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Executive Summary

On 14 March 2025 IMPF sent an **Open Call** out to publisher members via email informing them about the 2025 Network 2.0 International Publisher Development grants. On 31 March publisher members were sent Publisher Development Grant applications forms and information with a deadline to apply of 10 April.

Activities

The Secretariat reviewed eligibility of all development grant applications and submitted same for review by the selection committee. A total of 25 applications were received from 13 different countries, of which 28% were for Staff development activities and 72% for activities for emerging artists/existing artists. By May 12, a preliminary list of grant allocations was set by the selection committee.

Beneficiaries

The grant recipients and the activities made possible by the Creative Europe funding are detailed below.

The application process for the Development Grants for 2025 was completed from the 18 companies approved for the grant, 15 publishers have submitted their reports to date. Out of the 15 activities, 10 were songwriting camps, 3 staff development activities and 2 were a combination of both. Summary details of their activities are listed here below.

All Stars Music, Turkey

Activity: Emerging Artists - Network and Studio Session, Istanbul 19 November 2025

All Stars Music organised a one-day project supported by the Independent Music Publishers International Forum (IMPF) and the European Union, focusing on artists who have experienced war, displacement, migration, or restrictions in cross-border mobility. The event aimed to create a space for healing, artistic collaboration, and international solidarity through music. The day began with an introductory session and conversations where artists shared their personal stories of migration and conflict, exploring how these experiences shaped their musical expression. In the afternoon, participants collaborated in a studio session to translate these stories into collective musical pieces. The project successfully fostered empathy and creative exchange among artists from different backgrounds, highlighting the power of music to transcend borders and articulate shared human experiences. Feedback from participants

emphasised that the initiative provided emotional relief, inspiration, and a renewed sense of artistic connection across cultures.

The project was designed with a strong commitment to diversity, equity, and inclusion. In selecting participants, we focused on representing a wide range of cultural, social, and gender identities, ensuring that all artists felt equally seen and heard. The group reflected a balance of backgrounds, experiences, and perspectives, creating a safe and respectful environment for artistic exchange. Equal space and visibility were given to every participant regardless of gender or identity, which enriched both the creative process and the overall impact of the activity.

The event was attended by artists and professionals from seven different countries. Participants included Anıl Şalliel, Cemre Turhan, Özgür Can Öney, and Nergis Fırtına from Turkey; Anna Miadzvedzeva from Belarus; Nadia Maiya from Ukraine; Alena Verbitskaia from Russia; Parham A.G. from Iran; Paul Benjamin Österlund from the USA; and Joe Conchie from the United Kingdom. In total, 10 participants took part in the project, representing a wide range of cultural and musical backgrounds. This diversity significantly enriched the discussions and collaborations, offering multiple perspectives on themes of war, migration, and cross-border artistic expression.

Mental health and environmental consciousness were integral parts of the project's design. Before the event, All Stars Music communicated closely with all participants to ensure they felt comfortable with every aspect of the program - from travel and accommodation to food choices and the studio atmosphere. The goal was to create a safe, welcoming space where artists could freely express their emotions and experiences through music. During the sessions, the company paid special attention to building mutual understanding, empathy, and emotional well-being.

Environmentally, it minimised waste by avoiding printed materials, encouraged digital communication, and selected reusable resources. The combination of emotional care and sustainable practices helped foster a mindful, supportive, and environmentally responsible creative process.

Dachshund Music / 35 Grad Music & Publishing GmbH

Activity: Songwriting Camp, Northern Ireland 18-20 April

The Soft Gut Song Camp was organised by musician Ciaran Lavery and Nikki McRae. Nine participants were selected: six singer/songwriters and three producers. Each day, groups of two singer/songwriters and one producer were formed and allocated a room at the renowned Analogue Catalogue studio in Rathfriland to write, compose, arrange, record and produce music. For inspiration, books of poetry and art, as well as writing cues, were provided and an abundance of musical instruments and equipment was available to use. The results were astonishing! Participant Lisa Akuah was first teamed up with producer Sam Stevenson and musician AOIBHA and, within one day, they wrote, composed, recorded and produced a song called "Departure" that is, bar the mastering, ready for release. Furthermore, AOIBHA and Lisa Akuah continued their collaboration by writing a song called "Sparrows", after the official scheduled writing session had concluded. Lasting collaborations and friendships were formed, and AOIBHA, Sam Stevenson and Lisa Akuah are planning on releasing both songs, as well as touring and writing together, in the future. Akuah, together with singer/songwriter Ciara and Producer WhenTheBeatIsBad, also wrote a doom metal song that will be available for

purchase by metal groups in the future. Participants came from Ireland, Northern Ireland, UK, US and Poland. The group contained one non-binary and one trans person (woman). Overall, there were five women, three men and one non-binary person. The groups were created according to genres rather than ethnicity and gender, therefore all groups were well mixed both in terms of gender and nationality. In order to keep the environmental footprint at a minimum, all participants used the on-site accommodation and traveled either in groups or on public transport.

Edition Björlund, Sweden.

Activity: Emerging Artists - Songwriting Camp, Stockholm, Sweden 16-19 September 2025.

Edition Björlund hosted three productive days of songwriting which included writing contributions on one concrete track by a Dutch DJ called Oliver Cricket and new ideas for several others. Edition Björlund received briefs from the BeNeLux based artist Lammer (CTM), Sam Feld (Heartfeldt) and interest from the labels including Armada and Protocol Recordings looking to receive songs after the camp. The company also received briefs from German DJ management company A Place Called Home, for a number of its artists including CARSTN, Öwnboss, Nicolas Julian, Lucas Estrada and Tribbs.

The songwriting camp finished with a listening session where participants connected and brainstormed ideas surrounding the songs in order to finalise productions.

Despite a few last minute cancellations due to illness we got eight great ideas for DJs that are currently being pitched. So far Oliver Cricket has moved forward with one of the ideas and we're expecting results for several of the songs due to the high quality of the ideas.

Edition Björlund is confident that, alongside the song for Oliver Cricket, several of the works produced during the songwriting camp will be released. The overall atmosphere of the camp was very open and friendly which quickly led to new connections between the writers.

There were seven attendees in the studio on the first day as planned but, due to illness, only five songwriters the other two days. Participants included one songwriter from The Netherlands, signed to CTM, and the rest were Swedish, signed either to Edition Björlund or another publisher, as well as a few unsigned, emerging writers. The artists that the songwriters collaborated with and wrote for were from Holland, Germany and Poland.

Songwriters with different backgrounds and heritage were invited but there was a particular focus on having mainly female producers. Three out of five producers were female in the end, while 87.5% of the songwriters were female. This means there is a good chance of equality in the final credits of the songs, as all the artists involved were male.

An open atmosphere was paramount, making sure the camp was a safe space for everyone to share their thoughts and that everyone was seen and heard. Session end times were set to ensure normal but focused work days from 10:00-18:00.

In terms of environment sustainability, single use items were avoided, and local and/or ecologic food and drinks were purchased. Only vegetarian food was served at the listening session.

Elements Music Oy, Finland

Activity: Emerging Artists - Songwriting Camps

Songcamp 1 from 17-19 March, Helsinki, Finland

Songcamp 2 from 03-05 November, Berlin, Germany

Elements Music hosted two songwriting camps together with Peer Music Germany. The first camp was organised in Helsinki at Elements Music's studios with songwriters and emerging artists from both Germany and Finland. The second camp was organised in Berlin at Bluhaus Studios with German emerging artists working together with Finnish and German songwriters. The main goal was to create networks and ongoing collaboration between the attending writers as well as the companies' songwriter rosters. This goal was achieved.

The participants included Teer (DE), Miyu Hansen (DE), Martin Haller (DE), Elsie Bay (Swe), Dorothe Doyer (DE), Anton Krogmann (DE), Bo & Leve (DE), Olga (Fi), Leo Jupiter (Fi), OP Beats (Fi), Axel Ehnström (Fi), Elias Hjelm (Fi), Slay Baby Angel (Fi), Jonna (Fi) and BÄMÄ (Fi). In total, there were seven female and seven male participants across the two songcamps. Diversity was also achieved by having, for example, transgender and sexual minority representatives attending the camp.

Mental health issues, especially coping with expectations and stress were discussed in the beginning of both songwriting camps. Sustainability was considered by continuing the work from the camps through remote sessions via platforms such as Zoom and Teams.

FAAR Music OÜ, Estonia

Activity: Emerging Artists - Songwriting Camp, Tallinn, Estonia 10-14 November 2025.

The November 10–14, 2025 international songwriting camp at FAAR Music Studios in Tallinn brought together 13 writers and producers, including participants from Norway, the UK, Lithuania, the US, and a strong group of Estonian talent.

With a creative focus on developing songs for US and South Korean artists, the camp also featured Norwegian artist Peder Elias, for whom several teams were writing. Over the five writing days, the participants created a total of 20 new songs. The works are now entering the production phase, after which pitching to artists and their teams will begin.

Even without immediate releases, the camp successfully strengthened international connections, provided Estonian writers with valuable cross-market experience, and laid a strong foundation for future collaborations and global placement opportunities.

Participants shared overwhelmingly positive feedback about the event - they liked the smooth organisation, the inspiring mix of people involved, and the supportive and energetic atmosphere at the studios. They also appreciated the additional activities arranged for the group, including a guided tour of Tallinn's Old Town and a welcoming dinner at Café Tempo.

Additionally, FAAR Music OÜ partnered with Estonia's music export office, Music Estonia, to organise a separate panel and interview featuring one of its US participants, Partick 'j.Que' Smith. The event was open to anyone interested, and camp participants were welcome to join if they wished. During the session, j.Que shared his experiences and stories as a songwriter,

along with valuable insights into the American music market. This added an optional educational element to the week, offering participants an extra opportunity to learn and connect beyond the writing rooms.

There were 13 participants in total, from Lithuania (1), Norway (1), UK (2), US (2) and Estonia (7).

While FAAR aimed for a strong gender balance and overall diversity among participants, it was not fully possible to achieve an equal gender distribution for this edition of the camp due to the availability of writers during the selected dates. Despite this, the organisers ensured diversity in nationality, background and professional experience.

It is also important to note that all female participants took part not only as toplineers but also as producers, contributing on an equal creative and technical level.

To support participants' mental health, organisers maintained a balanced daily schedule that avoided excessively long working hours; provided comfortable studio environments; and encouraged regular breaks between sessions. They also organised optional social and cultural activities - such as a guided tour in Tallinn's Old Town, which allowed participants to decompress, connect, and reset creatively. The atmosphere at the studios was intentionally kept positive and supportive, ensuring that writers felt safe, respected, and able to work at a healthy pace.

From an environmental perspective, organisers implemented several sustainable strategies: They used reusable cups, glasses, and dishware throughout the camp, avoiding plastic cups and single-use items. Most participants stayed within walking distance of the studios, which helped minimise transportation needs. They also reduced paper consumption by sharing all schedules and information digitally. Together, these measures helped ensure that the camp was carried out with consideration for both participant wellbeing and environmental responsibility.

Freibank Musikverlag GmbH, Germany

Activity: Emerging Artists/Staff Development - Multinational Songwriting Camp, Prague, Czech Republic 22-26 September 2025.

This camp brought together emerging and established artists from Czechia, Slovakia, Romania and Germany, with producers and songwriters from Germany, Sweden, Romania, South Africa and Czechia.

The artists were actively seeking songs for upcoming releases including the Eurovision Song Contest. There is genuine interest from talent in the region to work with both emerging and established songwriters and producers from other countries.

Freibank Musikverlag GmbH expanded the camp to accommodate strong demand, running seven production rooms instead of six, welcoming a few more participants. The sessions went extremely well, generating 22 new songs, many of which are expected to be released in the coming 24 months.

The location was an environmentally friendly po.spolu resort near Prague. German participants mostly travelled by train.

Gender was taken into account during the invitation process. Among the participants, seven of the artists were women, with four men and one opting not to disclose their gender. There was a 50/50 gender split among the 10 writers, however there are still very few female producers at this level, with only one in seven attending the event.

Geographically speaking, 11 participants came from Czechia, seven from Germany, four from Romania, three from Slovakia, two from South Africa, one from Denmark and one from Sweden.

Globe Art Publishing GmbH. Germany

Activity: Emerging Artist - Songwriting Camp, Nashville, Tennessee, USA 05-07 September 2025.

The IMPF Bailer Songwriting Camp (5–7 Sep 2025 at HOME – Helping Our Music Evolve, East Nashville) brought together a curated group of German/European and Nashville-based writers and producers for three days. Across writing sessions, an AI/metadata workshop, and structured playback rounds, the group created 21 high-quality demos spanning alt-pop, EDM/commercial dance, and sync-focused pop, with several tracks earmarked for artist releases and sync pitching, including one priority single (I've Done Wrong) with an agreed release plan. Participants highlighted the strong creative curation, the productive working atmosphere at HOME, and the clarity of the briefs as key success factors, noting that the camp accelerated cross-border collaboration and opened concrete paths for future work together. The event significantly strengthened ties between European and North American writers, deepened their understanding of international rights and metadata requirements, and laid the foundation for follow-up sessions and a potential recurring camp format.

The camp brought together 11 participants (songwriters, artists and producers) from four countries: Germany, the United States, Canada and Italy. The group included established and emerging writers from PROs such as GEMA, SOCAN, BMI, ASCAP and SIAE, with a deliberate balance of genders and genres (pop, alt-pop, EDM/dance, hip hop and sync-oriented pop). Overall, the line-up reflected a strong mix of European and North American perspectives and ensured that every session was genuinely cross-border and collaborative.

Globe Art Publishing curated the line-up with gender balance and diversity as explicit selection criteria, rather than an afterthought. From the start, the company aimed for a majority of women and under-represented voices in each room, and invited writers from different countries, PROs and genres to avoid a homogeneous group.

Environmental aspects were addressed mainly through the camp's setup and logistics. The activity was anchored in Nashville and participants were selected with an eye to limiting additional long-distance travel where possible. The full programme ran over three days in a single venue, reducing daily transport needs. All schedules, briefings and follow-up materials were shared digitally instead of printed, and physical marketing materials were avoided. Catering was sourced from nearby independent businesses.

Kew Music BV (Bucks Music Group), The Netherlands

Activity: Songwriting Camp - Emerging Artist, Amsterdam 18 - 20 November 2025

Eight of Kew Music's developing writers traveled to Amsterdam to collaborate with established Dutch based dance and electronic music publisher Armada Music (also an IMPF Member). Sessions were held in Armada's four studios mixing Kew Music writers with Armada's cream of the crop. Kew Music reports that the results are fantastic and the company is confident that there will be cuts from both the artist-focussed sessions and brief/pitch sessions. On the final day, there was a playback session where the Armada Records A&R team joined and were hugely excited upon hearing the results. Strong relationships were built during these sessions and further future sessions are already in the works to capitalise on those relationships.

The camp consisted of eight Kew Music writers from London, Birmingham, Bristol, Brighton and Australia alongside three Kew Music A&R representatives.

Across the camp, there was a diverse mix of ethnicities, gender, and LGBTQ+ writers.

All the writers stayed at a hotel that was a 10 minute walk from the studios to cut down on unnecessary cab travel. All after-session activities were held within the immediate studio and hotel areas and, when it was necessary to travel outside these areas, all participants were urged to use the local tram and train stations which they did.

Next Era Publishing, The Netherlands

Activity: Trade Conference/Networking, Seoul, South Korea, 10-12 September

Next Era Publishing's Head of Creative Darnell Yzer attended MU:CON with a focus on strengthening international industry connections and exploring collaboration opportunities within the Asian and global music markets. He was also looking to expand creative networks, establish partnerships with key labels and publishers, and sought cross-cultural exchange in music production and artist development. Activities included participating in industry panels, networking sessions, and one-on-one meetings with A&R managers, publishers, and label representatives from various companies.

Also during this period, a series of meetings were held with key executives and A&R representatives across major labels and publishing companies in South Korea, such as SM Entertainment, JYP Entertainment, Sony, and Fujapacific, focusing on exploring potential collaborations and expanding international partnerships within the K-Pop music market. These meetings provided valuable insights into the regional music industry and opened doors for potential creative collaborations, co-writing sessions, and cross-market projects. Several parties expressed interest in future collaborations and music exchange opportunities by sharing briefings and asking for specific tracks from the writers represented by Next Era.

Next Era ensured diversity and gender equality throughout the implementation of the proposed activity by engaging both female and male professionals in all meetings. The sessions brought together participants from different backgrounds and areas of expertise, which encouraged balanced perspectives and inclusive decision-making. Overall, the meetings included an approximately equal number of male and female participants. In terms of a sustainable approach, Next Era's creative respectfully deviated from the traditional business card custom

of Korea, choosing instead to exchange digital contact information to reduce paper use and waste. This decision was made with full cultural awareness and in the spirit of promoting environmentally responsible practices. In addition, sustainable measures such as waste reduction and energy efficiency were encouraged. These strategies collectively ensured that the activity was carried out in an environmentally conscious and respectful manner.

Nordic Music Society, Denmark

Activity: Emerging Artist and Staff Development - Songwriting Camp, Reykjavik, Iceland 03-05 November 2025.

This camp took place at Greenhouse Studios in the suburbs of Reykjavik from November 3-5, with 19 participating songwriters, producers, and artists crafting new and original music each day, divided across six studios. The participants were mainly from Denmark, Sweden, and Iceland, with a few coming from Germany to strengthen the Northern European collaboration. Participants from Canada were originally due to attend, but had to cancel a few weeks beforehand because of travel logistics. Over the three days, a total of 20 new songs were written, either specifically for the artist present in the room or based on specific briefs (mainly aimed towards the Asian market) provided by Nordic Music Society. The songs will now move into a decision phase, where the artists will determine whether they will release the tracks themselves, or we as publishers will seek other opportunities for them.

The 19 participants consisted of six producers, six artists and seven songwriters. Five were from Denmark, one was from Sweden, nine were from Iceland and four were from Germany.

While a 50/50 gender representation was originally prioritised, this was unfortunately not achieved due to last minute cancellations. Ultimately, the camp hosted eight women and 11 men, which can still be considered a success given the circumstances.

Nordic Music Society kept in mind how demanding and mentally challenging it can be to be creative while meeting new people for three constructive days. Therefore, it was ensured that sessions started at 10:00 AM and ended strictly at 6:00 PM each day, so everyone worked within the same timeframe and had the opportunity to recharge their mental batteries if needed. All participants were provided with individual hotel rooms for the same reason, as we believe it is important that everyone has their own space and can follow their own schedule at the end of the day. All social activities outside the camp were therefore optional.

Regarding environmental challenges, all food served at the camp was vegetarian. Additionally, one bus was rented to transport all participants to and from the studio each day in order to limit the amount of transportation.

PL Marquise Consulting (Extra Mile Music), France

Activity: Staff Development - Conference attendance and Panel Support, IMPF Global Music Summit Palma, Palma de Mallorca, Spain 07-09 October 2025

Paul Loup Marquise attended the IMPF Global Music Summit 2025 in Palma de Mallorca, representing PL Marquise Consulting (France) and supporting Michelle De Vries (Extra Mile Music, UK) in the preparation and execution of De Vries participation in a panel on music supervision and sync. This represented the core capacity-building component of the IMPF international development grant, enabling direct

knowledge acquisition, networking, and fostering creative and business collaboration across the European independent sector. The most significant achievements included: gaining in-depth insights across three thematic days, including international entrepreneurship, data and transparency, and sync/licensing, which will directly inform future consulting work with independent publishers; providing targeted professional support to Extra Mile Music for its panel contribution, ensuring French expertise was represented in a UK-led industry discussion; and building new international relationships that have already led to early-stage exchanges with publishers and supervisors in Greece, Norway, Brazil, and Japan. Overall, the activity laid the groundwork for future co-writing, licensing, and professional training initiatives across the independent publishing sector.

Diversity and gender balance were both strongly reflected in this activity. The professional support Marquise provided centred on assisting Michelle De Vries, a female music supervisor leading one of the summit's most visible sessions. The event itself achieved approximately 50/50 gender representation across panels and speakers. Female executives such as Cécile Rap-Veber, Mary Megan Peer, and Elizabeth Matthews provided major contributions on leadership, data, and creative governance. Marquise also initiated contact with new female-led companies, including Lyst Publishing (Greece), reinforcing gender balance and regional diversity within the professional network. In content terms, the panels and networking highlighted inclusive creative practices, featuring diverse genres and cultural perspectives—from K-Pop and Afrobeat to Latin and Nordic independent publishing.

Environmental sustainability was treated as a cross-cutting consideration throughout the activity. Although international travel was required, Marquise took proportionate and practical steps to mitigate environmental impact, notably by optimising travel routes, eliminating local transport to cut emissions and adopting a fully digital workflow.

Additionally, this trip served as a foundational activity supporting multiple other grant deliverables (networking, communication, and publication). By consolidating several professional objectives into a single journey, the environmental impact of travel was effectively reduced while ensuring maximum professional output from one low-impact event.

This activity represented the most hands-on and impactful aspect of Marquise's participation in the IMPF Global Music Summit 2025. Thanks to the support of the IMPF International Development Grant, he was able to actively represent with PL Marquise Consulting (France), Extra Mile Music (UK), facilitating meaningful introductions, developing creative bridges, and generating new co-writing and sync opportunities across continents. During the Summit, Marquise organised and led more than 30 targeted meetings with international publishers, music supervisors, and rights experts, including Alter K (France), Ubisoft (France), Times Music (India), Pop Arabia (UAE), Roba (Germany), Warp Publishing (UK/New Zealand), and Perfectly Formed Songs (UK). A key highlight was connecting Extra Mile Music's De Vries and Fran Malyan with Alter K's Olivier Rigout, opening the door to potential co-writes between Extra Mile Music writer Marius de

Vries and Alter K artist French 79, and further collaborations for Extra Mile's emerging artists Eve Simpson and Shirin Kalyani. One of the most tangible outcomes was establishing creative links between Extra Mile Music writer Dave Rowntree (Blur, The Capture) and several European partners. Notably: with Christophe Caurret (Publicis/Prodigious), exploring potential sync placements for Rowntree's catalogue in upcoming campaigns as well as composition opportunities; with Alkis Argyriadis and Manu Bachet (Ubisoft), identifying opportunities for interactive composition and music supervision partnerships; with Justyna Piatkowska and Mando Chastouki (Lyst Publishing), leading to an ongoing conversation around a collaboration between Rowntree and one of Lyst's composers for a key scene in the BBC series The Capture.

Beyond UK-France cooperation, Marquise worked to build North-South and East-West creative bridges. For example, he connected Lyst Publishing (Greece/Poland/UK) with Norwegian music supervisor Goran Obad for a forthcoming TV project, as well as initiating contact with Mandar Thakur (Times Music, India) and other US publishers to explore models for bringing their repertoire into European co-writes and sync pipelines. These efforts aligned with IMPF's goals of inclusivity and cross-border development, bringing underrepresented regions into the international conversation.

During the Breakout Sync Session, Marquise accompanied Michelle De Vries to multiple international roundtables, facilitating contacts between publishers and supervisors from Japan, France, Québec, Greece, Denmark, Italy, The Netherlands, the USA, and the UK — including Nippon Television Music Corp., Bloc-Notes Music, and D-Version Music Publishing. These sessions helped international publishers explore new sync pathways within the UK television and film market, strengthening cross-regional creative exchange.

Finally, Marquise connected with Nuno Saraiva and Hannes Tschürtz, founders of the Europe In Synch initiative, whose mission strongly aligns with IMPF's vision. Marquise has since joined their network and plans to highlight their work in an upcoming Guild of Music Supervisors UK & Europe article (Activity 4) — further amplifying European collaboration in sync and creative development. Through these efforts, the grant not only enabled active participation but also tangible outcomes — new professional relationships, potential sync placements, and co-writing partnerships that continue to develop across multiple territories.

This activity involved direct engagement with over 50 key professionals encountered within the massive delegate pool of 650 top music executives, representing approximately 37 countries. The meetings were structured to achieve three main goals: 1) Strategic co-write development with a pan-European focus covering the UK, France, Germany, Scandinavia, and Southern Europe 2) Global market expansion (US/India/MENA), and 3) Cross-border sync facilitation for European publishers.

Key contacts and organisations included high-level executives from ABKO (US), Beggars (UK), Payday (US), Reach Music (US), Crunchy Frog (Denmark), and Lusitanian Music Publishing (Portugal).

In terms of dedicated European collaboration, a highlight of the networking was facilitating

collaborative, informal meals. Marquise organised a lunch with Norwegian music supervisor Goran Obad, Swedish music supervisor Rasmus Thord, and UK/US publishers including Vicky Taylor (Truelove Music) and Pascal Khalaf (ABKO), to foster direct international co-production discussions. Marquise also took part in a dinner involving these supervisors along with Warp Publishing (UK / New Zealand) and Crunchy Frog (Denmark), significantly strengthening the international bridge.

During the high-intensity Breakout Sync Session, Marquise accompanied Michelle De Vries to multiple international roundtables, facilitating critical contacts between publishers and supervisors from Japan, Québec, Greece, Italy, The Netherlands and the USA. Marquise's role ensured that the sync opportunities generated were prioritised for international independent catalogues within UK television productions, effectively leveraging his presence to benefit the wider European and global independent sector.

Playground Music Publishing, Sweden

Activity: Songwriting Camp, Tallinn, Estonia 15 – 17 July 2025

Playground Music Publishing and FAAR Music co-organised a three-day songwriting camp with the goal of creating strong entries for Eurovision 2026, through Estonia or other participating countries. The camp brought together artists, producers, songwriters, and topliners from Sweden, Estonia, Lithuania, and Italy, and was hosted at FAAR Music's studios in Tallinn. The atmosphere was highly creative and collaborative, with participants forming strong connections and expressing interest in continuing to work together beyond the camp. Feedback collected through post-camp surveys was overwhelmingly positive, with an average rating of 5 out of 5. Participants highlighted the diverse international team, the smooth organisation, the quality of the music produced, and the welcoming environment as standout aspects. Many noted that working with new people each day was creatively fulfilling and that the songs developed during the camp have real potential for Eurovision submission, and three songs were submitted to Estonian music competition Eesti Laul.

A total of 19 participants attended the songwriting camp. The group included artists, producers, songwriters and topliners from four different countries: Sweden, Estonia, Lithuania, and Italy. This international representation contributed to a vibrant and collaborative atmosphere, enriching the creative process with diverse cultural perspectives. A conscious effort was made to ensure gender balance and diversity throughout the songwriting camp. Among the six featured artists, there was a 50/50 gender split. Across the total number of participants, 11 identified as male and eight as female. In addition to gender representation, cultural diversity was prioritised by involving participants from the four different countries mentioned above.

Several environmentally conscious strategies were implemented throughout the songwriting camp to minimise ecological footprint. No drinks were served in plastic bottles, with all beverages instead provided in recyclable or reusable containers. Meals were delivered in recyclable packaging, which was returned to the catering company for reuse, helping reduce single-use waste. To reduce travel-related emissions, participants were encouraged to carpool when needed. Additionally, the majority of participants were based in Tallinn, which significantly reduced the need for long-distance travel and further supported sustainability goals. At the venue, clearly marked recycling stations were provided to support proper waste

sorting and disposal. Reusable plates, cutlery, glasses and cups were also used throughout the camp to minimise reliance on single-use items.

Pomitni, Ukraine

Activity: Songwriting Camp and Trade Conference 6 – 10 October Palma

During the IMPF Global Music Summit, pomitni had the opportunity to connect with industry professionals from all over the world to present its services, exchange contacts, and explore potential collaborations. pomitni representatives attended roundtables where creators and publishers shared success stories from emerging markets; panel discussions on developing markets and international initiatives that could benefit independent music publishers and creator entrepreneurs; as well as sessions on improving data practices and how to enhance collections within the industry. CEO of pomitni, Iryna Gorova, gave a presentation on the company and its services during Spotlight Sessions, highlighting its expertise in the music industry. Additionally, pomitni songwriter Dorofeeva participated in the Palma songwriting camp, which was an amazing opportunity for her to connect with international songwriters, enhance her songwriting skills, network, and create new songs. Overall, both events were full of useful insights and helped pomitni make important connections with opportunities for further collaboration. This year, the summit gathered over 600 delegates from 26 countries, meaning plenty of networking opportunities. For pomitni, holding B2B meetings every half hour was a completely new experience for each delegate, however it was a great chance to connect with a wide range of industry professionals across every area from IT solutions and software providers to publishers and CMOs. Unfortunately, due to the war in Ukraine, only women were able to attend these events. However, the participants represented a range of professional levels, from managers to the CEO, ensuring diversity of experience. Given the difficult situation in Ukraine, this activity gave pomitni a chance to feel supported, and they made every effort to optimise travel and follow sustainable practices wherever possible under the circumstances.

Steam Music Publishing, Germany

This company used the development grant funds for two separate activities as detailed below.

Activity 1: Emerging Artist and Staff Development - SPOT Festival and Conference, Aarhus, Denmark 01-04 May 2025.

In May, Steam Music Publishing attended the SPOT Festival and conference, which proved to be an exceptionally valuable and productive event. The program featured several standout elements, including multiple sync-focused panels and an engaging Meet The Music Supervisors session that provided direct access to key professionals. Beyond reconnecting with several of its existing music supervisor partners, Steam also met new supervisors and industry partners, expanding its network within the Nordic market. As SPOT is a relatively small and intimate event, it offered plenty of opportunities to spend time together informally, which made the networking experience even more meaningful and effective. In addition, the live showcases introduced Steam's reps to a range of impressive Danish bands, offering inspiration and potential future collaborations. Overall, the event delivered strong industry insights, valuable relationship-building, and exciting talent discovery.

The SPOT Festival and Conference in Aarhus typically attracts around 8,000–9,000 visitors in total each year, including both the general public and industry participants. Among them are

usually more than 1,500 music-industry delegates, representing labels, publishers, managers, music supervisors, and other professionals from across Europe and beyond. While the majority of attendees come from Denmark and the Nordic region, a significant portion of the industry guests are international, reflecting SPOT's strong reputation as a showcase event for emerging Danish and Nordic talent. This diverse mix of countries and industry sectors creates a dynamic environment for professional exchange, networking, and talent discovery. Steam ensured diversity and gender equality throughout the activity by involving participants with different gender identities and backgrounds. In total, two people took part: one male and one female participant. The female participant is also a member of the queer community, which added an additional dimension of representation and inclusion. By engaging individuals of different genders and identities, Steam aimed to foster an environment that values diversity and supports equal participation.

For this activity, Steam considered different travel options with the aim of minimising environmental impact. While train travel was not viable, Steam representatives carpooled to avoid multiple vehicles, and minimised additional local transport by coordinating meetings and activities within close proximity whenever possible.

Activity 2: Emerging Artist and Staff Development - Reeperbahn Festival Hamburg, Germany 17-21 September 2025.

Steam's participation in Reeperbahn Festival 2025 - covering both the conference, the VUT Indie Days, and the live program - was highly productive and yielded excellent results. Throughout the conference, we met many new partners and were able to secure several new sub-publishing deals. The music supervisor panels were particularly valuable, and the one-on-one sessions provided direct access to key supervisors and industry experts. The VUT Indie Days added an important dimension, especially the meeting with all VUT members, many of whom are also publishers; this session allowed for open exchange, networking, and the opportunity to ask detailed questions to GEMA, which was reported as extremely helpful. Additionally, the live program enabled Steam to discover exciting emerging artists who may become potential clients. Overall, the event offered a strong mix of industry insight, networking, dealmaking, and talent discovery, making it a very successful and impactful experience.

The Reeperbahn Festival 2025 attracted up to 45,000 visitors in total, including both the general public and industry participants. Within this overall audience, approximately 5,000 to 6,000 were trade and industry delegates who took part specifically in the conference programme. These delegates represented more than 40 countries, highlighting the event's strong international reach and its role as a major European hub for music and creative-industry networking. The conference itself offered an extensive professional programme featuring hundreds of panels, workshops, lectures and networking sessions, creating a diverse and dynamic environment for international exchange and industry development.

During the activity, Steam's representatives aimed to minimise their environmental impact by prioritising low-emission transportation options. They traveled from Berlin to Hamburg by train, which significantly reduced CO₂ emissions compared to traveling by car or plane. Within the city, they relied primarily on public transportation to move between locations. Taxis were used only when necessary, specifically for transfers between the venue and the hotel, in order to keep additional emissions as low as possible.

By choosing rail travel and public transit as their main modes of transportation, they implemented practical and sustainable strategies that aligned with a goal of reducing the environmental footprint.

Tier Music Publishing OÜ, Estonia

Activity: Seminar Day Camp - Emerging Artist, Tallinn, Estonia 28 August 2025

Tier hosted an international one-day seminar, From Beats to Business 2025, alongside FAAR Music. It took place on 28 August at Terminal Records & Bar, and drew about 70 professionals from Estonia, Sweden and Finland, in addition to international speakers.

The programme featured the panels such as ‘Synch Made Me’, moderated by Thea Zaitsev (Tier Music, EE) with Chris Goss (Hospital Records, UK), David Björk (songwriter, SE), and Daniel Kuypers (Omnicom Productions, US); ‘Healthy Mind, Sustainable Career’ led by DJ Kersten Körde (EE) with fellow artists Sandra Sillamaa (EE), Emili Jürgens (EE), and gameboy tetris (EE); ‘Scandinavia in Focus: Breaking Artists Beyond Borders’ moderated by Kertu Mägar (FAAR Music, EE) with Napsugar Bardocz (Made Management, HU), Anders Johansson (Buddys, SE), and Güniz Türkyılmaz (freelancer, NO); and an inspirational interview with songwriter-producer Kasper Holm Larsen (DK) by Jaane Tomps. The sessions were followed by a networking hour.

The seminar was preceded by a two-day songwriting camp with 16 writers from Estonia and one from Sweden. It focused on advertising briefs supplied by Daniel Kuypers, who also provided live feedback on the writing days. Over the two days, the songwriters produced roughly 20 tracks for brands such as Nissan, Kay Jewelers, and Pepsi.

With the line-up of the seminar day, Tier Music Publishing very deliberately created a 50/50 representation of men and women among the speakers, with the event’s MC also being a woman. The camp line-up, however, was out of balance (13 men vs three women), due to the fact that the rosters of the two publishing companies are still male dominated.

Tier addressed mental health and environmental issues by embedding both into the design of its events. For sustainability, the company minimised single-use plastics by serving coffee, tea, and water in reusable mugs and glasses, and by collecting any plastic bottles for recycling. It selected accommodation that has Green Key certification and is easy to reach by public transport from the airport.

In terms of wellbeing, the seminar’s gender-balanced line-up fostered an inclusive and respectful creative environment. Since a gender balance was not achieved for the camp, Tier encouraged support and trust between the writers making sure that nobody felt they needed to write with someone they were not comfortable sharing a room with.

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