

We are the
music makers
and we are
the dreamers
of the dreams

Annual Review 2013/14



The Music Publishers Association (MPA) is the trade association for music publishers in the UK, with over 260 members, representing around 4,000 catalogues, covering every genre of music.

They include all of the UK's major music publishers as well as independent pop publishers, library music publishers and printed music publishers.

We exist to:

Safeguard and promote the interests of music publishers and the writers signed to them.

Represent these interests to government, the music industry, the media and the public.

Provide publishers with a forum, a collective voice and a wide range of benefits, services and training courses.

Promote an understanding of the value of music and the importance of copyright.

Provide information and guidance to members of the public.

mpaonline.org.uk

The MPA recognises and values diversity and difference.

The MPA is committed to eliminating unlawful discrimination and promoting equality of opportunity for all employees, existing and potential Board and committee members, music publisher members, and the providers of services to the Association.

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;—
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

The opening stanza of Ode by Arthur O'Shaughnessy, first published in 1873.

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Chairman's Introduction



Chris Butler
Chairman, MPA

2013 marked the centenary of the premiere of Stravinsky's *The Rite of Spring*, a performance which provoked the audience at the Théâtre des Champs-Élysées, to a mini riot (although, to be fair to Stravinsky, reports suggest that Nijinsky's choreography may have been just as much the cause of apoplexy as the score, largely inaudible for the jeers of concertgoers). First reactions often don't stand the test of time, particularly when responding to the shock of the new, and a little historical perspective can recast what appears at the time as a cultural shockwave, as in fact, simply the tide of progress.

For the music industry, and for music publishers, 2013 saw some significant developments, but I also think a wide angle lens will reveal this to be a period of consolidation, with some seemingly cataclysmic challenges to our business having been met without so far impeding our general for-

ward momentum.

The music business as a whole has entered a new phase, with the transition from physical to digital decelerating and a new transition within digital, from downloading to streaming, gathering pace. MPA subsidiary the Mechanical-Copyright Protection Society (MCPS) has seen its revenues significantly depleted as a result of these shifts over the past several years. A significant restructuring took place during 2012 as part of a plan to stabilise the Alliance between the Performing Right Society (PRS) and MCPS. The next phase of this project was completed during 2013 when MCPS sold its share in the operating company PRS for Music and effectively left the Alliance, with PRS continuing to deliver royalty processing and other services to MCPS under a service level agreement. This change crucially allows MCPS to take greater control of its own finances. Jane Dyball was ap-

pointed as CEO during 2013 (effective from 1 January 2014) and now leads the drive to reduce costs, increase efficiency and develop new and existing sources of revenue.

Another significant milestone during the year was the first distribution to publishers by Printed Music Licensing Limited (PMLL). Established in 2012 and working with the Copyright Licensing Agency as its service provider, the subsidiary of MPA manages licensing of the copying of printed music and has inked a 3 year deal with the Department for Education covering state schools in England. As a result of this licence, in December 2013 PMLL made payments to music publishers with an interest in printed music rights totalling over £1m. The benefits to publishers of licensing this pre-existing usage are clear, but the scheme also benefits the schools by providing clarity and ease of use, and

is in accordance with our broader aim of plugging gaps in the existing licensing framework by means of innovative new approaches with minimal disruption to end users.

Such ideals have been espoused by the MPA throughout 2013, not least in our responses to the ongoing reviews of copyright in the UK and Europe. Effective representation of its members' views and interests is central to the work of the MPA and we continue to promote and uphold the value of music at every turn. That value can be measured in different ways. Whilst always maintaining that the worth of our product cannot be fully captured in monetary terms, it is nevertheless important that we are equipped with sound economic evidence. In 2013 the MPA and its members contributed to a UK Music survey which for the first time gave a detailed picture of the economic benefit to the UK

of the music industry: £3.5bn in gross value added, with £402m coming from the music publishing sector.

The MPA, like the business it serves, is, I believe, in good shape, and in the wake of Stephen Navin's departure the Board was delighted to appoint Sarah Osborn as the new Chief Executive towards the end of 2013. Notwithstanding some consolidation within the industry, membership of MPA remains very high, representing the vast majority of publishing activity in the UK. Sarah and her team therefore enjoy a clear mandate as they strive to enable those members to do more and better business.

Chief Executive's Report



Sarah Osborn
Chief Executive, MPA

Never mind the Ivors or the Brits, the 2014 award ceremony that best illustrated the wonderfully diverse ways in which music permeates and enriches our lives was the Oscars.

Winner in the best short documentary category was *The Lady in Number 6: Music Saved My Life*. It tells the quite extraordinary story of Alice Herz-Sommer, who until her death in 2014 at the age of 110 was thought to be the oldest living Holocaust survivor and also the world's oldest pianist. She talks of music as a means of defiance during her time in the Terezin transit camp, and as a daily source of joy.

Best documentary feature went to *20 Feet From Stardom*, which shines a spotlight on the backing singers on some of the most famous recordings of the last 50 years, giving these unsung heroes centre stage, however briefly.

Best original score was awarded to British composer Steven Price for his beautiful, innovative and appropriately other-worldly soundtrack to *Gravity*, exhibiting influences as diverse as Ligeti and *Godspeed! You Black Emperor*. Best original song went to Pharrell Williams' *Happy*, proof that he didn't just *Get Lucky* with his equally ubiquitous Daft Punk collaboration.

So here we have music as a vocation, as the vehicle of superstardom, as private pleasure, as mass entertainment, as self-contained art, as partner to the moving image, as a business, as pure joy, and as a life sustaining force. Music publishers are central to the creation of the musical works upon which all of this is built, and it is the role of the MPA to ensure that the UK's world leading publishers, songwriters and composers enjoy the right conditions to sustain this position. I believe we are in good shape to deliver this,

but we must also continually strive to grow and improve as an organisation.

My primary focus for the Association is to ensure that in everything we do the interests of members are foremost. We need to be nimble and quick-witted to ensure that whatever challenges arise and whatever changes take place we remain relevant. At 133 years of age we can be proud of our history as the oldest music trade association in the UK but we must work hard to move with the times.

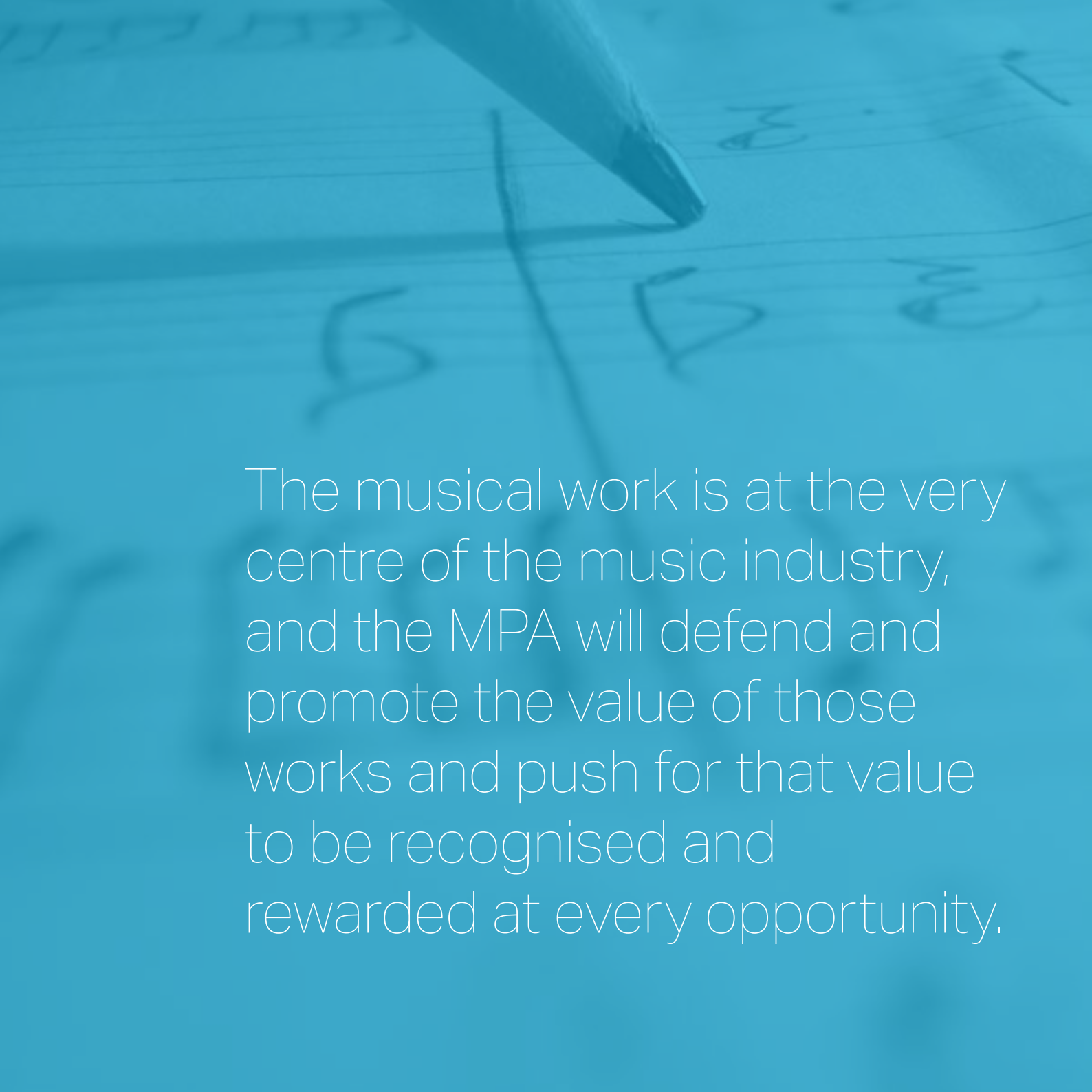
Our embrace of modern technology has become somewhat more enthusiastic in recent years. The move to online voting for the election of Board Directors gained the unanimous support of members this year, and, along with previous changes, such as the switch to one member one vote, will ensure that a

healthy competition for places enhances the vitality of the MPA Board.

Our harnessing of social media and other communication channels has been successful in enabling us to reach a wider audience for our messages, and also crucially to engage more often and more effectively with members. Stand still for too long in this area though and the world soon moves on without you, so we must continue to develop the ways in which we use technology. Further improvements are planned in the coming months to streamline the ways in which members and others interact with the MPA, including making the process of booking events quicker and simpler, and making more video content and other resources available online, in order to make more of what we do accessible to those outside London.

Perhaps the most obvious way in which the MPA supports its members' activity is through our programme of training events, briefings and education initiatives. We will be expanding this offering to make sure that we cover all relevant parts of the business and meet the needs of employees at all levels and stages of their careers. Developing pathways into the industry is important for its continued vitality and we are rightly proud of the internships we offer and of the Richard Toeman Scholarship Scheme, details of both can be found in the following pages. Again though, there is more we can do to ensure that the skills needs of the industry are being met and to improve equality of opportunity and the diversity of the workforce.

The investment of money, time, and expertise made by publishers in their writers depends upon their having confidence in



The musical work is at the very centre of the music industry, and the MPA will defend and promote the value of those works and push for that value to be recognised and rewarded at every opportunity.

a strong copyright framework to protect the value of the works they create. The MPA has been a vociferous participant in the various discussions, consultations and reviews of copyright legislation that have swirled around us in the past years. We have been a very active member of UK Music, and I believe it remains of the highest importance that the MPA provides a voice for music publishers and ensures that we input fully into all of their work. I look forward to getting more closely involved with ICMP as the focus of the copyright debate moves into Europe. We also monitor with interest developments in the US, particularly the progress of the Songwriter Equity Act, which seeks to inject fairness into a system stacked against songwriters and publishers.

There are a number of practical issues members face in the course of running their business-

es. We have been active in addressing these issues, amongst them the relationship between publishers and YouTube, and the non-payment of US digital mechanicals. We have also facilitated exchanges between our members and innovators in related technologies such as analytics, metadata, music recognition and the digital delivery of printed music.

Changes to the ways in which music is consumed have reshaped the entire industry in recent years, and for publishers one of the most obvious manifestations has been the fall in mechanical royalties. An enormous amount of work went into redefining the relationship between MCPS and PRS, and publishers will join me in backing MCPS CEO Jane Dyball's project to transform the collection society into a rights organisation fit for the 21st century. Jane also now heads up

Printed Music Licensing Limited, of which I think the publishing community can be justifiably proud as an innovative solution to regulate and monetise existing copying of printed music within schools.

The MPA is then, like the industry it serves, in good shape, but we also recognise that there is always more to do. It is part of our creed as music publishers that the musical work is at the very centre of the music industry, and the MPA will defend and promote the value of those works and push for that value to be recognised and rewarded at every opportunity. We must remain relevant to the full diversity of our membership; give confident voice on behalf of the industry on the important issues of the day; and deliver value to members in all our activities.

MPA Board



When founded in 1881 two of the Music Publisher Association's original goals were to "watch over the general interests of the music publishing trade" and to "communicate with the proper authorities on all matters connected with copyright, whether home, colonial or international".

Excepting the mention of the colonies, those words ring as true today as they did then. As an MPA Board member and having been in the business of music publishing for the last three decades I have experienced first-hand the monumental changes to our industry over that period. The precise technological nature of our issues may have changed but our guiding principles remain constant, as does the importance of an Association within which publishers can band together.

The MPA fulfils a number of

important roles, not least as our representative to Government at UK and European level, whether directly or under the wider umbrellas of UK Music and ICMP.

A good deal of any publisher's time is occupied by their dealings with the collection societies, and the MPA has a pivotal role to play in acting as a lightning rod for members' views and issues in this area, whether at an operational or architectural level. The MPA Board was central to the forging of a new relationship between MCPS and PRS and monitoring this new relationship and the quality of service publishers receive from both collection societies remains a top priority.

As a member of the MPA's Education and Training Group I am acutely aware of the MPA's role as an educator of new recruits to the business, and as a champion of best practice. We also have a role to play in promoting a better

I believe we should be doing even more to highlight and celebrate the incredible job publishers do for their songwriters and composers

understanding of the business amongst the wider music industry and beyond, and Bucks Music staff often contribute to MPA organised panels and talks at events around the country. I believe we should be doing even more to highlight and celebrate the incredible job most publishers do for their songwriters and composers.

As Directors we are elected as representatives of the membership as a whole, who in effect delegate decision making on

the important issues of the day to us. The MPA has recognised that healthy competition for Board places is a necessary condition for a strong Association, and a number of changes to the way in which the Board is elected, including a move to one member one vote, have encouraged just this.

Whether standing for election, joining a committee, talking on a panel or just attending a social event, I encourage all publishers to engage and

participate in the work of the MPA as actively as possible.

Simon Platz is Managing Director of Bucks Music Group and a member of the MPA Board

bucksmusicgroup.co.uk

Member services



Sue Hantsch is the MPA's Head of Member Services and Events

In order to help realise our ideas and ambitions the MPA expanded its member services team during 2013 with the addition of Sam Jordan, who joined as Member Services Coordinator. MPA members will already be feeling the benefits of this extra manpower and we aim to build further upon this in the coming months.

Providing sound advice and professional development training will always be one of our top priorities. 2013 saw the introduction of a legal advice helpline run in conjunction with Taylor Wessing, a top law firm with a specialist media department. Our core

training offerings, the Induction Course for Newcomers to Music Publishing and the Development Programmes in Music Publishing and Management, continue to prove extremely popular. These are supplemented by one off sessions such as the Streaming Demystified briefing and the Synchronisation seminar. MPA members also have exclusive access to free briefings from PRS for Music's international department, offering intelligence on particular territories.

Another focus for 2014 is on increasing the profile of music publishing within the wider music industry. For the first time, MPA

hosted publishing related panels at all of the key UK conferences - the Great Escape, Liverpool Sound City and GoNorth - and more are in the pipeline for the later half of 2014. Internationally, we are active partners in leading music industry trade missions. Our annual trip to Los Angeles (see pgs 13-14) for our Sync Licensing Mission goes from strength to strength and MPA members also joined us on trade missions to Australia and France in 2013. 2014 will see further territories visited including a mission to Germany to coincide with Reeperbahn.

With the increasingly important role music publishers play in developing artists' and songwriters' careers, networking with a variety of industry professionals has become essential. Our existing social calendar, which includes the pop and classical quiz and the incomparable MPA Christmas Lunch, has been

extended with an early-evening pub social (basically, "meet us for drinks in the pub"). Coming soon are a showcase night and a series of networking events. We are particularly keen to promote closer links between our publisher members and our corporate associates to their mutual benefit.

The member services team's little black book of contacts is growing day by day and part of the strength of a trade association is in enabling access to a shared network of contacts, knowledge and expertise. The active participation of MPA members is vital to our work - please get in touch should you need us to facilitate an introduction, if you have any industry issues you would like us to take up on your behalf or should you have any suggestions as to additional services or training we might offer.

Full details of the MPA's training events, most of which are open to members and non-members alike, can be found at mpaonline.org.uk/event_summary

Membership of the MPA starts from around £100 per year. To enquire about membership please contact Sue on shantsch@mpaonline.org.uk

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BPI/UKTI/MPA Synch Mission to LA



Steve Farris is Director at Polar Patrol Publishing

polarpatrolpublishing.com

I joined the BPI/UKTI/MPA Synch Mission to LA in 2013 having made a conscious decision as a company to get to grips with the US synch market. The idea of heading off to LA with no particular focus and without somebody to facilitate contacts and meetings seemed extremely daunting, so when I read about the LA Synch Mission in the MPA's newsletter it struck me as a really good opportunity.

My background is in A&R, and I had a working knowledge of the synchronisation market before embarking on the trip. By the time I returned I felt like I'd taken a four day crash course in the subject. The programme was

brilliantly organised by the trade body partners and they had managed to pull in lots of top players to the various panels and events. The group hotel, organised by the partners, was in a great location and to have events hosted at Studio A in the iconic Capitol Records building was an added bonus.

During our time in LA we got to meet with lots of music supervisors (or "supes" as I discovered) who are treated like demigods out there! What I quickly realised is that participation in the Mission is really the first rung on the ladder. Since returning I have followed up and maintained contact with some of these people in order

to form long lasting working relationships. It's possible that some Mission delegates will land back in the UK with a deal already done, but you have to approach the whole endeavour with a long term strategy in mind.

LA is definitely the place to be at the moment, as a hub not just for film but for all the creative industries in the US, including TV, gaming and advertising. I was amazed at the volume of business that gets done, and although the unit price of synch deals has been depressed, this is offset by the significant number of different opportunities out there.

Of course as a publisher you're only as good as the music you sign. I would absolutely recommend the LA Synch Mission to UK publishers, as long as you have at least a couple of things in your catalogue that

mean something in the US. Having said that, the supes are extremely musically literate and will be aware of everything that's being hyped on UK blogs like Line of Best Fit and Drowned in Sound.

There seems to be a prevailing wind behind UK music at the moment and so UK publishers are well placed to tap into markets not just in the US but globally. After all this is a truly worldwide business, even for a relatively small company such as ours. The LA Synch Mission and the other trade missions offered by BPI, UKTI and MPA are an excellent starting point towards realising that global potential.

The BPI/UKTI/MPA Synch Mission provides a unique opportunity for UK music companies to learn about the US synch licensing market and connect with many of the key players and decision makers working in the television, film, advertising and computer games sectors in the media capital of the world's largest entertainment market.

UK Trade and Investment provides funding in the form of grants for eligible businesses to attend overseas tradeshows, through the Tradeshow Access Programme.

See gov.uk/tradeshows-access-programme

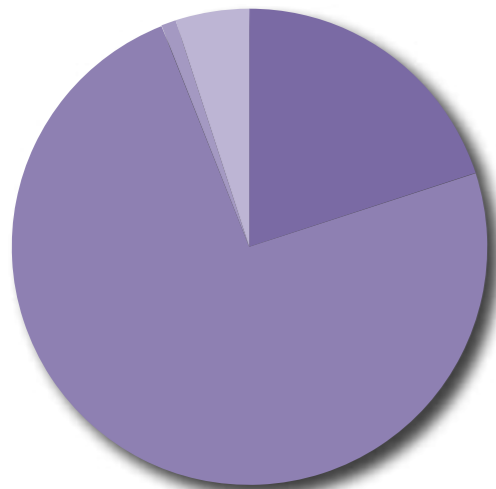
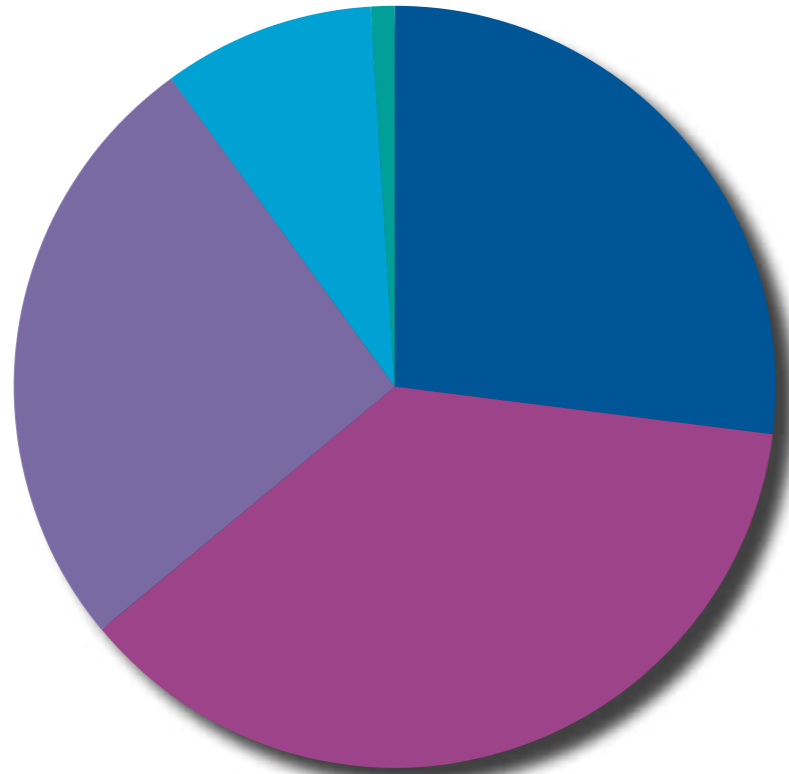
or contact your local UKTI international trade advisor uktiofficefinder.ukti.gov.uk

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Music Publishing Revenues

Total
£904m

Collection societies	£247m
Affiliates (overseas)	£334m
Direct licensing	£239m
Printed music (sale and hire)	£76m
Other	£8m



Direct Licensing

Synchronisation	£48m
Grand Rights	£177m
Permissions	£2m
Other	£12m

Investment
in writers

£133m



Exports

£509m

Gross Value Added
(Value to the UK economy)

£402m



Source: 2012 survey of MPA members.

Richard Toeman Scholarship



Francesca Clava was awarded the MPA Richard Toeman Scholarship in 2013 and currently works at Imagem Creative Services

uk.imagemcs.com

I applied for the MPA Richard Toeman Scholarship just less than one year into my new role as Department Assistant at Imagem Creative Services. I had previously been working on reception and so the Scholarship application came at a crucial juncture in my career in music publishing, having the opportunity to progress from an administrative position to a more creative role within the synchronisation team. I have since been promoted to my current role as a Licensing and Synchronisation Executive.

I was beyond pleased when I was selected as the 2013 winner in the category of music publishing employee. [An award is also made each year to a final year student or recent graduate]. The Music Publishers Association is such a well renowned organisation and I had heard a great deal of positive feedback about the legacy of Richard Toeman

and the value of the Scholarship established in his name.

The award included attendance at the MPA Induction Course, all modules of MPA/MMF Music Publishing Professional Development Course and 2 MPA specialist training seminars as well as an MPA social event. There was also £500 provided towards further relevant training of my own choosing.

Winning the scholarship has enabled me to enhance my knowledge and skills, and perhaps just as importantly has provided me with several networking opportunities with fellow music publishers. I would highly recommend applying for it! I have learnt so much through these courses, seminars and events, and probably just as much again by talking to other publishers.

I am thoroughly enjoying working as a Licensing and Synchroni-

sation Executive at Imagem Creative Services and will look to grow and develop my skills further in this position, as well as widening my knowledge of the music publishing business as a whole.

I enjoy working closely with songwriters and managers and negotiating the best possible opportunities for their career development. My role has given me the opportunity to develop several skills and widen my knowledge in music licensing, which can be quite intricate and challenging at times. I believe that often music publishing is not given enough credit for its vital role in nurturing existing talent, and discovering new talent. Publishers play such an important part in a writer's development and it's a great business to be in.

The MPA Richard Toeman Scholarship Scheme is designed to support the progress of outstanding individuals within the music publishing industry; to encourage potential, or new, recruits to the industry to develop their skills and experience through study; and to encourage each year's recipient to achieve an enhanced preparedness for a successful career in the music publishing industry. The Scholarship, first awarded in 2006, is named in memory of Richard Toeman who died suddenly in March 2005 following a very successful 40-year career at Josef Weinberger Ltd. Throughout his career Richard gave generously of his time and expertise to the MPA and to the music publishing business as a whole.

[mpaonline.org.uk/
mpa-richard-toeman-
scholarship](http://mpaonline.org.uk/mpa-richard-toeman-scholarship)

MPA Richard Toeman Scholarship Founding Donors:

ABRSM (Publishing) Ltd
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EMI Music Publishing Ltd
Menace Music Ltd
Mute Song Ltd
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SJ Music
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Woza Music

MPA Internship



I had the privilege of undertaking an internship for the Music Publishers Association back in 2010/11.

Over the course of my internship I gained an invaluable look into the inner workings of the music publishing industry. I was able to attend the MPA's Induction Course for Newcomers to Music Publishing, an essential crash course in the industry, along with other training courses such as the Professional Development Programmes run jointly with MMF. In addition I was able to sit in on various meetings such as the Classical Publishers Committee and Pop Publishers Committee,

providing a good insight into the burning issues of the time.

Moreover, this experience directly enabled me to interact with key figures in major and independent publishing companies, as well as providing insider knowledge of organisations such as PRS for Music, UK Music and BASCA, with whom the MPA works closely.

The MPA management provided a proper structure to my time and the work I was involved in went well beyond stuffing envelopes and making cups of tea. One project involved working in conjunction with the British Copyright

Council to prepare a detailed analysis of the implications of the Hargreaves Report and how recommended changes may impact upon the future of the music publishing industry.

I could not have asked for a better internship in order to get my foot in the door. With the active assistance of the MPA, my internship directly led me to a temporary position as the Business Affairs Manager of Reverb Music, which then in turn led me to my current position.

It was all made possible through the invaluable connections and knowledge obtained while interning at the MPA.

Without my time at the MPA, I would not be in the position I am today and I am forever grateful to the MPA for providing me with this experience. If you are interested in gaining an internal insight to the music publishing community, I highly recommend this opportunity.

The MPA currently offers two six-month internships each year, running approximately from January to June and from July to December. Interns work around sixteen hours per week and are paid a living wage.

For details of the MPA internship and other job opportunities within music publishing keep an eye on mpaonline.org.uk/jobs

For opportunities across the music industry The Big Music Project has lots of careers advice as well as listing current internships and job offers.

thebigmusicproject.co.uk

If you are interested in gaining an internal insight to the music publishing community, I highly recommend applying for this opportunity.



Harriet Finney is the MPA's Press and Public Affairs Manager

For more information on the issues mentioned see mpaonline.org.uk/policy_summary

The recommendations emanating from the Hargreaves Review of Intellectual Property have continued to dominate the public affairs agenda for the past 12 months.

The MPA has responded to all relevant consultations on the proposed changes to copyright law suggested by Hargreaves. Of particular importance to music publishers is the legislation to introduce new copyright exceptions for private copying, parody and quotation, and the broadening of the existing education exception. The MPA worked hard to improve

the drafting of the education exception in order to ensure greater protection for print music publishers. The copyright exception for education came into force on 1 June 2014, with a number of our recommendations reflected in the final legislation and attendant guidelines.

The introduction of the controversial private copying, parody and quotation exceptions has been delayed, although the Government has stated that it remains "firmly committed" to introducing these exceptions "as soon as

The MPA worked hard to improve the drafting of the education exception in order to ensure greater protection for print music publishers. A number of our recommendations were reflected in the final legislation and attendant guidelines.

possible". We will continue to work closely with UK Music to persuade the UK Government that a private copying exception should only be introduced in this country if it incorporates a mechanism for fair compensation for right holders, in line with European law.

The Enterprise and Regulatory Reform Act came into force in June 2013 and paved the way for the introduction of other Hargreaves recommendations including Extended Collective Licensing ("ECL"), an Orphan Works licensing scheme and Regulations for Licensing Bodies. All of these provisions will be formally introduced by way of secondary legislation later this year. The introduction of ECL into the UK for the first time has been of particular concern to the music publishing industry and we have worked hard with the IPO to ensure the legislation and guidelines provide suffi-

cient protection for our members.

With the implementation of the Hargreaves recommendations almost complete, the focus of the copyright debate is moving to Europe. Earlier this year, the EU launched a wide ranging consultation on "Copyright Rules" and we are currently awaiting the publication of a white paper with a number of recommendations for consideration by the new European parliament. We will work closely with ICMP to ensure that the interests of music publishers are clearly articulated and understood by key decision makers in Brussels.

The adoption of the CRM Directive in Europe in April 2014, was a positive step for rights holders and will lead to greater transparency and efficiency in collecting societies as well as facilitating multi-territory

licensing of musical works. This is a good deal for music publishers and we look forward to working with the UK IPO on the transposition of this directive into UK Law over the next couple of years.

We value our membership of UK Music and the British Copyright Council and continue to work closely with other representative organisations across the copyright industries. In 12 months time we may well have a new government, and it is vital that we continue to broaden our network of contacts and further the understanding of key decision makers in order that the contribution of the music publishing industry to the UK economy is fully recognised and supported going forward.



Jo Dipple is CEO of UK Music, the campaigning and lobbying group, which represents every part of the recorded and live music industry.

ukmusic.org

The last 12 months have been very exciting for the UK music industry. UK artists and music publishers dominate international music scenes. You only have to look at this year's Ivor Novello Awards to see how we continue to punch well above our weight. Simon Fisher Turner beat off competition from Steven Price's Oscar winning work on Gravity with his remarkably British score for The Epic of Everest. Our music prowess is recognised around the world.

At the American Coachella music festival in California I overheard young Americans talking about British music in awe. There were loads of Brits performing too, from Bryan Ferry to Ellie Goulding, Bastille and Calvin Harris, Blood Orange, CHVRCHES, Disclosure, Frank Turner, Laura Mvula and Rudimental.

This success comes with hard

work as well as talent. Over the past year we have had to be dynamic and strategically insightful to preserve our business interests. Challenges to our copyright framework and opportunities from new areas of licensing have a dramatic impact on our business. UK Music has positioned itself at the centre of policy making in the area of copyright reform. Where it seems Government is heading down a trajectory that is wrong for our musicians, singers, songwriters, composers and members we have steered industry to challenge Government with a united voice. The function of lobbying to show policymakers our strengths, and therefore what they are risking by getting policy wrong, is what UK Music does best.

This function is, without question, much stronger since we armed ourselves with economic data about UK music's contribution to the UK economy. In December last year UK Music published

research which found the music industry contributes £3.5bn to our economy. We found that musicians, composers and songwriters contributed £1.6bn and music publishers contributed £402m in 2012. These are impressive numbers. To have this data at hand in conversation with Government makes our case for policies to promote the music industry more profound for the wider good of the UK economy. Our worth and value as a target growth industry are eventually being recognised. UK Music will be repeating the economic impact study this year and in subsequent years. With the help of

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MPA members and the community of music publishers who have given us invaluable data, we can keep telling Government how important we are in pounds and pence. Our research contains big numbers, ones that we would like to see sustained and grown in years to come. To do this, we must have a reliable IP framework that allows creators to be paid for their work and repertoire. We also need a dynamic workforce.

To ensure that young people from every diverse background in the UK have access to the industry we established a Skills Academy. One executive

described how it felt for young people trying to get a foot on the ladder to a job in the industry. He (and yes, more likely than not an executive is a he) said "it's like standing in front of a tall building and seeing that there is a fantastic party on the roof terrace 20 storeys up, but there's no door into the building".

The Skills Academy will create a door. It will offer skills and training and routes to jobs, apprenticeships and paid internships in our businesses. We've never had such an exciting spectrum of jobs to offer. There has never been a more diverse or technically challenging array of roles in music for young people to choose from. We must attract this young, diverse workforce to refresh the talent pool that keeps our music at the top of its game.

Part of our work included

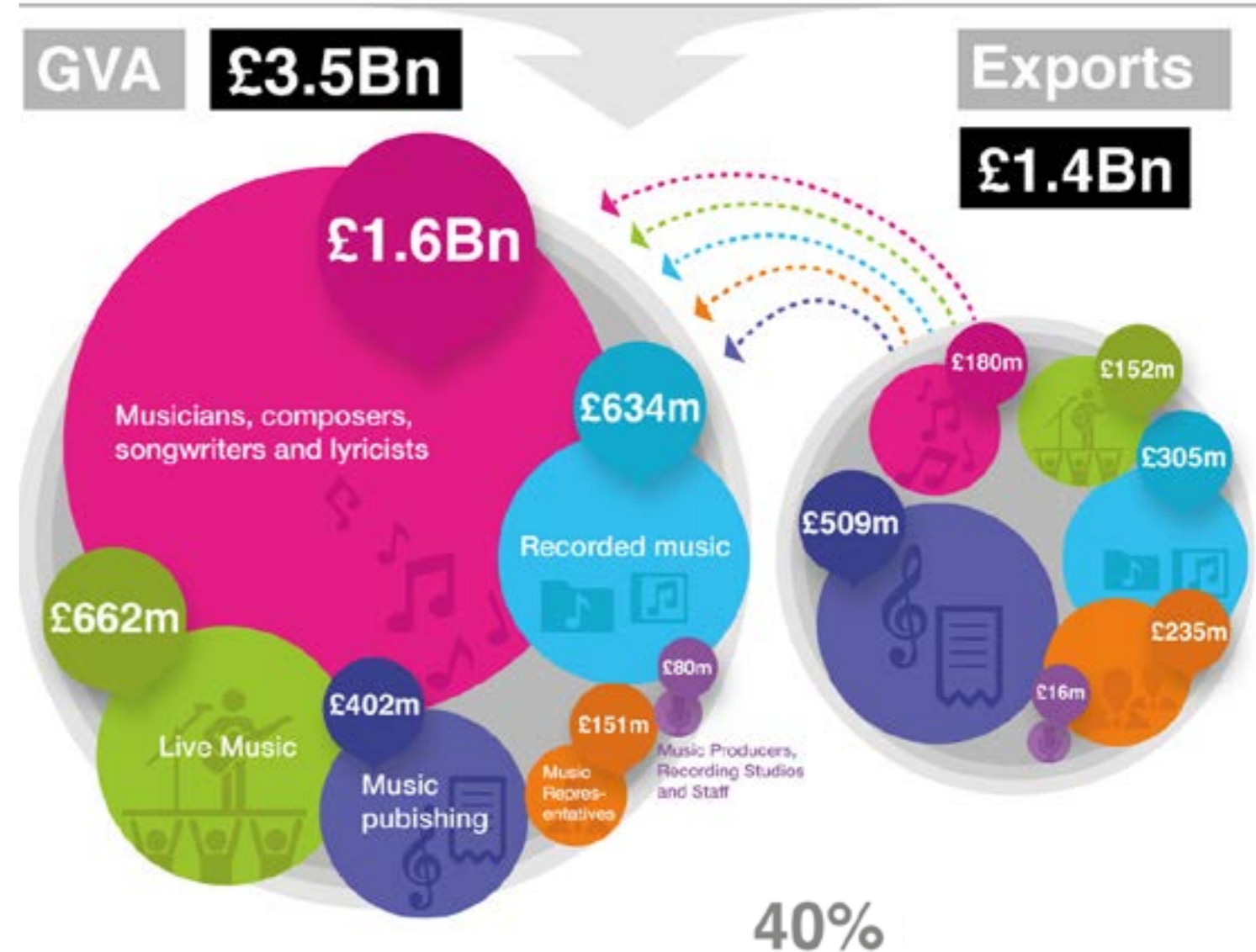


launching the Music Apprenticeship scheme, which has placed nearly 50 apprentices into our most exciting companies, including Beggars, PPL, PRS for Music, Domino Records, BASCA, Mute and CODA. There are more placements in the pipeline. We held a job fair at the Ministry of Sound and over 300 youngsters aged 16-24 turned up to hear how they might improve their chances of getting a job and what they have to do to sign up to the apprenticeship scheme.

UK Music

It turns out, that party on the roof is as popular as it has ever been which can only be a great thing for the future of our industry. Who knows what we will face in the year ahead. Whatever the weather, UK Music will be here to promote what you do best and protect your rights on statute. What we can be 100 per cent sure of is that by this time next year, we will have heard some great new British music and you will be publishing it.

Economic contribution of the core music industry



Source: UK Music Report, The Economic Contribution of the Core Music Industry in 2012



Ger Hatton is Director General of ICMP, the global voice of music publishing

icmp-ciem.org

This past year ICMP has engaged in a significant number of projects throughout the world on behalf of our members. Though it's fair to say we have our work cut out for us given the recent sea-change in Europe as a result of the elections last month, being based in Brussels doesn't mean we focus only on EU happenings. Legislative and regulatory developments in various parts of the world, and at WIPO, require a close liaison with our members whether in Paraguay, Korea, Bulgaria or the UK.

Global advocacy on copyright and IP enforcement is a crucial part of what we do, to secure proper protection for your rights, and those of your composers and authors. It's vital therefore to work together with our MPAs, particularly those in key markets such as the UK, as your voice and national lobby reinforces our symbiotic relationship, echoing each other's

messaging to make for a powerful single voice representing music publishers.

I really welcome the confidence that your MPA places in us as your point of reference when issues arise regionally or internationally and we, in turn, truly value and appreciate the work that the MPA team carries out in the UK. What we do together in terms of resourcing, drafting, advising and direct political and institutional engagement not only enables our members to benefit from the experiences of others elsewhere in the world, but the weight and international dimension that we are able to bring, provides regional and national governments with a global perspective and serves to create greater awareness of music publishers' concerns.

ICMP is the only international organisation representing the music publishing community glob-

ally. With a presence in over 65 countries and territories and embracing all music publishers whether large or small, we are actively involved in legislative and policy developments around the world. Our effectiveness in on-going dialogue and negotiations with governments and other stakeholders is strengthened by the unique aspect of the music industry that we represent, that of music publishing.

What perhaps occupied us most at EU level this past year was the progress of the Directive on Collective Rights Management through to its successful adoption, the tenets of which will have a lasting impact on how collecting societies operate in Europe. The work we have undertaken on copyright theft, or piracy as it is erroneously known, has been driven very much by the UK MPA with both your Chairman and CEO

playing critical roles in steering the agenda internationally and delivering real results. Through their efforts, we are better placed than ever to deal with this continuing threat to our business.

We are also mindful that the anti-copyright lobby continues to be vocal, well-organised and well-financed. How to address this new public policy paradigm, where an organisations' licence to operate is in the hands of not only political decision makers but the court of public opinion, presents a key challenge. Together we have to define a strong and trustworthy narrative for our sector and drive it across all of our work. I am convinced that our continued engagement through coalition-building with the UK MPA and other rightsholders, is essential in breaking through the noise to fight the increasingly adversarial opponents of

copyright. I am hugely proud of what our organisations are able to deliver with relatively modest resources.

As the world starts to emerge from the economic turbulence of the past few years, we need to continue to align our energies and resources to be able to execute a coordinated strategy both offline and online. We must continue to ensure that music publishers have respected and representative national and global platforms and that through you, our members, we can reach out to policymakers around the world. Your openness to adopt common positions on crucial issues enables us to harness the collective power of the sector and advance the interests of music publishers everywhere.

Communications



Will Lines is the MPA's
Communications Manager

The MPA has a pivotal role to play as a hub of information about the music publishing industry. There are a number of important audiences for our messages and it is important that we tailor our communications accordingly.

First and foremost we are a membership organisation. Through the use of analytics tools we have tweaked our email and social media output to make sure that we are giving members the information they want and need, and not clogging up their inboxes unnecessarily. We know that as a result more individual members are engaged with what we are saying, and more often.

We also maintain regular contact with an ever growing list of individuals from across the music

industry and beyond, and place great importance on ensuring that the amazing work done by our members is widely appreciated and understood. Providing clear guidance on copyright issues to the general public and those wishing to use members' music is also a priority.

To paraphrase James Brown, there's no point talking loud if you're saying nothing. A focus for the coming months will be to work more closely with a wider cross section of the MPA membership to make sure we're saying what you want us to, and to ensure that we can speak up loudly and clearly on the issues that matter most.

My personal rules for successful communications? Keep it simple, keep it concise, and always try to have the last word.

More individual members are engaged with what we are saying, and more often.

Music Publishers Association
is brought to you by



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Photos of MPA staff by **Tom Andrews**

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