



**the global trade body for independent music publishers**

The 2025 edition of IMPF's Global Music Summit ended on Friday, October 10, with the event having hosted a record 625 top music executives from around the world over four days of programming.

Among them, 221 were female (38.37%) and 404 were male (70.14%). The participants represented a wide geographical coverage, spanning 6 regions and 45 countries in total.

IMPF President and MD and Global Strategist for Reservoir Media Annette Barrett welcomed the global delegation at the start of the Summit, calling it "a reflection of the strength and diversity of our global publishing community.

"A particularly warm greeting goes out to our colleagues who have travelled the furthest," she said. "From Japan, Indonesia, Philippines, South Korea, Australia and New Zealand. Your presence underlines the truly international spirit of the Summit."

#### **Paul Williams**

The conference began with a special video message from legendary singer, songwriter, composer and ASCAP President Paul Williams, who was due to attend the event but was unable to at the last minute. He said that he was "heartbroken" to be missing out - especially on the opportunity to connect with his kindred spirits: the songwriters. "Songwriters, composers and lyricists are the foundation of the music industry," he said. "Hell, without a song or a score, there's nothing to hear, nothing to record, nothing to sell. Yikes!"

He continued: "We need to do everything we can to uphold the value of creativity. When a song breaks through, its value can be immeasurable. Yet there are all these forces trying to diminish what creativity is worth. It's like whack-a-mole. As President and Chairman of the Board of ASCAP, I and the other songwriters, composers and publishers on the Board face these challenges on a daily basis.

"Artificial intelligence is the latest in a long line of contenders. Don't get me wrong, I see potential in AI as a creative tool, but generative AI models that train on our music without permission or payment threaten both our income and the sacred act of creation itself. No es bueno.

"It's why the independent publishers in the room, and organisations like IMPF, CISAC and PROs like ASCAP are so vital. We need to use our collective voice on a global scale to make sure that human creativity retains its value, now and in the future. Music is a unique art because it can't be seen or held in your

hands. Even if you can't touch music, music can touch you. Therein lies its power. Music evokes memory and emotion like nothing else can. It deserves to be nurtured, protected and properly valued.”

## **Peer and Wahle**

Peermusic CEO Mary Megan Peer and Swedish songwriter Chris Wahle then sat down with Music Business Worldwide Founder Tim Ingham to discuss the relationship between publishers and writers on the international stage, with a particular focus on Korea and the K-Pop genre, from which both peer and Wahle have derived plenty of success from.

Mary Megan Peer detailed how her company’s business in Korea has grown over the years, with peermusic having acquired Seoul-based independent music publisher Music Cube in 2018 after a 10-year sub publishing arrangement with the company. The acquisition added 40,000 Korean copyrights to peermusic’s global catalogue at the time, including works recorded by K-Pop groups BTS, Red Velvet and AOA. “They have almost doubled the volume there [today], and right now it’s our third largest territory in the world in terms of revenue,” Peer explained.

Ingham noted that peermusic was very much ahead of the wider industry, which he suggested has been surprised by the phenomenal growth and crossover of K-Pop across the likes of BTS, BLACKPINK, NewJeans and others. “Can it get bigger or are we at a peak in terms of its global reach?” he asked.

“I think we’re going to see growth rates in Korea slow down, just because it can’t continue [on this trajectory] over a long period of time, but I think it’s here to stay in a significant way,” was Peer’s assessment.

Ingham followed up by noting Hybe’s claim that it can replicate its own successful formula - based on heavy investment on a per artist basis - in larger markets. “Do you think there’s something in that or is it an oversell?” he asked.

“I think that’s a great question and I’m certainly very interested in what they’re doing because they’re investing with local entrepreneurs in a lot of different regional markets,” said Peer. “Their model relies heavily on the control of the management companies in training the artists and creating their artistic direction. I think that, in a lot of other cultures, that wouldn't really work for artists and fans who expect to have more authentic connection.”

On the topic of other territories that warrant attention, Peer noted how K-Pop is expanding throughout Asia, with China and Japan being huge export markets for the genre. She also explained how Japanese companies are trying to create an export market similar to that of Korea: “I’m not sure they’re going to get to the same level of success, but it certainly is a focus for that community. Historically they’ve done very well developing bands locally, and probably have the best monetisation of any territory: a hit in Japan is

still worth more than one in Korea. You might make more internationally from [a Korean hit], but Japan is a very important domestic market and one to watch.”

Ingham asked why it was that J-Pop hasn’t yet seen the same success as its Korean counterpart.

“I think it’s the way they have trained their artists,” Wahle speculated. “If you compare K-Pop and J-Pop, in Korea they [take inspiration from the likes of Motown]. In Japan, they do that too but with a more Japanese style that doesn’t really translate to the western market. But we’ll see - there are people from Hybe that are going to the likes of Avex in Japan, forming new bands and bringing that model with them.”

In terms of the Chinese market, Peer explained how the revenue opportunity there is not necessarily proportional to the sheer size of the population, but it is growing.

“I think the most important thing for us has been the ability to do direct deals with the major local DSPs, because that’s a huge source of income,” she said.

For other companies looking to accelerate their business in the above territories, Peer said her company has had the most success with partners who are already very invested in the market.

### **Developing Markets roundtable**

This year’s Summit was made up of roundtable discussions designed to make the most of the entire delegation’s expertise, with a view to coming away with actionable steps. The first such session was focused upon developing markets, looking at what initiatives currently exist internationally and how independent music publishers and creator entrepreneurs might benefit.

Moderated by Angela Ndambuk (Regional Director, Sub-Saharan Africa, IFPI), it brought together Solange Cesarovna (artist, songwriter and copyright ambassador, African Music Academy/CIAM); Vince Degiorgio (President and CEO, Cymba Music Publishing); Mandar Thakur (CEO, Times Music); Marion van der wees (Founder and CEO, VDW Music Group and VDW Publishing).

Early on in the discussion, there were questions around the labels that were being used. Solange Cesarovna asked, “Why are we labelling Africa as one market and as an emerging one?”

“We have diverse markets and we have our own models, our own rules. We have strong creativity and a strong African music history. For sure, we have a level of infrastructure that we should develop for a technological and digital age, but we need to think about the best way to do this, tuned to our [African realities] rather than a global perspective of what a [developed market looks like].”

Mandar Thakur gave a similar warning when it comes to approaching the Indian music market: “There is no one market in India. Some of us don’t look like each other, some of us don’t understand each other’s

language. I could be in Spain or the south of India. It's the same. Each territory is culturally specific and structured in its laws and business practices."

Vince Degiorgio had an issue with the word 'emerging' in this context. "I'd like to flip it into an evolving market," he said. "Mostly because I think, if you're in an emerging market, people can put your creativity and progress in cement and basically tell you, 'Yeah but it's an emerging market, it can only do so much.' If you instead look at a market and look at it at the base of its evolution, you can find out how you can apply your knowledge to every element to make it evolve."

Degiorgio cited the Japanese music market, one that he started working in 25 years ago: "It's about collaboration and understanding the cultural sensitivities of that market," he said. "You can't show up once and expect to be embraced with open arms and have all your songs recorded in 3-4 months. It's about repeat visits, growing the relationships. It's about understanding what they need, not what we have."

In a similar vein, Thankur warned against the perspective of simply trying to "tap" an emerging market: "We should not show up if there's no interest [from within the market]," he said. "Conversely, if you're not genuinely interested in the market, there's very little [that you will be able to achieve there]."

### **Spotlight Sessions - Day 1**

Each day of the 2025 Summit included a number of quick-fire spotlight sessions, whereby companies had 15 minutes to present to the gathered delegates. One such presentation from Ukrainian label and publisher pomitni saw founder and CEO Iryna Gorova talk of her company's history, its position in the market today and the important role of music on the backdrop of the Russian invasion of Ukraine.

"The true scale and courage of Ukrainians lies in the fact that, even in times of war, we keep making music and making Ukraine heard worldwide," she said. "Music is not just business, it is connection. It is hope. It is the sound of freedom."

Hit songwriter Jamie Hartman was also among Tuesday's Spotlight Sessions. He provided the latest update on his IP protection application Ark, which helps creators track and prove their contributions on any given project: "We looked at everything that could go wrong when you're trying to create something, and [came up with a solution] that ringfences your IP as it's happening – during that first nine tenths before copyright," he said.

### **Cocktail Reception - CTM Publishing**

The first cocktail reception of the 2025 Summit was hosted by CTM Publishing, which is celebrating its 25th anniversary this year.

"It's great to see so many familiar faces," said CTM's Jitze de Raaff. "On behalf of CTM, we are really proud to once again sponsor this fantastic gathering of independent music publishers. Tonight is about celebrating what unites us: our passion for music, our incredible songwriters and our independent spirit."

### **Cécile Rap-Veber and Elizabeth Matthews**

Wednesday kicked-off with a keynote conversation between ASCAP CEO Elizabeth Matthews and Sacem CEO Cécile Rap-Veber, with Billboard Editor Rob Levine chairing the discussion.

Matthews and Rap-Veber talked about the long-term relationship between the two organisations, having announced a new strategic partnership including an AI task force in October last year.

On the taskforce, Matthews told the delegation, "It's a means of regularly sharing information about developments in the US and in Europe. What we all hopefully have in common is a goal to have some global consistency when it comes to AI regulation, copyright laws related to AI, so that we don't get diluted as an industry. We have to collectively work together."

The trio discussed the AI issue both in terms of licensing and the implications of AI content in the music eco-system. Rap-Veber said: "Streams of pure AI tracks [should not be counted in revenue calculations on DSPs]. This is our new fight. You can be sure that there will be millions of these tracks on the likes of Spotify, Deezer and YouTube. I'm not saying they will generate 50% of the value but, even if it's just 10%, the value attached to streaming is already so low. If we don't fight to get rid of that kind of exploitation, we're dead."

The conversation was opened up to the floor where the question of how exactly generative AI companies should be licensed was discussed.

Rap-Veber said "We must ensure that we get paid on the training and that there is remuneration on the output that will replace human creation. Will it be collectively managed? Will it be licensed? We don't know yet. We have to work on that. [Rest assured] that we are currently working on that."

Jamie Hartman expressed some skepticism from the audience, suggesting that movements made by the major music companies would determine the AI licensing outcomes above all else: "If Lucian [Grainge] is making deals with these companies already and we're not at that table as a collective of creators, we have no leverage."

He was, however, reassured by both Rap-Veber and Matthews who were far more bullish about their ability to influence outcomes. Rap-Veber drew parallels with Europe saying: "There was a deal made in the United States for digital but we fought hard in Europe and managed to get the [Digital Single Market Directive (2019)] and implement our own rules. There's no fair use in Europe, for example."

Matthews pointed out that “the biggest DSP on the planet has a blanket license with ASCAP and BMI, saying, “Public performance comes from the CMOs not from Universal, Sony or Warner. So we are on the front line, we are at the table blocking and tackling on AI provisions.”

### **Data Roundtable**

A discussion around data saw key executives with different industry perspectives question how data management can be improved to increase collections. The session included Kris Ahrend (The MLC); Linda Bosidis (Mushroom Music Publishing); Tomas Ericsson (AMRA); Jakue López Armendáriz (YouTube); and Iñigo Ugarteburu (BMAT), and was moderated by Atay Dervish (Reservoir Media).

Tomas Ericsson said: "We have The MLC, which is useful from a mechanical point of view around the world. But that does not mean it's working for the performance side of things, which is where CIS-Net comes in. It's about marrying up. There are many societies around the world that give access [to their data]. If you can find a way to deliver that data and create a view of the performing rights side of things, that's when you can start working with The MLC. I don't think we'll ever get to The GRD but we can get to the point where the two [sides] can look at each other at scale and find matches in a way that can be useful for both societies and independent publishers."

### **Classical roundtable**

An invitation-only roundtable dedicated to classical and non-pop genres saw leading publishers - alongside a number of licensing bodies, CMOs and other related organisations - gather to discuss problems affecting the sector. It was a great opportunity to discuss key issues including metadata, the decline of crucial government subsidies and the ongoing question of how genres that typically produce longer tracks compared to pop are often disadvantaged in the streaming age. It was agreed that further sessions involving a wider group should be held on these important topics.

### **Spotlight Sessions - Day 2**

KODA CEO Gorm Arildsen was among those presenting during Wednesday's Spotlight Sessions. He encouraged a more holistic approach to assessing societies, taking into account tariffs and deals as well as costs. He also detailed some of the important work that KODA has been doing to create a more sustainable music industry in Denmark.

"We have created a partnership with more than a hundred Danish music organisations to create a sustainable scene for future generations," he said. "60% of musicians are struggling [mentally]. The national average is 8%. Two thirds of women have abnormal levels of anxiety. This corporation is trying to fix that."

## **Wednesday's Sundowner - Sacem**

Wednesday's sundowner cocktail was sponsored by Sacem, with CEO Cécile Rap-Veber telling those gathered, "175 years ago, Sacem was born. From day one, publishers have been part of the governance of our organisation. I wanted to host this cocktail hour to thank the entire IMPF team for launching this event in Palma, which has been so valuable to the global community. This is also to celebrate you, all the publishers, for your incredible work. I truly believe you are essential to artistic vitality in a world where digital distribution has profoundly changed the role of labels. Music alone may not save the world but it helps to heal and unite - and makes us feel alive."

## **Lindsay Wolfington**

Thursday was dedicated to sync and began with a keynote from music supervisor and President of The Guild of Music Supervisors Lindsay Wolfington in conversation with Reel Muzik Werks CEO Teri Nelson Carpenter.

Wolfington explained that the Guild is a non-profit advocacy organisation that is trying to educate about the role of music supervisors and their worth: "It's a lot more than making cool playlists!" she said. "[As a music supervisor], you're worth your weight when you know how to clear songs and what goes into that process. At the end of the day, we're helping tell the best stories with the best music possible - within budget!"

Wolfington gave her assessment on the state of the sync landscape in 2025: "Everybody knows we had Covid, then in 2022 we had the actors and writers strikes, and the studios didn't give in easily," she said. "Production shut down for about nine months. If people aren't making TV and films, I'm not working. When music supervisors aren't working, they aren't licensing - so that money isn't going back to songwriters. Hopefully we're seeing that change."

On a more positive note, Wolfington said that she has also noticed studios diversifying into territories across the world: "One thing that has changed in the past five years is that, if I'm working on a project that takes place in a different country, it's very important that it feels authentic to that territory," she said, citing Netflix's *XO Kitty*, which is largely set in South Korea and therefore licenses a lot of K-Pop; as well as a film called *Love In Taipei*, for which the brief required a lot of music from Taiwan.

On the topic of AI, Wolfington said that studios are, at the moment, incredibly wary of using generated works in their soundtracks, but there are scenarios where it can work if the licensing is ironclad. She gave an example of a female singer that had used AI to transform her vocal for a male character. "The studio

wasn't ok with that," she explained. "Where did it come from, did the programme [train off] Bruno Mars to do it? The studio is calculating risk - if there's a risk, they won't want to do it."

However, Wolfington was also able to give an example of AI being used to good effect: In this specific case, an instrumental version of a song was required but there were no stems available. The publisher in question used AI to make the instrumental version, which was deemed safe by the production studio because the rights-holders' permission was clear.

"Generally, I'm still pro human," said Wolfington.

### **Sync roundtable**

The Wolfington keynote was followed by a roundtable of music supervisors and executives holding an open discussion on key global issues concerning music for audio/visual content across all media including film/TV, gaming and advertising.

The roundtable was: Alkis Argyriadis (Head of Music Worldwide, Ubisoft); Nicky Bignell (Head of Music Licensing, BBC); Michelle De Vries (music supervisor and Co-Founder, Extra Mile Music); Monique Göschl (Policy Advisor, Film and Music Austria); Goran Obad (music supervisor, Ohlogy), with Teri Nelson Carpenter returning to moderate.

The group picked up the AI discussion. Michelle De Vries said that she didn't see AI as a particular threat "Because there's always room for authenticity."

"AI feels a little generic. It throws up obvious choices," she said. "I think there will always be a role for supervisors one way or another. I do see AI being an issue for library music, but I wouldn't work for a show that just used library music anyway."

Goran Obad concurred, suggesting, "The AI music offer, if I can call it that, is about convenience. In any production I've been in, if the accountants and project managers dictate the music, then it's probably not very high on their agenda. So with library music, if someone writes music that is made to fit lots of scenarios, then that might be challenged by AI."

"If you buy a table, you can buy a mass produced one or a hand crafted one - that's what the future will look like," De Vries concluded.



The conversation covered a range of topics including best practice, licensing budgets and changing genre trends, before Carpenter asked about music supervisors' appetite for emerging and independent talent, noting the promotional impact a well placed sync can have for new careers.

"Helping a young independent artist break gives me the most satisfaction," said De Vries. "I was working on a show called Sunderland Til I Die. We found an artist for the opening titles and his whole life has turned around. He's making an absolute fortune from his song, so that's been really great."

The BBC's Nicky Bignell gave a similar example of her own: "We had a drama called Thirteen a couple of years ago and the music supervisor came up with an amazing song by a band called Dark Dark Dark for the title sequence. The band had had the most Shazams in the UK that week, and loads of streams. It was really amazing for that small band and the indie publisher to have a sync on primetime iPlayer."

## **Music and Brands**

Music Creative Director at Publicis/Prodigious Christophe Caurret provided Thursday's second sync themed keynote, exploring the role of music in advertising, focusing on how sound can strengthen a brand's emotional connection with its audience.

"It enhances recognition and memorability, and creates a cultural connection so that they can be perceived as current or avant-garde," he said.

Throughout his presentation, Caurret used a number of case studies based on well-known brands including Lacoste, Lancome and Garnier Fructis to highlight different trends when it comes to music use in advertising.

"Brands have decided to cut budgets in communication in general," he surmised. "There is geopolitical uncertainty, along with inflation and cost pressures. The consequences are falling sync budgets and fewer high-priced licenses. Brands are exploring cheaper options and fewer pay for the recognised hits. But [as a result] there are opportunities for emerging artists because they are lower cost and brands are giving more opportunities for original compositions."

## **Spotlight Sessions - Day 3**

Sync-specific Spotlight Sessions on the third day of the conference included ClicknClear Founder and CEO Chantal Epp, whose company is dedicated to addressing "an almost \$4.5bn annual

untapped revenue stream for music rights-holders through choreographed sports and performing arts". (Epp has since gone on to win Music Week's Women In Music 2025 Entrepreneur Award).

And Nuno Saraiva and Hannes Tschürtz introduced Europe In Synch: "Co-funded by the Creative Europe programme, we want to try to close the knowledge gap, because we often feel that people don't know enough about the synch industry. We are creating a European musical identity and more awareness about content from Europe. We want to make music supervision a necessary intermediary, and we want to measure and showcase success stories."

### **Play Back Cocktail Reception - Salt / BumaStemra**

The final cocktail reception of the event was sponsored by Salt and BumaStemra. Salt's Niclas Molinder paid special tribute to the Palma Songwriting Camp, which runs alongside the Summit. "The most important thing during this conference is the Palma Songwriting Camp," he said. "21 writers from IMPF members all around the world have been writing amazing songs all week. I'm so proud we are part of this."

### **Listening Session**

Later that evening, delegates attended a celebratory listening session, which showcased the work of the songwriters at the Palma Songwriting Camp. Over four days of collaboration, creativity and connection working across six industry briefs from partners such as Merrystar, Fortiche, Prodigious and Ubisoft, the writers produced an impressive 40 songs. The camp encouraged genuine cross-cultural exchange, inspired new professional relationships and concluded with a vibrant listening session that celebrated the quality and spirit of the music created.

Emmanuel Delétang, CEO of 22D Music Group, said: "I would like to thank all the songwriters that have been involved in the camp, and to the publishers [gathered here at the listening session]. It has been four days of collaboration with partners that have fueled us and fueled creativity."

### **Nitin Sawhney**

On the final day of the conference, award-winning composer, artist, and producer Nitin Sawhney joined Annette Barrett (Managing Director and Global Strategist, Reservoir Media and President of IMPF), for a creative keynote conversation with journalist, composer, and President of ECSA Helienne Lindvall.

Barrett and Sawhney spoke about how their relationship began and developed over the years, with Sawhney reflecting on what he looks for in a publisher.

“I look for support, which can come in many ways,” he said. “I personally feel very strongly that Annette is more than a publisher: she’s a personal friend, she gets the artist and understands what we feel strongly about, and she also has a passion for music. She comes down to the studio and I’ll just play her things that I’m working on. I’ll play it to her because I trust her opinion. I know that she loves music, she understands it and her advice is always great.

Barrett sang Sawhney’s praises in return, pointing to the sheer scope of his career. When working with such an artist, Barrett said: “You have to be flexible, work with them and see where you can go. You have to give them the opportunity to do these projects.”

On the topic of AI, Sawhney highlighted not only creative and economic issues around the technology but social and political ones as well: “AI is Pandora’s box. You’re not going to be able to shut the lid again,” he said. “In terms of trust, we’re on the brink of a world where there’s literally nothing we can trust in terms of what we see or hear. How you navigate that is impossible.

“From a creative perspective, we have to question what it is about ourselves and our humanity that makes us of worth,” he added. “Then you get into areas of philosophy and the essence of what we value in music. AI is getting better and better. Composers stand on the shoulders of giants anyway. How do you draw the line and say, ‘This is what humans can do and this is what AI can do’? We’ve got to differentiate what makes us human. AI can be an incredible tool depending on your ambition. The point of concern is where it starts to replace humans, then we have to think about what it is in ourselves and in each other.

“For me, art has to come from the point of catharsis. That’s the one thing AI hasn’t got. It can replicate it to a certain degree but I think you can hear genuine catharsis and that’s soul.”

## **A&R Roundtable**

The final session of the conference was an A&R Roundtable featuring Colin Barlow (CEO, Merrystar Productions); Sat Bisla (Founder and President, A&R Worldwide/MUSEXPO); Thomas Duval (Head of A&R, Strictly Confidential Music Publishing); and Jonna Lohi Peltola (Creative Manager and Head of LittleEgo Publishing at Edition Bjorlund), moderated by Sarah Liversedge Platz (Co-Director and Director of A&R at Bucks Music Group).

“There’s a skill to A&R that you can’t teach,” said Colin Barlow, during a discussion on how artist discovery and development occurs in the modern business. “A&R is practical. You’ve got to be passionate. The new A&R brigade sits and watches TikTok looking at the stats, but it’s such a skill to be able to talk to an artist, to tell them why you like a song and why you think they should go down a particular route as an artist.”

Jonna Lohi Peltola talked about how independents have to approach scouting and A&R differently to the majors – but that can sometimes be a benefit: “We have to be on things early. When it comes to the level of a bidding war, [actually] a lot of people still value the relationship with their A&R. I encourage [potential signings] to talk to others because we’re going to be in partnership - if they see other people and come back, then it’s going to be a good partnership.”

### 1. Statistics:

<b>Total number of participants:</b>	625
<b>Gender:</b>	Female: 221 (38.37%) Male: 404 (70.14%)
<b>Geographical Coverage:</b>	
<b>TTL Number of regions:</b>	6
<b>TTL Number of countries:</b>	45
<b>Survey results:</b>	122

### 2. Speakers: Information about speakers

**N° speakers per event:** 51

**Regions:** Europe, Africa, Asia, North America, Oceania

**Speakers' relevance and Impact:** The selected speakers for the IMPF Summit 2025 emphasized the vital role of independent voices in shaping the global music ecosystem. Their insights offered practical perspectives from around the world in independent publishing, A&R, synchronization, and rights management, enriching discussions with an engaged audience of IMPF members and industry peers. Their expertise and engagement ensured that each panel reflected the realities and ambitions of the independent publishing sector worldwide.

Their contributions provided concrete insights such as how independent publishers and writers collaborate worldwide, how enhanced data and rights processes can boost collection efficiency, and how publishers, supervisors, and A&R executives are exploring new opportunities in sync and talent development.

Together, they strengthened cross-border collaboration, expanded professional networks, and increased the visibility and influence of independent music initiatives within the international publishing community. Special focus was given to ensuring gender-balanced representation across all panels.

### Communication Impact:

The 2025 edition of the IMPF Global Music Summit Palma was previewed in heavyweight music trade publication Music Week on the approach to the event. IMPF also sent out a press release at the close of the

event detailing the key action points to have come from the Summit. It was picked up by publications across the UK and Europe including Music Week, Record of the Day, MusikWoche and Creative Industries News. The Global Music Summit was also honoured at the AUPA! Awards in October, which brought second round of post-event trade press coverage.

**N° publications:** 5

**Reach:** > 250,000 combined monthly visits

**Newsletter Communications:** 4 Palma newsletters were published from February through to October 2025, reaching over 1000 contacts from 50+ countries worldwide.

**Social Media reach:** IMPF ran a social media campaign on the IMPF Global Music Summit in Palma from 01 September through to 17 October 2025. 309 individual social media posts were published across the LinkedIn, Instagram and Bluesky social media platforms.

**N° Posts:** 309

**Views:** 32,376

**Impressions:** 26,902

**Reach:** 28,349

**Engagement Rate:** 2,372 (Likes, Comments, Shares)



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