

# ICMP REPORT

January 2014 - June 2015

# Introduction from the Chair of the Board of Directors



Looking back over the past 18 months I am reminded of the sheer volume and scope of the issues that our Confederation has handled. I continue to be immensely proud of the valuable work that we do in advancing the interests of our music publishing community around the world.

You will note that this year our 'annual report' actually straddles an 18 month period. This is a result of the change of date of MIDEM from January when we usually hold our ICMP General Assembly, to June. Indeed the change has required us to hold two General Assemblies in order to fulfil our statutory obligations. The Board is now reviewing its options and in due course will issue recommendations on how to proceed for the timing of future General Assemblies.

There have been a number of changes to the Board over the past year and a half. Mark Waring and Heinz Stroh have stepped down and we have been pleased to welcome Steve Clarke and Rolf Budde in their place. A Class C seat has also been taken up by the International Music Publishers Forum which joined ICMP this past year and is ably represented by Pierre Mossiat.

Given the breadth of issues in which our Confederation is involved, the Board has also evolved and begun to operate via a Committee system. We now have a range of specialist committees working on specific issues. These include Executive, Anti-Piracy, the Ralph Peer Award, Revenue Generating and our first, dedicated Production Music Committee

which comprises elected representatives from the production music community. As both our organisation and the areas in which we are involved continue to grow, I believe this Committee approach offers a pragmatic and effective solution for the future.

In addition to our Committees, we continue to operate the ICMP Pop and Serious Bureau which each carry out important work in driving the interests and opportunities for their respective areas at national, regional and international level. I would like to extend my thanks to everyone involved in both the Bureau and the Committees for the important work that they do.

The truly international presence and scope of ICMP is demonstrated most clearly by its membership which is drawn from all four corners of the globe. In the past 18 months I am delighted to say that we have welcomed ten new members. We have two new members from Africa: the Music Publishers Associations of both Kenya and Tanzania; and two new joiners from Asia: the Music Publishers Associations from Hong Kong and Indonesia. In addition we have increased the representation of independent music publishers within our Confederation and have been pleased to welcome the Independent Music Publishers Forum (IMPF) as well as five further European members from Belgium, the Netherlands, Lithuania, Serbia and Turkey.

Our international presence also means that Regional meetings have now become a regular fixture in the ICMP calendar. I have been pleased at the ongoing success of CEEMPC, at the enthusiasm at our events in Latin America LARC, and at the growth of APMIC in Seoul. We

are now looking at the possibility of an African regional meeting in 2016. I would like to say a particular thank you to John Echevarria for the commitment he brought to his role as Regional Representative for Latin America and we look forward to working with Jorge Mejia in his coming tenure.

As this report demonstrates, our organisation has achieved a great deal over the past 18 months from ensuring the inclusion of solid IP chapters within new trade agreements to acting on behalf of members to promote the smooth running of collecting systems allowing songwriters and publishers to get paid properly. In this regard the scrapping of the Global Repertoire Database last summer has been of significant regret. Aside from the enormous waste of time, energy and money for all parties involved, we believe that a huge opportunity has been missed. ICMP continues to be convinced that a single authoritative database of all rights is the most efficient and cost effective solution for creative rights management. Let's hope other organisations share our view and step up to the plate in the future.

Much of the work that we do would not be possible without the ICMP Secretariat and I would like to thank the Director General and her team for their efforts. I have also to thank the ICMP Executive Committee of the Board for their extraordinary work over the last 18 months. While what they do may go unnoticed, Ralph, Lauren and Nicolas are the beating heart of ICMP, and the organisation is lucky to have such dedicated individuals at its core. I would also like to acknowledge my fellow Board members for all their friendship, hard work and support. I simply would not be able to do carry out my duties without them. One of the duties of the Board is to review our business structures and services to ensure that you, our members, are continuing to get the best out of ICMP and this is particularly important as our organisation continues to grow.

The biggest thank you of all is to you, our members. I look forward to working together with you for the betterment of music publishers everywhere.



Andrew Jenkins

# Foreword from the Director General



ICMP has witnessed significant growth over the past 18 months and now boasts a presence on every continent. Growth is important for our Confederation. It gives us scale and clout and reinforces our role as a global organisation, representing music publishers' interests around the world.

With this growth has come an evolution in the way we work. We are increasingly operating at a regional level to support our members, uphold copyright and advance the interests of music publishing.

There nevertheless remain two key centres for our international work: Geneva and Brussels. Much of the day-to-day work of ICMP focuses on our representation and advocacy in these cities. We engage with international institutions in the European Union (EU) and the World Intellectual Property Organisation (WIPO) and follow the myriad of dossiers and committees that are relevant to our sector. The secretariat participated in some 150 different meetings and events over the past year and a half, representing music publishing and relaying our views. This included over 50 face-to-face meetings with

elected representatives, officials and policymakers. It is critical that we are present and represented at the important debates and discussions taking place.

Alongside our work at international level, ICMP also devotes a great deal of time and resources to supporting members on the ground at national level. We advise on various issues and work multi laterally on upholding copyright in newly drafted trade agreements and IP legislation. Our experience of supporting members over recent years in the national markets allows us to assert influence and pressure to ensure that policies are interpreted and upheld in national territories around the world.

Music publishing is a niche area critical to the entire music ecosystem and much of our work lies in ensuring that policymakers understand what we do and that they don't legislate against us. With the natural turnover of policymakers and the constant introduction of new initiatives and dossiers, this is a full time job in itself. We are a small secretariat, operating to provide cover across a broad range of areas. Together with you our members, ICMP punches way above its weight in terms of its influence and can continue to grow and advance its agenda subject to your continuing support.

A handwritten signature in black ink, appearing to read 'Ger Hatton'. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Ger Hatton

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Acknowledgements

# 1. Upholding copyright

Protecting and promoting copyright remains the top priority for ICMP. On both global and regional levels, the Confederation supported rightsholders in their quest to receive fair compensation and worked alongside WIPO and the EU as well as with members at national and regional level.

## 1.1 Working with WIPO

ICMP enjoys consultative status at WIPO which takes a global lead on Intellectual Property rights protection (IP). As part of a coalition of international stakeholders, ICMP actively participates in the Standing Committee on Copyright and Related Rights (SCCR) and the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (IGC) meetings. In 2014, WIPO Director General Francis Gurry was re-elected for another six year term.

- *SCCR*

An update on WIPO's study on copyright exceptions and limitations for libraries and archives was published in November 2014. Among the key findings; 153 of the 186 WIPO member countries have copyright exceptions for libraries in their statutes and therefore a growing number of libraries in EU Member States are using an EU Directive to make digital copies of works available at dedicated terminals. The call to introduce further exceptions and limitations in this regard is a political move to weaken copyright.

ICMP was actively involved in the Committee discussions held during the final SCCR session in December 2014. Several sessions were held on the Broadcasting Treaty and while it was agreed that more technical expertise was needed, delegates disagreed on the scope of the Treaty and so ultimately, no progress was made.

The Committee is still at an impasse over the inclusion of webcasting in the Broadcasting Treaty. For ICMP, whatever Treaty is adopted should take a balanced approach, providing the necessary level of protection to prevent signal theft without jeopardising the protection of underlying content. The Committee is also divided on the issue of exceptions and limitations to copyright and whether the current provision has the flexibility to allow libraries and archives to make use of new technologies. Developing countries are pushing for a Treaty, while the US and other developed countries believe that current copyright systems already make adequate provision

and are not willing to start negotiations on a binding Treaty. ICMP has been actively involved in ensuring that the debate is not dominated by the copy-left.

ICMP has also urged the EU and its Member States to join it and 22 other rightsholders associations in requesting that the SCCR clarify its mandate before committing to any further work with regard to copyright limitations and exceptions .

- *Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore*

The IGC on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore has failed to agree on international instruments to protect cultural expressions against misappropriation or to set out a work programme. Some developing countries have requested that a diplomatic conference on a binding instrument be held in 2016, yet many developed countries are against this. It is now likely that the issue will be considered at the WIPO General Assembly in 2015. Separately, WIPO published a selection of extracts from national legislation relating to genetic resources and traditional knowledge, with a specific focus on disclosure requirements, predominantly for patents.

- *Audiovisual Performances*

The 30 contracting parties and the European Commission are in the process of ratifying the Treaty on Audiovisual Performances, after which it will enter into force.

- *Development and IP*

WIPO's Committee on Development and Intellectual Property (CDIP) has concluded with an agreement on the Terms of Reference for an independent review of the implementation of the Development Agenda Recommendations.

## 1.2 Working with the EU

### Presidencies of the European Union

Since the last Annual Report, ICMP met with each of the EU Presidencies at the start of their six month mandates in order to understand their position on key issues of importance to the music publishing sector. The meetings also provided ICMP with the opportunity to communicate its views.

- *Greece:* In February 2014, ICMP met with the official responsible for copyright under the Greek Presidency. Presidency priorities including the CRM Directive and Digital Agenda were discussed, as well as the future of copyright.

- *Italy*: In September, ICMP met with the cultural attaché in the Italian Permanent Representation to the Italian EU Presidency which began on 1 July 2014.
- *Latvia*: ICMP met with the copyright counsellor of the Latvian Presidency at the start of its term at the helm in January 2015.

In the case of Italy and Latvia we had Paolo Franchini and Guntars Recs joining us respectively.

### **Copyright discussions in Europe**

ICMP's priority at the start of 2014 was the Copyright review which began at the end of 2013 with an open consultation by the European Commission. The Confederation submitted its opinion as did numerous MPAs and music publishing companies from across the EU. While there is a great deal of lobbying from the copy-left who claim that copyright is not fit for purpose in the digital era, ICMP maintains that there is no problem with the current copyright acquis, which cannot be solved by the market and that there is no need for reform. Following the European Parliament elections in May, reform of the copyright legislative framework was placed on hold until the new Commission had taken office in November 2014. ICMP has since continued to work closely with the new Commission and European Parliament in advancing its views. The newly elected 2014-2019 European Commission is expected to present a first-draft document in autumn 2015. In advance of its publication, the Commission will announce its Strategy on the Digital Single Market in May, which will give a taste of its plans for copyright. ICMP regularly meets with key figures from the European Institutions including the various Commission Cabinets, Director Generals, the Copyright Unit of the Executive and Members of the European Parliament (MEPs).

### **Bilateral copyright laws**

ICMP provided much support to members bilaterally on revisions of copyright law as well as on issues with collective management:

#### Australia

ICMP assisted its Australian MPA AMPAL with its submission to a copyright discussion paper that focused on copyright infringement and on the liability of internet services providers.

#### Brazil

We continued to liaise with our Brazilian member UBEM, the Brazilian collecting society (UBC) and broader LatAm membership on the Brazilian Act on Collective Rights Management. The Act prohibits music publishers – but not authors or record labels – from

voting or being elected to the Board of Directors of collecting societies. The issue was also discussed in depth at our regional conference LARC.

#### Canada

ICMP followed closely on the Comprehensive Economic and Trade Agreement (CETA) between Canada and the EU, which was completed in September 2014 at the EU-Canada Summit in Ottawa. The agreement lacks a strong IP chapter, with Canada retaining its current term of copyright protection of 50 years. The agreement has yet to be approved by the European Parliament and Council as it is currently being translated into all the official EU languages.

#### Chile

We assisted the Chilean MPA in the revision of the Law of Music (Ley de la Música) and on other sectorial policies.

#### China

ICMP advised its members across Asia on the Chinese review of copyright law and the new draft published by the State Council Legislative Affairs Office (SCLAO). Our objective was to ensure that the views of music publishers were taken into consideration. We also monitored all initiatives likely to increase respect for IPRs in China such as the establishment of IP litigation courts in Beijing, Shanghai and Guangzhou. On 1 January 2015, the Pudong Intellectual Property bureau was established and will handle all of mainland China's copyright and IP issues.

#### Colombia

We provided counsel to our Colombian MPA on a Bill that aimed to change music publishing contracts, including the duration, remuneration and grounds for their termination.

#### Germany

Together with IFPI, IMPALA and other stakeholders, ICMP submitted a complaint to the European Commission in October 2014 concerning the failure of Germany to comply with Community law. Germany has not implemented article 8.3 of the InfoSoc Directive which provides that Member States must ensure that rightsholders have the possibility to apply for an injunction against intermediaries whose services are used by a third party to commit copyright infringement.

#### Mexico

ICMP followed the new Mexican rules on net neutrality which are among the strictest in the world with telecommunications and broadcasting services regarded as human rights. On

the subject of net neutrality, the law states that ISPs shall provide Internet access services in accordance with the capacity, speed and quality contracted by users, independent of the content, origin, destiny, equipment or application used, as well as of the services provided through the Internet.

#### Peru

We helped our Peruvian MPA, CAPEM, in its reaction to a proposal that would change IP law. The proposal would undermine copyright and some provisions related to Collective Rights Management are intrusive. We also contacted the European Commission as trade discussions between the EU and Peru are ongoing.

#### Russia

At the end of 2014, the Russian Union of Rightsholders (RUR) put forward a proposal to create a levy on Internet Service Providers for the online use of copyright works in the Russian Federation. The aim of the proposal is to put an end to infringing services but in fact the introduction of this fixed remuneration per subscriber (levy) would not compensate all the rightsholders involved in the creation and production of creative works, and it would hinder commercial negotiations between rightsholders and online service providers. ICMP wrote to the First Deputy Prime Minister of the Russian Federation to make him aware of our concerns. It seems that the idea of this global license has now been rejected by the Administration of the RU President and that the Russian First Deputy Prime Minister has delayed the decision on this proposal. In addition, some opponents of the RUR proposal wanted to propose alternatives on how to deal with piracy, rather than alternative digital collective management proposals. These proposals are expected to be discussed in early summer 2015. ICMP is liaising with IFPI on this file.

#### South Africa

ICMP closely followed South Africa's new law on data protection: the Protection of Personal Information Act (POPIA), which is inspired by many of the principles that apply to data protection in the EU, including some of the more controversial rules such as the right to be forgotten.

#### Spain

ICMP and its members met regularly with officials over the controversial new Spanish IP law, which was passed at the end of October 2014. We are critical of the law as it does not provide for the strong copyright framework on which the creative and cultural sectors depend. Although the Orphan Works Directive and the Term of Protection Directive are implemented with the law, further amendments will be needed during 2015 to comply with the CRM Directive. The new law also includes measures to tackle piracy, with fines for both minor and severe infringement increasing.

Spain has now also reformed its private copying levy system and levies are now charged against the state budget, resulting in a dramatic decrease of rightsholders' compensation for acts of private copying. ICMP liaised with members over the decision of the Spanish Supreme Court to refer two questions on the legitimacy of the new levy system to the European Court of Justice (CJEU). We have contacted the European Commission to inform them about the non-compliance of this system with EU Law and has joined forces with other parties in the creative sector in this regard.

#### UK

ICMP has been working closely with MPA UK over the revision of the exceptions and limitations to copyright, including exceptions for libraries and archives, access for the print disabled, parody and private copying. The private copying exception allows individuals to make copies of works they have legally acquired, for their own personal, non-commercial use, e.g. to copy a legally bought CD onto a computer. There is no accompanying levy system to compensate rightsholders in the UK. Together with its UK member, ICMP is monitoring the effects of the implementation of these exceptions and continues to raise awareness of the importance and benefits of private copying levies. A judicial review of the law has been requested in this regard.

#### Ukraine

Together with its Ukrainian member, UMPP, as well as UAMI, IFPI and RIAA, ICMP wrote a joint letter to the new Head of State Intellectual Property Service of Ukraine (SIPSU), the Prime Minister and the President of Ukraine, urging them to conduct much needed reform in the field of copyright and related rights. The letter was also sent to the US Ambassador, the officials responsible for IPR in the US Embassy team, and also the USTR. We closely liaise with the European Commission's officials under the auspices of the EU-Ukraine and EU-Russia IPR Dialogues. ICMP Board member Lauren Keiser has visited Ukraine in a personal capacity on a number of occasions and has liaised on each visit with UMPP, the US Embassy and SIPSU.

## 1.3 Free Trade Agreements

Free Trade Agreements (FTAs) with key trading partners represent an important opportunity for ICMP. Our main objective is to deliver a harmonised Term of Protection for copyright on a worldwide basis. We also work to ensure the inclusion of effective and robust IP chapters in trade negotiations around the world. ICMP is part of the European Commission's Civil Society Dialogue that meets regularly to discuss developments and stakeholders' interests and concerns on the different FTAs negotiated by the Commission.

- **Transatlantic and Trade Investment Partnership (TTIP)** - ICMP keeps in close contact with its US members on these negotiations and also participated in several consultations launched by the European Commission during 2014. We also met with Commission officials to discuss TTIP's IP Chapter. Data protection issues have proven to be very sensitive and ICMP liaises with stakeholders and consults with the Commission on a regular basis on the detail of the IP Chapter.
- **Trans Pacific Partnership (TPP)** – The talks missed their original completion deadline but will continue in 2015. ICMP continues to follow the negotiations.
- **EU-Japan** – ICMP is in regular contact with Commission and Parliament officials responsible for relations with Japan on the subject of term extension of copyright. We also regularly liaise with our Japanese member, the Music Publishers Association of Japan (MPAJ) on the subject.

The European Commission has commissioned a trade sustainability impact assessment (TSIA) and its results will feed into the negotiations and the decision making process. ICMP's Secretariat is following the study to ensure that IP is covered adequately in the trade negotiations. We have worked with our members in Japan and the UK to feed into the study examples of Japanese companies that carry out business in the EU, and vice versa. We are also in regular contact with IFPI on the matter. Both parties aim to complete a Treaty by end of 2015 with a strong IP chapter.

- **India** – ICMP followed the India/US Trade Policy Forum which met at the end of November 2014 following a break of more than four years. A Working Group on IPR issues discussed how to improve IP standards in India.

## 2. Driving anti-piracy and enforcement

Throughout 2014, ICMP has supported initiatives being taken by WIPO, the EU and individual countries to combat piracy. The mass theft of creative content online is a threat to the livelihoods of songwriters and composers and the incentive to create new works is diminished if they are unable to receive a fair reward for their work. Investment in innovation and the jobs and growth that it generates is at risk if we cannot establish a culture of creativity that values creators and recognises and upholds their rights over their work.

### 2.1 New Anti-Piracy Committee

The ICMP Anti-Piracy Committee, which was established in 2013 with the purpose of administering funds and coordinating action against illegal sites, made some significant breakthroughs in 2014.

The Committee has a three-location operation covering Asia-Pacific, Europe and North America and is working specifically with MPAJ, MPA UK, NMPA and MPA US. Its members have contacted parties representing advertisers and payments providers to supply them with a list of illegal websites, while establishing a dialogue with ISPs and search engines and providing them with the same information.

### 2.2 Working with the EU

Throughout 2014, ICMP continued to exert pressure on key anti-piracy and enforcement issues being discussed at EU level:

#### **Action Plan on Intellectual Property Rights**

During 2014, ICMP was involved in the European Commission's 10-point action plan: 'Follow the Money'. We met with the Commission as part of an effort to reduce profits from commercial-scale infringements on the internet.

As piracy has an international dimension, the DG's of Trade, Internal Market and Taxation are also a part of the 'Follow the Money' initiative. ICMP continues to monitor and participate in conferences and workshops on this initiative. We have also closely

followed the Commission's strategy against IPR infringement by Third Countries, which sets out an international approach to improve the international IPR framework, including commitments from third countries on IPR rules within FTAs.

#### **European Observatory**

ICMP became part of the network of the European Observatory on Infringement of Intellectual Property Rights and the Office for Harmonisation of the Internal Market (OHIM) and is a member of the working group: IP in the digital world. We have also used the two studies: "Contribution of IPR intensive industries to economic performance and employment in the European Union" and "European citizens and intellectual property: perception, awareness and behaviour" published in 2013 for lobbying purposes.

## 3. Advocacy towards institutions and regulators

### Global Advocacy

Maintaining strong relationships with governmental institutions and regulators is an essential part of our work. Fostering an on-going dialogue is imperative in ensuring that we are fully engaged in decision making processes and consulted in advance of legislative proposals or decisions.

Internationally, ICMP represents the interests of the global music publishing community and works with WIPO; at EU level we maintain a dialogue with officials in the European Commission, Council and Parliament on the many dossiers which we are following. At national level, we work closely with our members in reaching out to their governments on issues that are important to our sector.

The ICMP Secretariat keeps up-to-date with new and on-going developments around the world relevant to music publishers. We track a wide range of media sources providing policy and industry news so that we are able to respond swiftly to new challenges and opportunities and are in a position to keep our global membership informed of developments.

### Collective Rights Management Directive

The EU Directive on Collective Rights Management (CRM) was adopted in February 2014, with one abstention from Poland. The Directive will have positive consequences for the music industry as a whole and will provide transparency, accountability and greater efficiency in the payment of royalties from CMO's.

As EU governments have been given two years to transpose the legislation into national law, ICMP is working with local MPAs and publishers to support Member States in how best to implement all the provisions of the Directive. ICMP summarised the main points of each article to help members understand the Directive. We also developed a separate document for our publisher members. As the implementation process progresses, ICMP is keeping its members up-to-date on the different issues arising at national level relating to interpretation and implementation by governments and collecting societies.

### Review of Data Protection regulatory frameworks

The European Parliament discussed legislative proposals on data protection in March 2014 and then following the European elections, the new Parliament began dialogue

negotiations with the European Commission and European Council. ICMP continues to monitor activities and keep in close contact with the institutions on this review.

### Term of Protection

With the term of protection for copyright and certain related rights now extended from 50 to 70 years in the EU, ICMP has been liaising with MPAs to ensure that they update their administration systems to reflect the new law. We have also been pushing for a similar extension of term in other jurisdictions. For example, South Africa and Japan continue to have only 50 years protection after the death of an author. We are currently working with Canada on the proposed changes to term for sound recordings only.

### Small scale licensing

The ICMP Working Group on Micro-Licensing and Sheet Music was established after our Pop and Serious Bureaux meeting in Cannes in 2014. Several meetings have since discussed how to facilitate micro-licensing, for the small, non-commercial user. This issue is also related to anti-piracy measures, as encouraging the small user to license stops them from pirating the work and creates a new revenue stream. The activities of this Committee are currently parked, pending a clearer view on how to progress, though the MPAs in Sweden and Norway are working on solutions at national level.

In parallel, ICMP has been in dialogue with GESAC and ECSA as a follow up to the Licences for Europe Working Group 2 on User Generated Content or UGC.

### Private Copying Levies

ICMP followed this dossier in the European Parliament and contacted the MEPs involved. We also liaised with Commission officials and other relevant stakeholders to show our support for a harmonisation of a private copying levies system in the EU.

### Revision of VAT rules

ICMP has kept its members informed of the new changes to VAT which came into force in the EU on 1 January 2015. For all telecommunications, broadcasting and electronic services, VAT is now due where the customer is based rather than in the supplier location.

## 3.1 IPR Strategic Issues

### EU Copyright Reform

The European Commission's review of copyright rules started in 2014 and focused on territoriality and harmonisation of limitations and exceptions to copyright

The review is of the highest importance to ICMP. We contributed to the public consultation launched by the European Commission and met with Commission officials to ensure that the White Paper included our positions. ICMP provided key bullet points and template language for the different MPAs in order to coordinate their submissions. These contributions were vital in ensuring that the voice of the publishing community was heard, particularly against the background of numerous submissions from anti-copyright groups.

ICMP liaised with other Brussels music sector stakeholders as well as the broader creative industries to ensure a coordinated approach.

The EU copyright framework continues to be reviewed and a strategy on the Digital Single Market due to be published in May 2015 contains guidelines on the copyright review. This strategy will be discussed by the Council in June with a further legislative proposal expected in autumn 2015.

### **3.2 Welcoming the new European Parliament and European Commission**

Welcome letters and ICMP promotional items were sent to the new MEP intake in the European Parliament and introductory meetings set up with the Committees of key importance to ICMP's work – namely JURI, the Justice and home affairs committee; IMCO, the internal markets committee; INTA, the International Trade committee and CULT, the culture committee. Welcome letters were also sent to the new European Commissioners including Commissioner Oettinger, Digital Economy and Society; Vice-President Andrus Ansip, Digital Single Market; Commissioner Vestager, Competition; Commissioner Navracsics, Education, Culture, Youth and Sports; Commissioner, Celia Malmström, Trade; Commissioner for Internal Market, Industry, Entrepreneurship and SMEs, Elżbieta Bieńkowska.

## 4. Supporting members

Providing support and active outreach to members is a core part of ICMP's work. During 2014 and this year to-date, we have worked with members around the world to help them respond to challenges and opportunities at both national and international level.

During 2014, various jurisdictions continued to update their legal frameworks in respect to copyright and collective rights management in order to respond to the growth in online content. As detailed in section 1.2 of this report, ICMP supported the following members on bi-lateral revisions to copyright law at national level and on issues with collecting societies:

- Australia
- Brazil
- China
- Colombia
- Germany
- Mexico
- Peru
- Russia
- South Africa
- Spain
- UK
- Ukraine
- USA

In addition, ICMP responded to a variety of requests from members for advice and support in broader areas and below are some examples of the issues on which we engaged.

### North America

#### *Canada*

ICMP intervened, together with CMPA and CMRRA, in the case *CBC v. SODRAC* currently pending in the Supreme Court of Canada. In this case, the Canadian Broadcasting Corporation is arguing that broadcast mechanical copies of audiovisual programming made to facilitate television and Internet broadcast are not "reproductions" for the purposes of the Copyright Act and therefore should not require licences or payment of royalties. The joint ICMP, CMPA and CMRRA intervention emphasised the importance of the concept of separate payment for separate rights, including multiple exercises of the

reproduction right, as well as the proper interpretation and application of "technological neutrality" in Canadian copyright law.

### Latin America

#### *Ecuador*

ICMP contacted Ecuadorian authorities and liaised with music publisher representatives in the region over a proposal to change the Ecuador IP law discussed in the Ecuadorian National Assembly in July. The proposal, made in order to implement provisions of the Marrakesh Treaty, would weaken copyright as it proposes a copyright term of only 50 years and includes broad limitations and exceptions which envisage that adaptations and translations can be made to works without the authorisation of the original rightsholders and without remuneration. ICMP also wrote a letter drawing the issue to the attention of the European Commission in light of the current EU-Ecuador trade discussions.

### Europe, Middle East and Africa

#### *Italy*

ICMP wrote to the president of RAI, the Italian public national broadcaster, over the organisation's decision to use exclusively in-house published music for its television productions. There is a general trend that has developed among both public and private television broadcasters of establishing their own music publishing companies, and while ICMP fully acknowledges the right of a free market, our concern is that the practise not only creates an unfair advantage, but the resulting lack of a level playing field seriously hinders competition. In its letter, ICMP explained how the decision places Italian and foreign production music publishers at a significant disadvantage, since production music publishers will no longer be able to place their music in television productions made by RAI and will therefore stop collecting royalties from SIAE.

#### *Kenya*

ICMP wrote to the Intellectual Property Owners Association of Kenya to support its ongoing initiatives aimed at protecting the rights of artists, composers, songwriters, music publishers and record labels in Kenya. Rampant piracy is a huge problem in the country.

#### *Serbia*

When the Serbian government reviewed its copyright law, ICMP wrote to the country's IP office. All our requests were accepted and we continue to coordinate with members in the region to ensure the law is adopted unchanged by the Serbian Parliament.

#### *Switzerland*

ICMP was in contact with Swiss collecting society SUISA regarding compulsory collective

licensing of all rights implicated in certain online uses in Switzerland. We also highlighted two additional issues concerning the introduction of a levy for lockers and the compulsory collective licensing of audio-visual works online. SUISA is no longer advocating in favour of compulsory licensing and we are now waiting to see whether this proposal is also dropped by the Swiss Government.

#### 4.1 Representing members' interests to CISAC & GESAC and collecting societies

In addition to bilateral activities in specific countries, ICMP continues liaising with CISAC, the global association of collecting societies, in relation to common issues. During 2014, ICMP and CISAC recognised the need to increase their coordination and both parties have agreed to work towards some key principles in three areas: governance of collecting societies; transparency and accountability of collecting societies; and collection, documentation and distribution. A number of standards have now been established between the two organisations.

The ICMP and CISAC Liaison Group met in January 2015 to discuss joint lobbying and communications, issues between publishers and collecting societies and how to approach these issues at regional and international level. The Liaison Group also identified a common agenda.

##### Latin America

Issues with collecting societies in Latin America have been a focus for ICMP and we are working on the ICMP CISAC Latin America Working Group, specifically established to address the region.

The quality of documentation of the repertoire and full transparency of the works used by the societies are the key areas being addressed in order to create efficient distribution for music publishers. The Working Group has agreed that Common Works Registration (CWR) is considered as a standard format to be used for the documentation of repertoire and CISAC is now researching which collecting societies are using CWR and their experience with the system. They are also looking at their sources of information for the use of works and how they monitor radio and TV usage.

ICMP's annual regional event LARC (Latin American Regional Conference) was held in Mexico City in 2014 and in Buenos Aires on the 20 April 2015 and gave music publishers in the region the opportunity to follow up on the many issues raised.

##### Europe

*Bulgaria:* ICMP worked with local music publishers to address two issues on the functioning of the local collecting society, Musicautor; firstly, the insufficient representation of music publishers on the Board and secondly the distribution system for public performance.

*Bosnia:* ICMP is working with members in the region to address ongoing problems with collecting society AMUS, concerning the processing of music publishers' catalogue and distribution.

*FYR Macedonia:* We have worked with our member in the region over problems with the collecting society ZAMP, which is in danger of losing its license from the Government of Macedonia due to problems with registration of catalogues and distribution.

*Slovenia:* ICMP worked with its Slovenian members over an issue with the collecting society SAZAS which was in arrears with its payment of royalties.

*Spain:* Meetings were held between ICMP and Spanish collecting society SGAE during 2014 to discuss a number of issues: the societies' attempts to reduce the portion of as yet unallocated funds which had been assigned to publishers; their decision not to distribute income received from television retroactively and the calculation of rates for television usage. The latter was solved in February 2015.

##### Asia Pacific

*Korea:* ICMP monitored and provided assistance to the Korean MPA over the setting up of a second collecting society, KOSCAP. The first society KOMCA, approved the appointment of music publishers as full members in 2014 and also reduced commission rates for broadcasting performances and wire retransmission.

#### 4.2 Sharing best practices with members

Best practice sharing among members is an important element of ICMP's work. Documents and procedures are made available to all our members on the ICMP website, and articles highlighting successes are a regular feature of the ICMP bi-monthly newsletter, Global Briefing. A regular dialogue is also fostered between members during ICMP meetings and the Secretariat regularly acts as a clearing house and central point of contact between MPAs.

## 5. Engaging with wider stakeholders

Regular dialogue with wider stakeholders forms an important part of our work and is essential for us to keep abreast of the different issues and positions of relevant parties. By engaging with stakeholders that could potentially be allies, partners or opponents, we maintain an understanding of all viewpoints and are prepared with messaging when meeting with regulators and institutions.

### 5.1 Ongoing meetings

#### **The Bilbao Process – ICMP, GESAC, IMPA and IFPI Working Group and IMPALA**

ICMP continued to meet with the group to discuss issues of common interest related to anti-piracy and enforcement in Brussels and beyond. The last meeting was held in January 2015 and ICMP continues to keep in close contact with each of the organisations.

#### **European Broadcasting Union, GESAC, ECSA**

In April 2014, together with the European Broadcasting Union (EBU), European Composers and Songwriters Alliance (ECSA), and European Grouping of Societies of Authors and Composers (GESAC), ICMP issued a recommendation on principles for the licensing of broadcast-related online activities on a cross-border basis. It is a set of principles concerning the licensing of certain online services provided by broadcasters in the EU which are related to their linear broadcast activities.

#### **AER, GESAC and ECSA**

Further to the Recommendation agreed with the EBU, we are now working with AER, GESAC and ECSA to agree on a similar set of principles.

#### **GESAC, ECSA**

ICMP has been in dialogue with GESAC and ECSA as a follow up to Licences for Europe Working Group 2 on UGC (user generated content).

#### **Dot.music**

ICMP has worked as part of the worldwide music coalition to ensure that the global top level domain name (gTLD) “.music” is used by those with a valid interest and that rightsholders are protected.

#### **Creativity Works!**

ICMP has an established partnership with the coalition Creativity Works! As a platform for European cultural and creative sectors, Creativity Works! is an active organisation with membership drawn from a wide range of stakeholders including film directors, video games developers, broadcasters, music and book publishers, writers, film, TV and music producers. The objective of the coalition is to have an open and informed dialogue with EU policymakers about the economic and cultural contribution made by the cultural and creative sectors in the digital age. CW! meets regularly with policy and decision makers, engages in copyright campaigns, raises awareness of the importance of the creative industries that generate 7 million jobs, contribute to some €509 billion to EU GDP and generate a trade surplus with EU trading partners.

ICMP also works with IFPI, CISAC, IFRRO, IPA and other like minded organisations at WIPO level.

## 6. Events

ICMP has continued to attend events ensuring that the voice of music publishers is heard.

In addition to its involvement and participation in key industry events, the Confederation took advantage of speaking opportunities at meetings, conferences and debates organised by the EU and international institutions. We also provided and organised meeting opportunities for ICMP members and ensured that key figures were involved in panel discussions at wider platforms, drawing players from across the music publishing and creative industries.

### 6.1 ICMP at external events

#### Midem 2014

In February 2014, ICMP held a series of meetings and events at Midem in Cannes. The final meeting of the outgoing Board was held as well as a General Assembly including elections for the new Board and Bureaux. The new Popular and Serious Bureaux also met during the same meeting sessions.

We also repeated the popular “Meet the Publishers” speed-meeting sessions where ten ICMP members met with artists, distributors and representatives of online platforms to discuss potential collaboration.

#### Roundtable on strategies for licensing held at Frankfurt Musikmesse

ICMP took part in the first Musikbiz Association Summit held at the Frankfurt Musikmesse in March 2014. In association with our German member DMV, ICMP held a session entitled “*The Future of the Orchestra and Sheet Music*” featuring speakers including: Chris Butler, chair of the ICMP Serious Bureau and COO of Music Sales Group; Ger Hatton, Director General of ICMP; Gill Graham, European Promotion director at Music Sales Group; Peter Hanser Strecker, President of Schott Music International and Pierre Lemoine, Director, Editions Henry Lemoine.

### 6.2 Participation in copyright debates

#### Copyright 2015: changed rules for changed times?

ICMP Vice Chair and Managing Director, Sony/ATV France, Nicolas Galibert, was a panellist at a major copyright event held in Brussels in November 2014. Appearing on a panel discussing “Changing Business Models”, where he highlighted the flexibility of the current copyright framework and how easily music publishers have adapted to the digital world, Galibert maintained that licensing is the bread and butter of the music publishing community. He stressed the significant contribution that the copyright-intensive industries make to the EU economy and raised the important issue of insufficient internet infrastructure across the EU and the lack of a reduced VAT rate for delivery of cultural products online. As a follow up to the conference Galibert was interviewed by BBC Radio 4 for the show “You and Yours”, in which he spoke about the need for fair remuneration for creators.

#### IP Summit in Brussels

In December 2014, an IP-Summit was held in Brussels featuring debates on both copyright and other IPRs. Many distinguished speakers attended and ICMP secured three speaking slots on key panels. Andrew Jenkins, on a panel with Maria Martin Prat, Head of the Copyright Unit in the European Commission’s Internal Market Directorate-General explained in a very captivating way the importance of culture and creation and emphasised the fact that the essential party in the copyright debate is not the delivery services but the creators. He also highlighted the difficulties in negotiating with distributors, the huge issue of piracy and need for cultural diversity. His concluding remarks that the debate is “not about law but about love, that it is not about politics but about passion and that it is not about copyright but about creativity” were widely tweeted on social media.

Pierre Mossiat on a panel with Agata Gerba of the Commission’s Copyright Unit who drafted the CRM Directive, described the potential improvements that the CRM Directive will bring and spoke of the need for a joint database hub in Europe in the context of the demise of the GRD.

Nigel Gilroy participated in a panel on piracy and copyright and noted the need for a coordinated international approach such as ICMP has recently adopted, and touched on private copying levies and ISP liability under the E-Commerce Directive and Google’s supposed efforts to take down infringing websites.

**A full list of external events attended by ICMP during 2014 is below:**

**General Public events**

- Creativity Works! Meeting, Brussels
- Civil Society Dialogue on TTIP, Brussels
- MIDEM, Cannes
- Civil Society Dialogue on EU-China Investment Agreement, Brussels
- 'Taxation for Innovation' Meeting, Brussels
- Confrontations Europe meeting, Brussels
- CRIDS conference, Brussels
- ETNO Conference, Brussels
- EU Japan Summit, Brussels
- FTI Consulting event, Brussels
- Meet the Authors, GESAC event
- The Value of Writer's Work, European Writers' Council event
- The State of Fine Arts, SABAM, IGKB and EVA event
- Civil society Dialogue on TTIP
- In Need of Key Changes! Music for Tomorrow, ECSA and Fondazione Adkins-Chiti: Donne in Musica event
- L'Obs: Les journées de Bruxelles, debate on culture
- ICAEW seminar on global tax reform
- Rights Data Integration Conference in the EP
- Innovation, Evolution & Convergence: Ensuring access to 'next generation video' anytime, anywhere & on any device, EBU event
- How can Europe create a DSM? CEPS Conference
- Financial Times Event, ETNO
- Songwriters and Publishers Summit
- S&D Conference on Net Neutrality
- Society Publisher Forum, Paris
- DOT music
- Eurovision Song Contest – Songwriters Workshop
- Frankfurt Musikmesse and event with DMV Germany
- Digital Strategist Obama Campaign, Brussels
- Orchestra Roundtable Peters Group, London
- Society Publisher Forum, New York City
- Production Music Event, Rome
- Copyright Forum, Paris
- OPERA EUROPA, London
- APRA
- Council on Copyright, Brussels

- WIPO, Brussels and Geneva
- George Soros, European Voice event
- The 5th Annual European Data Protection and Privacy Conference
- Creativity Works event Screening of "Samba"
- Creativity Works workshop in the EP, Making European Films and Television
- Copyright 2015 This time it's different?, European Voice Conference, with ICMP speaker Nicolas Galibert
- IP Summit, ICMP speakers Andrew Jenkins, Pierre Mossiat, Nigel Gilroy
- Les prix de l'Enseignement de Musique, CEMF, Paris
- Le Prix de Création Musicale, CSDEM, Paris

**EU Institution events**

- Intellectual Property Conference in European Parliament, Brussels
- EU Summit
- EU Japan Summit, Brussels
- Cultural Heritage in a Digital Europe, Julia Reda (Pirate Party) and Josef Weidenholzer (S&D) event
- JURI Committee hearing on the future of copyright
- Culture as a Dynamic Social and Economic Tool, S&D conference
- TTIP, S&D event
- Creativity and Innovation as a Motor for Economic Growth, Committee of the Regions
- Culture/Education Council public debate
- An integrated approach to cultural heritage in Europe: State of play and perspectives, CULT Committee hearing
- Is EU winning the fight against the black market?, Kangaroo group event
- Music workshop organised by ICMP and other Creativity Works members in the EP
- Observatory on Anti-Piracy Alicante

**Institutional and stakeholder meetings set up by ICMP**

**European Commission**

- Meeting with Commission DG Consumer Policy
- Meeting with Commission DG Competition
- Meeting DG Connect Audrius Perkauskas & Philipp Runge
- Meeting with DG Competition
- DG Connect with Antony Bebawi and James Fitzherbert Brockoles
- Meeting with Michael Hager Head of Cabinet of Commissioner Oettinger
- Meeting with Internal Market unit Follow the Money
- Pierre-Yves Andrau, DG Trade

- Meeting Eduard Hulicius (Cabinet Commissioner Jourova, Justice & Consumer) with Andrew Jenkins
- Meeting Robert Madeling, Director General DG CNECT with Andrew Jenkins
- Meeting Anna Herold (Cabinet Commissioner Oettinger) & Jorgen Gren (Cabinet Commissioner Ansip) with Pierre Mossiat and Rolf Budde
- Meeting Sebastian Kuck (Cabinet Commissioner Hill Financial Services) with Pierre Mossiat and Rolf Budde

### **European Parliament**

- Creativity Works welcoming MEPs pop-up event EP

#### **JURI:**

- Jean-Marie Cavada, Vice Chair, ALDE
- Dietmar Köster, S&D
- Julia Reda, Verts/ALE
- Konstantinos Chrysogonos, GUE/NGL
- Alessandra Moretti, S&D
- Mady Delvaux, Vice Chair, S&D
- Therese Comodini Cachia, EPP
- Mary Honeyball, S&D
- Marc Joulard, EPP
- Luis de Grandes EPP

#### **CULT :**

- Theodoros Zagorakis, EPP
- Bogdan Zdrojewski, EPP
- Mircea Diaconu, ALDE
- Milan Zver, EPP
- Andrew Lewer, ECR
- Julie Ward, S&D
- Sabine Verheyen, EPPINTA :
- Emma McClarkin, ECR
- Jude Kirton Darling, S&D
- Alessia Mosca, S&D
- Jude Kirton-Darling, S&D

#### **IMCO :**

- Eva Paunova, EPP
- Vicky Ford, Chair, ECR

#### **ITRE :**

- Christian Ehler, EPP

- Meeting MEP Caroline Wooning
- Meeting MEP George George Athanasiadis
- Meeting with MEP Zukowski
- Meeting MEP Therese Comodini
- Meeting MEP Mady Delvaux-Stehres

### **Permanent Representations/Presidencies**

- Meeting Greek Perm Representation, Brussels
- Meeting with Estonian Perm Rep
- Meeting with Italian Perm Rep, Brussels
- Meeting with UK Perm Rep, Brussels
- Meeting with Italian Presidency
- Meeting with Czech Perm Rep
- Meeting with Lithuanian Perm Rep
- Meeting with Irish Perm Rep
- Latvian Presidency Meeting

### **Other Brussels stakeholders**

- CEPS meeting, Brussels
- AER/ GESAC meeting
- CISAC vice chairs
- IMRO meeting
- IFFRO CEO
- IMPF meeting
- Meeting Europeana Sounds
- ICMP/CISAC Roundtable
- Meeting re FTAs with Ambassador Paemen
- ICE PLUS
- TPP and Term with NMPA
- Anti trust Briefing
- GESAC/ ECSA
- SAA White Paper Putting Authors at the Heart of the Creative Economy launch

### **Para-national and National stakeholders**

- WIPO SCCR
- Meeting PSOE re. Spain copyright law, Spain
- Meeting with SACEM, Spain

- AEDEM Spain, Barcelona
- PRS for Music meeting, London
- Konga Music, Barcelona
- SGAE, Madrid and London
- CEEMPC14 Athens
- APMIC14 Seoul
- Ukraine multilateral meeting, Athens
- Turkey multilateral meeting, Athens
- MEMPA

#### **Other activities:**

- Oettinger twitter debate, 20 November
- Ansip twitter debate, 15 October
- Creativity Works plenary every month
- Conference calls with two Creativity Works working groups every month

### **6.3 Internal Events**

The Secretariat spends a significant amount of time putting on five annual events. They include the meetings in Midem, the 3 regional meetings and Frankfurt MusikMesse. In addition, two bi-annual events - the Award for Outstanding Contribution to Global Music Publishing and the EU Familiarisation Day also take place.

#### **Central and European Music Publishers Congress (CEEMPC)**

The 2014 CEEMPC meeting took place in Athens in September 2014. It was extremely well attended and provided an excellent opportunity for sharing of experience and best practice among the region.

#### **Asia Pacific Regional Meeting – APMIC14**

In October, ICMP held the third edition of the Asia Pacific Music Publishers Regional Congress (APMIC14) in Seoul. Japanese colleagues and regional directors from Hong Kong joined MPA Korea for the activities.

#### **Frankfurt MusikMesse 2015**

ICMP held a meeting open to all its members present at Frankfurt Musikmesse 2015, hosted under the auspices of its Serious Bureau. Some 20 publishers attended the meeting, which reviewed the main current issues relating to sheet music at national level. It also provided an update on micro-licensing activities, anti-piracy initiatives as well relevant EU and WIPO actions.

#### **LARC14 held in Mexico**

A second edition of ICMP's Latin American Regional Conference LARC14 was held in Mexico City in May 2014. It gathered some 40 delegates, music publishers, collecting societies and ICMP and CISAC representatives from across Latin America and the wider world.

#### **LARC15 held in Buenos Aires**

Held in Buenos Aires on the 20th April, it gathered 30 plus publishers and also collecting societies. The music publishing business in Latin America, its challenges and opportunities were the main topics of discussion, together with issues that publishers have with collecting societies.

#### **EU Orientation Day – demystifying Brussels**

Following previous successful sessions, ICMP held a further EU Training Day in Brussels in July 2014. Timely due to the European Parliament elections and appointment of the new European Commission, the day was well attended by some 30 ICMP members and MPA members from across the EU.

Ambassador Hugo Paemen, former Head of the European Commission's Washington Delegation and DG Trade kicked off the day with an insightful 'State of the Union' address in which he outlined the EU decision-making process and highlighted the impact of the economic recession. Delegates then heard from media and lobbying specialists as well as from senior Brussels-based lawyers on anti-trust compliance.

A meeting was held in the European Parliament where delegates met civil servants of the Legal Affairs (JURI) Committee responsible for IPR legislative initiatives.

#### **A full list of internal ICMP events is below:**

- General Assembly, Cannes,
- Popular and Serious Bureaux, Cannes
- LARC Mexico and Buenos Aires
- Board meetings, Cannes, London, Brussels, San Francisco
- EU Orientation Day
- CEEMPC Athens
- APMIC Seoul
- Various bilateral meetings with new Members

# 7. Communications

ICMP has drawn on a range of communications tools including print, online and social media, reports, speaker platforms, think-tank debates, newsletters and banner advertising in order to promote its messages.

ICMP has:

- built on its role as the global information source on music publishing
- continued to position ICMP in the policymaking process in relation to music publishing
- increased visibility of the global music publishing community
- driven debate

## 7.1 External

As the go-to information source of the music publishing industry, ICMP is committed to promoting the valuable work undertaken by music publishers around the globe. Our website provides all statements and positions on issues of relevance to the sector and we are available to speak on behalf of the sector.

### Newsletter

Global Briefing, the ICMP bi-monthly newsletter, received a facelift in 2015 with a new and visually arresting design. It was also made more social-media friendly. The newsletter is distributed to a wide subscription base of regulators, politicians, industry peers, media and other stakeholders, providing a summary of news and initiatives relevant to the music publishing industry from around the world. It consistently receives positive feedback from readers and this year a new feature – Interview with a music publisher – has proved very popular.

### Website

As the central platform for all communications, the ICMP website houses news, statements, videos and positions. It is kept up-to-date on a regular basis with fresh news content posted at least twice a week and banners created to flag key news and initiatives.

### Social media

ICMP continues to build a high quality following on its Twitter feed, communicating news on the music publishing sector. We live tweet from events and our tweets are regularly retweeted by influencers in the music industry.

The Confederation is also active on LinkedIn and has some 100 connections who regularly receive and view news on the sector.

## 7.2 Internal

Information on issues of relevance to the sector is provided to members on a regular basis, including a series of International Reports that summarise the main developments at WIPO, Global and EU level for Boards of MPA's. A round-up of all Regulatory and Legal initiatives is circulated to members twice a year. An Annual Report elaborating the Confederations' key achievements is produced for the General Assembly.

### Extranet

An established feature of the working of the Confederation, the ICMP extranet is divided into various sections including news, policy, events etc and houses all documents in one place for ease of access by our members from around the world.

### Copyright Review

In light of the current review of the EU copyright framework, we launched a national outreach copyright campaign asking our members to contact government representatives including MEPs, reach out to local media and engage with their collecting society and IFPI national members. We put together some practical tools for our members to help in their national outreach: Key messages to be presented at events, to the press, on social media; a letter to be adapted to local context and language; and a short press release to be disseminated to local media on key occasions. In addition, we also launched a twitter campaign, tweeting messages under the hashtag #AllowingCulturetoFlourish.

## 7.3 Media relations

We maintain contact with policy and trade media based in Brussels and internationally. Press releases on ICMP initiatives are written and sold into the media as appropriate and we also respond to articles and initiatives with comments in order to advance the ICMP opinion.

## 8. Governance and Membership

### 8.1 Governance issues

#### ICMP Board and General Assembly

A new Board and Bureaux were elected during the ICMP Annual General Assembly held in Cannes on 2 February 2014. Some 80 music publishers from across the globe were present and voted the new appointments for the two-year 2014-16 term.

The new appointments were:

##### *Board*

Jeremy Fabinyi (AMPAL, Australia); Jodie Ferneyhough (CMPA, Canada); Nicolas Galibert (CSDEM, France); Ralph Peer II (NMPA, US); Hajime Taniguchi (MPAJ, Japan) Chris Butler (MPA UK, UK); Paolo Franchini (FEM, Italy); Lauren Keiser (MPA US, US); Pekka Sipilä (FMFA, Finland); Heinz Stroh (DMV, Germany) Goetz Von Einem (representing BMG Rights Management); James Fitzherbert (representing IMPA); Guy Henderson (representing Sony ATV/ EMI Music Publishing); Andrew Jenkins (representing Universal Music Publishing); Mark Waring (representing Warner/Chappell Music). (Following the subsequent resignation of Mark Waring in February, Steve Clark was appointed to serve as the WCM representative on the Board.)

The Executive Bureau was appointed by the newly elected Board Andrew Jenkins to serve as Chair, Nicolas Galibert and Lauren Keiser as Vice Chairs and Ralph Peer as Treasurer. At the end of 2014 Heinz Stroh stood down from the Board and was replaced by Rolf Budde, chair of DMV until the next elections.

##### *The Popular Bureau*

Jodie Ferneyhough CMPA; Paolo Franchini FEM; Nicolas Galibert CSDEM; Ken Ohtake MPAJ; Ralph Peer NMPA; Cathrine Ruud Norway MPA; Gusztav Stiedl HMPA; Hussain Spek Yoosuf MEMPA and Anja Wester VMN.

##### *The Serious Bureau*

Antal Boronkay HMPA; Chris Butler MPA UK; Ber Deuss VMN; Lauren Keiser MPA USA; Susumu Morikawa MPAJ; Pekka Sipilä FMFA; Pierre Lemoine CEMF; Heinz Stroh DMV Paolo Franchini, Spek Yoosuf.

#### Production Music Committee established

In 2014, ICMP established a Committee to deal specifically with production music issues and provide a forum for debate and learning. The Committee creates a bridge between music for use in film, TV, radio and other media and the wider music publishing community. It is designed to support the work of production music publishers and composers, navigating the new framework required for the digitisation and globalisation of the industry.

The 10-strong Committee comprises: Alex Black - EMI Production Music; Damian Slonina – Jaguarec; Daniel Kafer - Apollo Music ; Edwin Cox - West One Music Group; Juliette Metz - Encore Merci; Martin Nedved - Studio Fontana; Martin Weinert – Intervox; Romano Di Bari - Flipper Music; Sascha Peters - Warner Chappell Production Music and Teresa Carbonell - Konga Music.

#### Membership of the various ICMP working committees during 2014 was as follows:

##### **Anti-Piracy Committee**

Lauren Keiser (Keiser Music)  
Andrew Jenkins (Universal Music Publishing)  
Nicholas Galibert (CSDEM)  
Chris Butler (Music Sales)  
Heinz Stroh (DMV)  
Ber Deuss (VMN)  
Paolo Franchini (FEM)  
Haji Taniguchi (MPAJ)

##### **Observers**

Pierre Lemoine (Editions Lemoine)  
Kathleen Marsh (Music Notes)  
Anja Wester (VMN)  
Jeremy Fabinyi (AMPAL)  
Ralph Peer (peermusic)

##### **Advisors**

Sarah Osborne (MPA UK)  
Angelique Dascier (CSDEM)  
Marie Seite (CEMF)  
Nigel Gilroy (Music Sales)  
Natalie Madaj (NMPA)

### **Lobby Search Committee**

Heinz Stroh (DMV)  
Goetz von Einem (BMG Rights Management)  
Guy Henderson (SONY/ATV)  
Ger Hatton (ICMP)

### **Award Committee**

Pekka Sipila (MPA Finland) Andrew Jenkins (Universal Music Publishing)  
Guy Henderson (SONY ATV)  
Ralph Peer (peermusic)  
Jeremy Fabinyi (AMPAL)  
Ger Hatton (ICMP)

### **Revenue Generating Committee**

Paolo Franchini (FEM)  
Nicolas Galibert (CSDEM)  
Ralph Peer (peermusic/NMPA)

### **Production Music Committee**

Alex Black (EMI Music Publishing)  
Damian Slonina (Jaguarec)  
Edwin Cox (West One Music Group)  
Juliette Metz (Encore Merci)  
Martin Nedved (Studio Fontana)  
Martin Weinert (INTERVOX)  
Sascha Peters (Warner Chappell Production Music)  
Teresa Carbonell (Konga Music)  
Daniel Kafer (Apollo Music)  
Romano Di Bari (Flipper Music)

## **8.2 Membership**

ICMP welcomed 10 new members during the last 18 months

- Music Publishers Association of Hong Kong (Associate member);
- Indonesian Music Publishers Association, Asosiasi Penerbit Musik (APMINDO) (Associate member);
- Music Publishers Association of Kenya (Associate member);
- Prior Musica, Lithuania (Associate member);
- Fix Müzik, Turkey (Associate member);
- Tin Drum Music, Serbia (Associate member),
- Silika Music, Tanzania (Associate Member)
- Independent Music Publishers Forum (IMPF) (Full voting member):
- Partitor vzw, Belgium (full voting member);
- NMUV, Netherlands (full voting member)

# Acknowledgements

ICMP would like to acknowledge and thank all the people who have worked, provided insight, advice, support and served as panellists, moderators and animators for the organisation over the past 18 months, and in particular:

The Board of Directors of ICMP

The Pop Bureau

The Serious Bureau

The ICMP Secretariat and its Advisors

Izabela Blaszkiewicz

Kevin Cho

Ole Dreyer

John Echevarria

Nigel Elderton

Nigel Gilroy

Andrew Jenkins and UMP

Ralph and Liz Peer

Guntars Racs

Gudrun Shea

David Israelite and Danielle Aguirre and the NMPA

MPA UKMPA UK

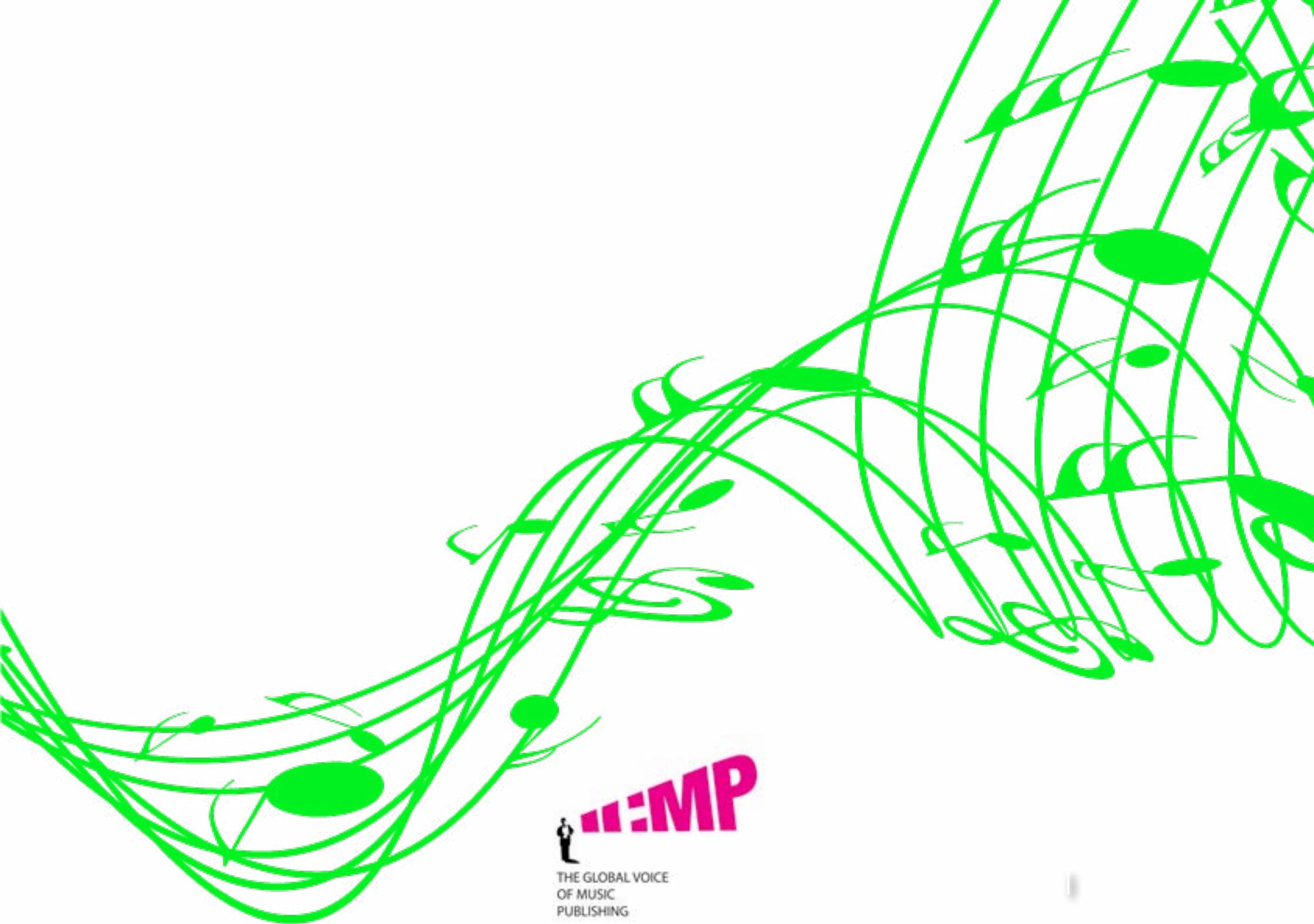
Lauren Keiser and the MPAUSA

AIMP

The Greek MPA for all the good work at CEEMPC14

The Korean MPA for all the good work at APMIC14

And all our Member organisations and Companies



  
THE GLOBAL VOICE  
OF MUSIC  
PUBLISHING