

The IMPF Global Music Summit Palma 2026 Early Preliminary Programme

IMPF

the global trade body for independent music publishers

**06 - 08 October,
Palma de Mallorca, Spain**



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THE IMPF Global Music Summit Palma 2026

‘your passport to the world of music publishing’

Early Preliminary Programme; *The Summit will be held exclusively in the Palma Marina Hotel*

Tuesday 06 October

COLLABORATE – Creators, publishers and the ecosystem around the song

Time

Marina Hotel

0900 – 1000

Opening Breakfast on the Deck

The Deck

1000 – 1030

OPENING KEYNOTES – The Creator in the Modern Economy

Plenary

1030 – 1115

JAPAN IN FOCUS

We are pleased to shine the spotlight on Japan this year as the focus country across the three-day programme of the Summit. We welcome the **Music Publishers Association of Japan** (MPAJ), **JASRAC** and the Japanese delegation to Palma.

Beginning with an introduction to key players in this market, the conversation will consider how music publishing in Japan operates in practice, where it differs from other territories, and how those differences shape international engagement. We'll then look at how Japanese music publishers work with partners globally, how those relationships are typically structured, where collaboration is already delivering results, and where new connections are starting to form as we learn more about the nuances of the Japanese independent music landscape.

1115 – 1215

The creator–publisher partnership: How great songs find their way

Plenary

Great songs rarely travel alone. Behind every successful work sits a network of relationships between creators, publishers, managers and A&R teams who help guide how music is written, developed and brought to the world.

This conversation will look at how those partnerships work in practice. Leading songwriters, producers and publishing professionals will discuss the journey of a song from idea to global release, the evolving role of publishers in creative development, and how collaboration between creators and publishers is changing. The panel will also consider what makes these relationships succeed in today's music landscape.

1215 – 1230

The launch of the ‘Digital Licensing Handbook’ with IMPEL and IMPF

Plenary

1230 – 1615	Lunch break – delegate networking – bilateral meetings and sponsored invitational lunches	
1530 – 1615	Closed door Invitational meeting of the Music Publishers Associations	Marina Hotel
1615 – 1715	<p>Accessing capital: How independent publishers can finance growth</p> <p>Independent publishers are facing a tougher financial reality. Advances are rising, catalogue prices are climbing, and competing with major companies increasingly requires access to serious capital. Too often, the only apparent route to funding has been selling the company itself. This session examines the emerging ways independent publishers can raise capital while retaining control of their businesses. Bringing together perspectives from the investment community and from publishers who have already navigated this path, the conversation will examine how financing deals are structured, what investors are looking for, and how independent companies can secure the resources they need to grow, sign writers and compete in today's market.</p>	Plenary
1715 – 1830	<p>The US music publishing landscape: Termination rights, mechanical streaming royalty rates and what comes next</p> <p>The session opens with a keynote from NMPA EVP & General Counsel, Danielle Malito Aguirre, offering an overview of the current music publishing landscape in the US. The law firm Reed Smith will then unpack US termination rights and <i>Vetter v Resnik</i>, including the key takeaways. The panel will bring these strands together to explore the practical implications for publishers, creators and catalogue investors, examining how emerging legal and market developments may influence deal structures and shape rights management strategies internationally.</p>	Plenary
1830 – 1930	Welcome Cocktail Reception on The Deck	The Deck

Wednesday 07 October

REGISTER – Rights, data and infrastructure

<u>Time</u>		<u>Marina Hotel</u>
1000 – 1030	MORNING KEYNOTES	Plenary
1030 – 1130	<p>Collective and rights management in transition</p> <p>As collective management organisations modernise their licensing and data capabilities, they are also strengthening cross-border cooperation to meet new demands in a fast-changing music market. This session will look at how societies are reshaping international networks and services, supporting a global community of songwriters, composers and publishers, and responding to the needs of independent creators and music publishers as rights management becomes increasingly interconnected.</p>	Plenary

1130 – 1230

Music in the machine: Attribution, licensing and AI

Plenary

AI is raising urgent questions about attribution, influence, and compensation for songwriters and rightsholders. With vast catalogues of music already being used to train AI systems without permission in many cases, the industry is now moving to assert control. Licensing deals are beginning to emerge, but on a fragmented, case-by-case basis, as publishers and rights organisations test how training data is accessed, valued and controlled. At the same time, questions remain around how influence can be recognised in practice and how value created through AI flows back to rights holders.

We will open with an introduction from Jennifer Mitchell, co-chair of IMPF's AI working group, setting out where things stand and the key issues shaping the debate. From there, the conversation will broaden into a panel bringing together industry and policy perspectives. It will examine new licensing models for AI training, practical approaches to attribution, and how value created through AI is shared between recording and publishing rights. It will also consider workable licensing frameworks as technology evolves.

1230 – 1615

Lunch break – delegate networking – bilateral meetings and sponsored invitational lunches

1615 – 1645

The neural network of music publishing

Plenary

Behind every licence, royalty payment and catalogue deal sits one critical asset: data. As the global music ecosystem becomes more complex, the ability to identify works, connect data sets, and ensure rights flow correctly across platforms has become central to the business of publishing. In this joint session with BMAT and IMPEL, the focus turns to the data technology infrastructure supporting independent publishers worldwide and its interconnectivity. The discussion will explore how better data, smarter tools and collaborative systems are helping publishers track repertoire, improve licensing efficiency and ensure the right people are paid.

1645 – 1745

Collecting global digital royalties across platforms: Access, complexity and collaboration

Plenary

As music consumption increasingly takes place on digital platforms, publishers depend on platform rights management systems to identify works, manage claims and ensure songs are properly monetised. Alongside this, collective management organisations (CMOs) continue to play a role in licensing, data matching and revenue collection, particularly where direct platform access is limited.

How do these systems operate in practice and how do publishers interact with them across different platforms? The discussion will explore how access to rights management tools works today, how publishers work with both platforms and CMOs across different parts of the value chain, how publishers can make the most effective use of them, and how platforms and rightsholders can continue improving transparency, data flows and collaboration in the digital ecosystem.



1745 - 1830

Inside the platforms: What is changing for publishing?

In this session, representatives from leading global platforms share how they work with publishers today and explore how systems, content formats and platform specific behaviours are reshaping the creative and commercial landscape, especially for independent songwriters. The discussion will also explore the growing importance of data including what data publishers can access today, and what they still need, as well as how transparency and insights can strengthen collaboration between platforms and publishers.

Plenary

1745 - 1830

Closed door invitational meeting of publishers of Classical Music and other genres

Marina Hotel

1830 - 1930

Sundowner Cocktail Reception on The Deck

The Deck

Thursday 08 October

LICENSE - Synchronisation and music in media

Time

1000 - 1100

KEYNOTE CONVERSATION



Marina Hotel

Plenary

1100 - 1145

Case Study 1

Plenary

1145 - 1230

Case Study 2

Plenary

1230 - 1630

Lunch break - delegate networking - bilateral meetings and sponsored invitational lunches

1300 - 1630

Lunch and Music Supervisor Roundtables by invitation

We want to score a picture at the roundtables this year. Each participant will receive a scene and/or brief which needs music placement. The participants will be able to provide one song and their company info to the music supervisors in advance of the event. The music supervisors will then each select a song that they feel is the best fit for the brief or scene.

Marina Hotel

1630 - 1645

Wrap-up of roundtables session

Plenary

1700 - 1745

CLOSING SYNC KEYNOTE WITH Q & A

From 1830

Playback Party and Closing Reception on the Deck

The Deck



Speakers and Moderators confirmed to date (17/04/2026)

Danielle Aguirre, NMPA; **Dr. Christian Baierle**, ROBA Music Publishing; **Annette Barrett**, IMPF; **Nicky Bignell**, BBC; **Birgit Böcher**, Verband Deutscher Musikverlage; **Mandó Chastouki**, Casini Corporate Finance/Lyst Music Publishing; **Indi Chawla**, The MLC; **Sue Crawshaw**, Pick and Mix Music; **Cutfather**, Music Producer / Songwriter / DJ; **Fred Davis**, The Raine Group; **Emmanuel Delétang**, 22D Music Group; **Julien Dumon**, Sacem; **Jane Dyball**, Laffittes; **Tomas Ericsson**, AMRA; **Iban Garcia del Blanco**, Lasker Public Affairs; **Edward Ginis**, OpenPlay; Jaime Gough, Concord; **Karin de Groot**, Buma Stemra; **Mia Hallesby**, Musikkforleggerne; **Jamie Hartman**, Artist / Songwriter / Producer; **Pascale Khalaf**, ABKCO Music & Records; **Emmanuel Legrand**, Creative Industry News; **Cecilia León Rodrigo**, Ediciones Joaquín Rodrigo; **Robert Levine**, Music Industry Journalist; **Helienne Lindvall**, ECSA; **Jennifer Mitchell**, Red Brick Songs; **Emilio Morales**, Rimas Publishing; **Naomi Moran**, Mint Digital Services; **Adriana Moscoso del Prado Hernández**, GESAC; **Teri Nelson Carpenter**, Reel Muzik Werks; **Molly Neuman**, CD Baby; **Panimalar K.**, RaaCho Music Publishing; **Jules Parker**, The Music Infrastructure Co.; **Sarah Liversedge Platz**, Bucks Music Group; **Melanie Santa Rosa**, Third Side Music/AIMP; **Nitin Sawhney**, Composer / Artist / Producer, Positiv-ID; **Pam Sheyne**, Songwriter / Artist; **Sacha Skarbek**, Songwriter / Producer; **Reed Smith Law Firm**; **Hiro Tachimoto**, Fujipacific Music Inc.; **Iñigo Ugarteburu**, BMAT; **Sarah Williams**, IMPEL.