, position papers, media relations, meetings and partnerships. There has been consistent work on addressing music publishing issues and the challenge posed by digital platforms that 'underpay' and the rapid online consumption of creative content. On that note one spark of hope has seen EU legislators finally addressing the issue of this imbalance of payments and the notion of the "value gap" as introduced by music industry advocacy in Brussels is echoing around the world. While 2016 was challenging, and 2017 is likely to remain so, there are nevertheless reasons for optimism and opportunities abound.

At the General Assembly held in London delegates were asked to list their top three priority areas for IMPF in 2016. This exercise which was subsequently sent out to the wider membership saw some 50 responses in total with 150 +/- suggestions for work, which were consolidated into four key areas and a work schedule of some 30 separate items. The Board and Secretariat have been engaging on those ever since along with additional items arising. This report addresses the work achieved and underway.

1. Organisational Development and Governance

The year began with the IMPF General Assembly, which took place on the 25th of February 2016 at PRS in London with 40 members and guests present. At the GA, IMPF welcomed Ger Hatton, (former CEO of ICMP), as Adviser to the Board and later in the year IMPF also hired its first intern, Emma Finn. The Board members were elected and the current administrators serving to 2018 are:

2016-2018 Board Members

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

1.1 Membership

IMPF grew by some 20% between the 1 January 2016 and 1 February 2017 with queries coming from North America and Europe. For 2017, IMPF plans to continue to grow at a steady pace and expand into a larger international network particularly focussing on Asia.

1.2 Increased Visibility

IMPF has been working throughout the year to increase the visibility of indie publishers internationally and invested a lot of time in 2016 building relationships with key industry stakeholders. As part of this outreach IMPF attended the ICMP Central and Eastern Music Publishers Congress and Production Music Conference in Prague, various networking copyright related events in Brussels, the meeting of AEDEM in Spain, Pierre

Mossiat featured on a panel at the 2016 Intellectual Property Summit; Filippo Sugar, Niclass Björklund, Pierre Mossiat attended meetings with the European Commission and Parliament on copyright reform and participated to a joint Board meeting with ECSA (European Composers and Songwriters Association) and the latter also joined the CIAM (the International Council of Music Authors) Board meeting as a guest and later a speaker in NY and London. IMPF also hosted and sponsored various events at the Society Publisher Forum held in Barcelona.

1.2.1 Pro-Music Coalition

IMPF joined the Pro-Music Coalition www.pro-music.org an alliance of organisations and individuals across the music industry including musicians, composers, performers, managers, publishers, major and independent record companies and retailers, who work together to promote the myriad of different ways in which people can enjoy music safely and legitimately online.

1.2.2 IMPF Communications Online and Off

In the past year, IMPF has designed a logo and look, launched a website, issued five newsletters, six press releases, three press interviews, delivered marketing materials for its events and developed relevant content for all communication tools. Most recently in February, IMPF launched the online forum for members. This is a member's only resource for further information on IMPF issues and affords a space for members to contribute to the discussions with other members from around the world and in that sense, acts as a way of understanding and collaborating on shared issues. It is hoped that this forum will serve as a useful tool for forming future additional policies and lobbying strategies on the issues most pertinent to our members.

1.3 Meetings and Events

IMPF has scheduled and held regular monthly Board meetings over the past year, including three face to face board meetings. Since the last GA, IMPF has held two successful open meetings for members and guests including a very well attended inaugural networking breakfast event at Midem 2016 in association with AIMP, and a high-level roundtable meeting in New York in November.

The 2nd Annual North American Meeting for IMPF members and guests was held at BMI in New York. The roundtable began with an introduction to the work of IMPF by Pierre Mossiat. Jay Rosenthal of Mitchell, Silberberg & Knupp moderated a wide-ranging roundtable discussion on various issues pertinent to the US, Canadian and European Union markets. Key industry speakers included Matt Pincus of Songs Music Publishing, Michael Sukin of Sukin Law Group/Cowan, Liebowitz & Latman, Alisa Coleman of ABKCO Music and Records, Jacqueline Charlesworth, well-known copyright attorney and co-counsel in the SONA litigation, Robert Levine, journalist and author of Free Ride, Margaret McGuffin of the Canadian Music Publishers Association and Ger Hatton who was speaking in her advisory capacity to the IMPF Board.

2. Digital Sphere

IMPF has been very active in its communication with the digital platforms. 2016 was the year of global value gap discussions. At the June Board meeting of IMPF, a Digital working group was formed comprising of Pierre Mossiat, Jake Wisely, Teresa Alfonso, Simon Platz, Annette Barrett and Ger Hatton who convened immediately to address the value gap issue and to meet specifically with You Tube to determine what steps could be taken. In this regard, IMPF also met with Mark Mooradian of Amazon Music and has arranged to meet with the newly appointed head of music for Facebook.

2.1 IMPF and YouTube CMS Access

One of the items on the agenda specially for European indie publishers was CMS access. Following a series of meetings, liaison and discussions at Board level and bi laterally there is currently a pilot read only access underway which four members (Bucks Music Group, Strictly Confidential, Reverb Music and Budde Music) are participating to. The pilot phase is ongoing to the end of March following which it is anticipated it can be rolled out and escalated to other interested indie publisher members.

3. Societies and Technical

Societies and Technical matters is one of the larger items on the IMPF agenda for 2017. Due to the sizeable financial investment and work that is required to address technical issues (such as developing databases and information sharing), a portion of this area of work remains pending until IMPF secures resources on such a scale. Something that IMPF is looking into, which was suggested at the roundtable meeting in New York, is the possibility of running a back-office style operation for indie publishers. In that vein the IMPF Board met with Jim Mahoney from Merlin, who gave an insightful presentation on the work of Merlin at the board meeting in New York last November.

3.1 IMPF and FastTrack

Throughout the year, IMPF has been active in several FastTrack projects, via IMPF board member Teresa Alfonso who sits on the FastTrack Cross Industry Steering Committee, the Joint Project Lead and the Cisnet Rightholders Team.

Currently, there are three ongoing FastTrack projects which focus on harmonising processes; CIS-Net access for rightsholders, the Online IPI Look-up Service and the ISWC (International Standard Work Code) Allocation Service for identification of musical works. Publishers have also started working on a fourth project, the CAF (Common Agreement Format) which looks at standardising the information required by CMOs to publishers when receiving agreement information to be introduced in their databases.

The CIS-Net project focuses on giving access to rightsholders to data that was originally only available to and shared amongst CMOs. Initially, the project was created for publishers but is now working on giving access to both publishers and authors/composers. The project has been delayed by a year due to the need to address several legal and administrative barriers associated with the expansion of the project to include the authors and composers. The ISWC Allocation service project deals with identification codes of musical works, like the ISRC codes for music recordings making sure no work gets registered without it.

Many IMPF members have been active in the FastTrack projects, acting as volunteers within working groups and trial runs. IMPF looks forward to continuing to work on these initiatives with FastTrack and expects that our indie members will see the benefit of all this ongoing hard work soon. It is therefore advisable that publishers who sit on the boards of their CMOs, make sure their CMO IT and legal teams are prepared by having the human and economic resources in place to implement the first three projects later this year.

4. Relations with Composers and Authors

IMPF acknowledged at its Board meeting in London that the relationship between and with publisher and writers is key and as such, a closer collaboration should be sought and encouraged, in particular with the organisations where they are represented. IMPF has been proactive in its outreach to various industry stakeholders including authors and composers' societies ECSA, CIAM, CISAC. IMPF President Pierre Mossiat met with CIAM on three occasions to consolidate relations and along with Niclass Björlund, Filippo Sugar and Ger Hatton, met with ECSA in June. IMPF recognises the value of maintaining relations with these key

stakeholders along the value chain and believes that any such collaboration is critical to solving our shared global issues.

5. Policy and Lobbying

In November 2016, following input and review by the IMPF board, IMPF published 16 policy positions. Areas of interest include the Value Gap, User Generated Content, Collective Rights Management, Streaming Services Fee Models and the issue of Term of Protection in our non-EU partner countries, such as Canada. The complete set of IMPF policy positions can be found on the IMPF website under the "Policy" tab. IMPF expects ongoing updates to these positions as new issues crop up and develop and in that regard IMPF welcomes member input on any issues that may need our attention for this purpose.

Throughout 2016, IMPF has engaged publicly on a number of key shared issues. IMPF registered to the Transparency Register of the EU, to be in a position to meet with officials of the Institutions. As well as actions, such as meeting individually with the European Commission on matters of copyright in the EU, press releases were issued regularly on topics including the U.S Department of Justice ruling on 100% licensing, the GEMA ruling on royalty pay-outs, the European Commission Copyright Directive Proposal etc. All press releases were covered by the international music press. Additionally, IMPF made two public submissions to the EU on the reform agenda and wrote bilaterally to SIAE and MPA Canada at the request of individual Board Members.

5.1 Working with ICMP

IMPF works in close cooperation with ICMP, 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. Other IMPF members with seats at ICMP include the following:

IMPF Vice-President Rolf Budde is a Vice-Chair of ICMP; IMPF board members Simon Platz and Teresa Alfonso sit on the ICMP Popular Bureau with the latter serving a Vice Chair; IMPF member Chris Butler of Music Sales Group sits on the ICMP board and is Chair of the Serious Bureau; IMPF member Ian James of Mushroom Music Publishing sits on the ICMP Board; IMPF member Jodie Ferneyhough of CCS Rights Management is an ICMP Board member and sits on the Popular Bureau and both Teresa Alfonso and Chris Butler form part of the Anti-Piracy Committee.

The active collaboration with ICMP is imperative to a successful and rounded voice for the music publishing industry ecosystem and affords the chance to have a second international organisation echoing that of the confederation in its advocacy.

6. Acknowledgements

The IMPF Board would like to acknowledge and thank the following for contributing to a successful year for the Independent Music Publishers Forum;

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7. IMPF Members, current -

1. ABKCO Music & Records
2. All Right Music (Write Here Music)
3. All Stars Music
4. Aporia Records Inc.
5. Beggars Music Ltd.
6. Bucks Music Group Ltd.
7. Budde Music
8. Café Concerto
9. Carlin Music Corporation
10. Casablanca Media Publishing/Red Bricks Songs
11. CCS Rights Management
12. Cooking Vinyl Music Publishing
13. David Rose Publishing
14. Domino Publishing
15. Downtown Music Publishing
16. Editorial Avenue
17. Edition Bjorlund AB
18. Edizioni Curci SRL
19. Ediciones Musicales Clipper's, SL
20. Editions Raoul Breton
21. Editions Liechti & Cie
22. Fermata Do Brasil
23. Gazell Music AB
24. Globe Art Publishing Gmbh
25. Halit Music
26. Heaven 11
27. Hornall Brothers Music
28. Imagem Music Group
29. K9 Music Publishing
30. Kassner Associated Publishers
31. Lusitanian Music
32. Mattie Music Group
33. Median Muzik Edisyon
34. Melodie der Welt Gmbh & Co
35. Mushroom Music Publishing
36. Music Market
37. Music Sales Ltd
38. Misty Music AB
39. Nanada Music
40. Oyez! SRL
41. Passport Songs Music
42. Reverb Music Ltd. (A Reservoir Company)
43. Schedler Music
44. Schubert Music Europe
45. Shapiro Bernstein & Co
46. Songs Music Publishing
47. Strictly Confidential Music Publishing
48. Strengholt Music Publishing
49. SugarMusic SPA
50. Teddy Sound, SL
51. Tro Editions Essex
52. The Bicycle Music Company
53. Tj musicservice GmbH
54. Velvetica Music Publishing
55. Wintrup Musikverlag
56. Wixen Music Publishing Inc.
57. Ynos Music Publishing (Ynos Inc.)