



# NETWORK: NDKGuest PASSWORD: ndk@npc!

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

SOFIA, BULGARIA OCTOBER 15-16













# wincen

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

Wednesday October 15 10:30 - 11:15

Organized by:

### WIN Annual General Meeting









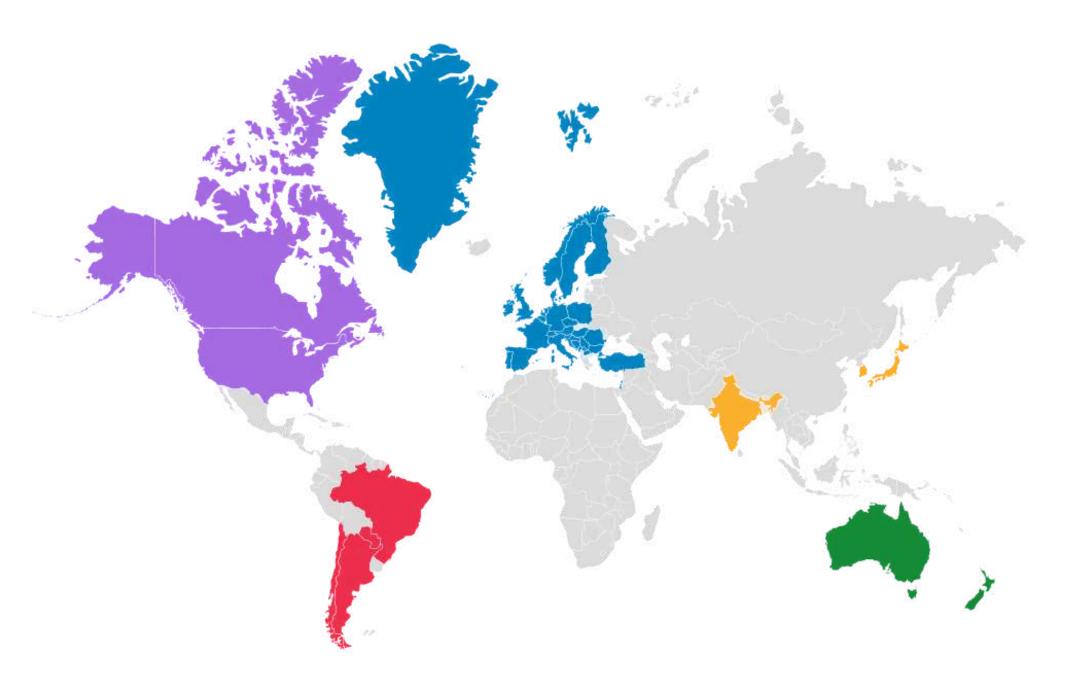








#### Connecting the Global Independent Music Community



37 MEMBERS
43 TERRITORIES

#### 4 Anniversaries!









#### **Our People**

#### WIN **Board**



Dario Draštata Dallas Records Croatia



Felippe Llerena ABMI Brazil



Fran Sandoval IMICHILE Chile



**Gee Davy** AIM UK



**Geert De Blaere** N.E.W.S. Belgium



**Gord Dimitrieff** Aporia Records Canada



**Jason Peterson** GoDigital Media Group



Jörg Heidemann VUT Germany



Maria Amato AIR Australia



**Mark Kitcatt Everlasting Records** 



Marty Ro Sound Republica South Korea



**Richard Burgess** A2IM USA



Tak Yamazaki IMCJ Japan



Noemí Planas CEO

WIN

**Secretariat** 



Nerea Serrano Community & Projects Manager



Paul Mornon Communications & Industry Affairs Officer



**Tony Kiewel** Sub Pop Records USA



Zena White Partisan Records USA



Ceci Crespo **ASIAr** Argentina



**Dylan Pellett** IMNZ New Zealand



**Helen Smith** IMPALA Europe



Ian Harrison Hopeless Records USA



**Sridhar Swaminathan** SIMCA India



### MINC















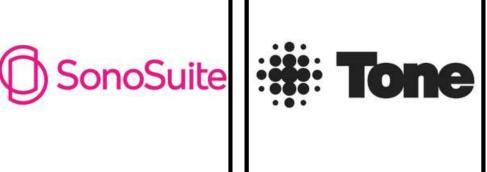














#### Fostering Collaboration and Networking









#### Postcard from Europe









#### **Postcard from LATAM**











#### Postcard from APAC















#### Developing and Empowering the Network











#### Addressing Global Industry Affairs - Working Groups

- WIN Public Policy Forum
- WIN Streaming Group
- WIN Performance Rights Group
- International Strategy Group



#### Addressing Global Industry Affairs - New Resources

CONFIDENTIAL (internal use only - do not share)

#### **Al Updates - Working Document**

A live working document that is updated regularly and a overview of developments in Artificial Intelligence arour you would like us to add, please email <u>ai@winformusic</u>.

#### Latest update

US – In the class action lawsuit *Bartz v. Anthropic* brown Anthropic used their copyrighted works to train Al mode have tentatively agreed to a \$1.5 billion settlement, who publicly reported copyright recovery in history. The set around 500,000 works. See the press release by the Company of the control o

Brazil - The Al bill approved by the Senate in Decemi

Priorities
A live working document that is updated regularly and aims to proverview of Streaming developments around the world. If you have us to add, please email <a href="mailto:paul@winformusic.org">paul@winformusic.org</a> .
Streaming Updates - Working Document

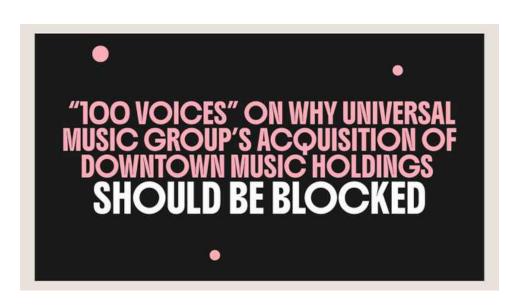
	yright Exceptions Related to A
Training (March 2025)	
For more detailed information about each touch with the local trade association.	territory, contact us and we can put yo
North America	
Latin America	
Europe	
Asia	
Australasia	
Other Considerations	
Rebuttal arguments against the introduction	on of new TDM exceptions

WIN ACQUISITION TRACKER						
Africa	Egypt	Amr Diab	Catalogue	SME	Undisclosed	2024
Europe	United Kingdom	Pink Floyd	Catalogue	SME	\$ 400,000,000.00	2024
North America	Canada	OVO Sound	Label services	SME		2024 Majority stake
Europe	Greece	Cobalt Music	Record Label	SME	Undisclosed	2024
Australasia	New Zealand	DRM NZ	Distribution	SME		2024 Indie distribu
Europe	Czech Republic	Supraphon	Record Label	SME	Undisclosed	2025
North America	United States	Hipgnosis Songs Group	Catalog	SME	Undisclosed	2025
Africa	Africa	Lusafrica	Record Label	SME		2025
Africa	Africa	Africa Nostra	Publisher	SME		2025
Latin America	Dominican Repub	li Alofoke Music	Record label	SME		2025
Europe	United Kingdom	V2 Records	Record Label	UMG		2007



#### Combating Excessive Consolidation in the Market

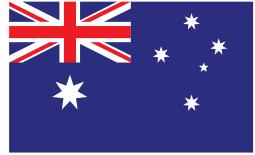
















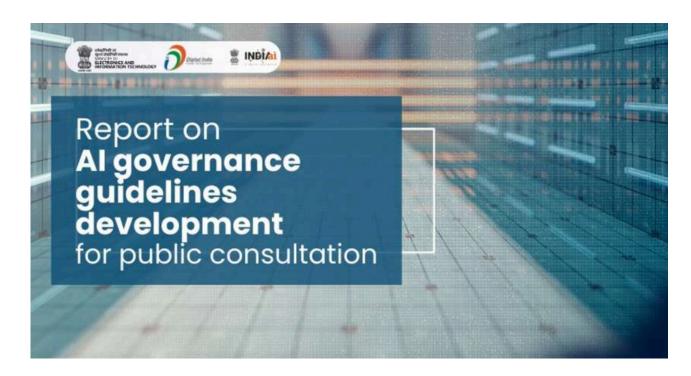




#### Putting the WIN Principles for GenAl into Action



AIR stands against any new proposed AI exceptions in Copyright Act



Proyecto de Ley que Regula los Sistemas de IA

Statement on AI training





#### Independent Voices in the Digital Debate











#### Navigating the Performance Rights Landscape





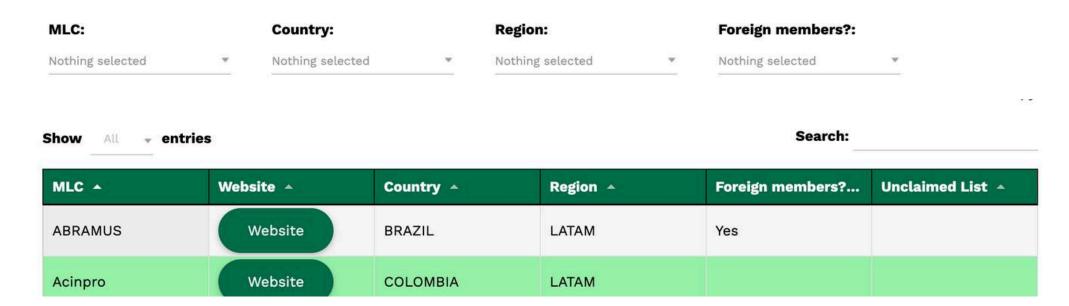




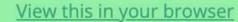


A resource designed to help trade associations and their members navigate the global landscape of performance rights management organizations.

#### MLC List







#### **WIN Updates**

Updates from the global independent network





Welcome to our quarterly update, Paul!

We are just one week away from <u>WINCON</u>! Our annual conference will take place on **October 15-16 in Sofia, Bulgaria** during the SoAlive Music Conference, in collaboration with ANMIP, supported by Merlin and Prophon, and co-funded by the EU through IMPALA.

This quarter, we published our **Annual Report**, which provides an <u>overview</u> of our activities from the past 12 months. We also announced <u>activities</u> in **South Korea and China**, hosted an online **WINHUB** <u>event</u> connecting professionals from Central and Eastern Europe and North America, made progress on our new **BRIDGE** project, and welcomed <u>Artist Growth</u>, <u>Cactus</u>, and <u>Clio Music</u> as new **WIN Supporters**.



# Financial Update



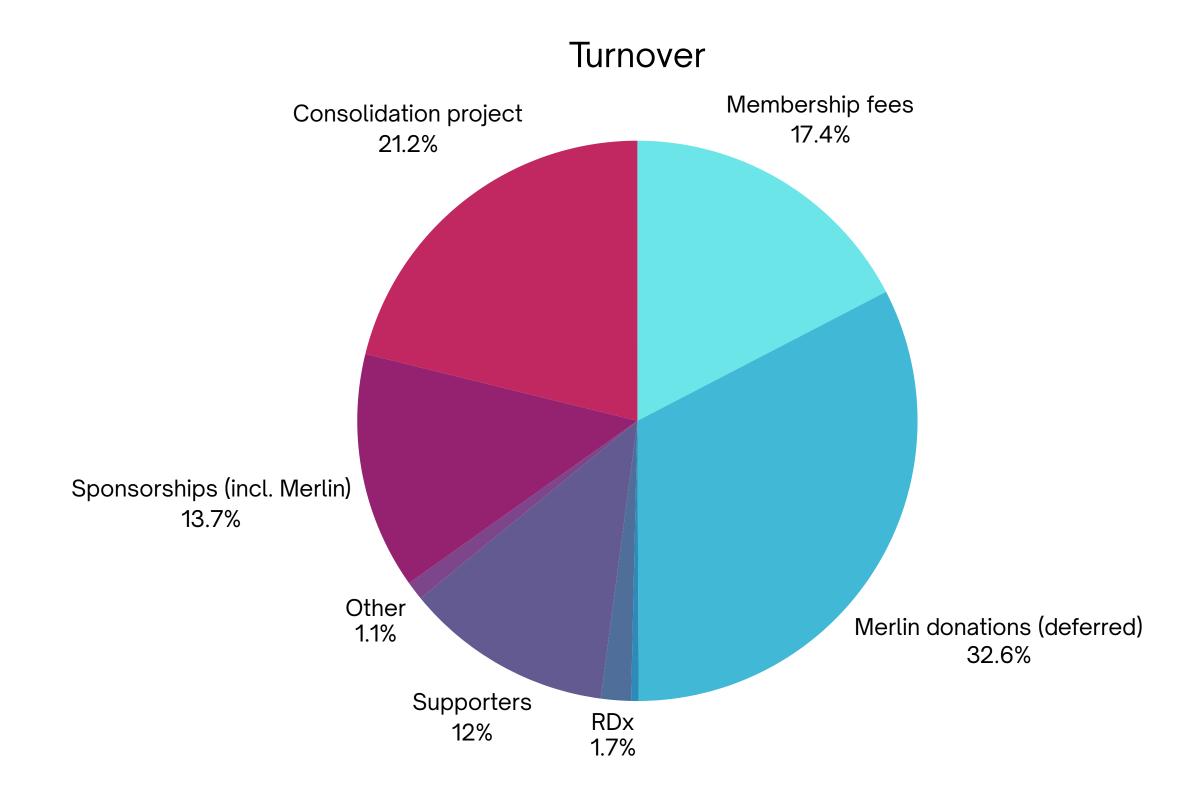
#### July 2024-June 2025

Turnover £245.793

Overheads £131.331

Projects £114.244

Profit £219





# 2025-26 Priorities



- Ensure financial sustainability of the organization by creating new revenue streams and consolidating the current ones.
- Grow the network by adding 2-3 new associations to the membership.
- Protect and enhance the value of recorded music.
  - Coordinate global Streaming Group to include voices from all regions.
  - Provide guidance to members on next steps regarding AI.
  - Educate sector on Equitable Remuneration and prevent new rights being introduced on streaming with a focus in Asia and Latin America.
  - Handle work related to market consolidation.
  - Coordinate Performance Rights Group to address hands-on practical issues to improve MLC operations.
- Increase presence and awareness of WIN's work.

# wincon

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

Wednesday October 15 11:15 - 12:15

Organized by:

#### O.R.C.A: What's Next?



Speakers: Patrick Clifton (O.R.C.A), Mark Kitcatt (Everlasting Record), Ellie Rumbold (Partisan Records), Tony Kiewel (Sub Pop)























# TODAY'S PANELISTS

- Ellie Rumbold, Head of International, Partisan Records
- Mark Kitcatt, Founder/CEO, Everlasting Records
- Tony Kiewel, co-president, Sub Pop Records
- Patrick Clifton, Executive Director, ORCA



#### **ORCA: GENESIS**

Broken Record Reclaim the term *indie* 

Explain unique difference

Music's Economic Value

Music's Societal Value











Secure Mail Park Hands

Degree Orace Sandars (DO)

Cly Burg Storie, Incharge

Useria Amorting Oversey (New Yell, 1884)









Everlanding Personal District Aparts

Assertable Man Stroppin ON

Majerings Removals (Loss Registers, USA)

32 Man Georg Georges









Mapo Name Personal Colonida (UKS)

Performance (Text Text, USE)

Phygradel Base (Blackbole, Section)

book by terrori, (Mahalas), spendy







#### THE FIVE PRINCIPLES OF ORCA

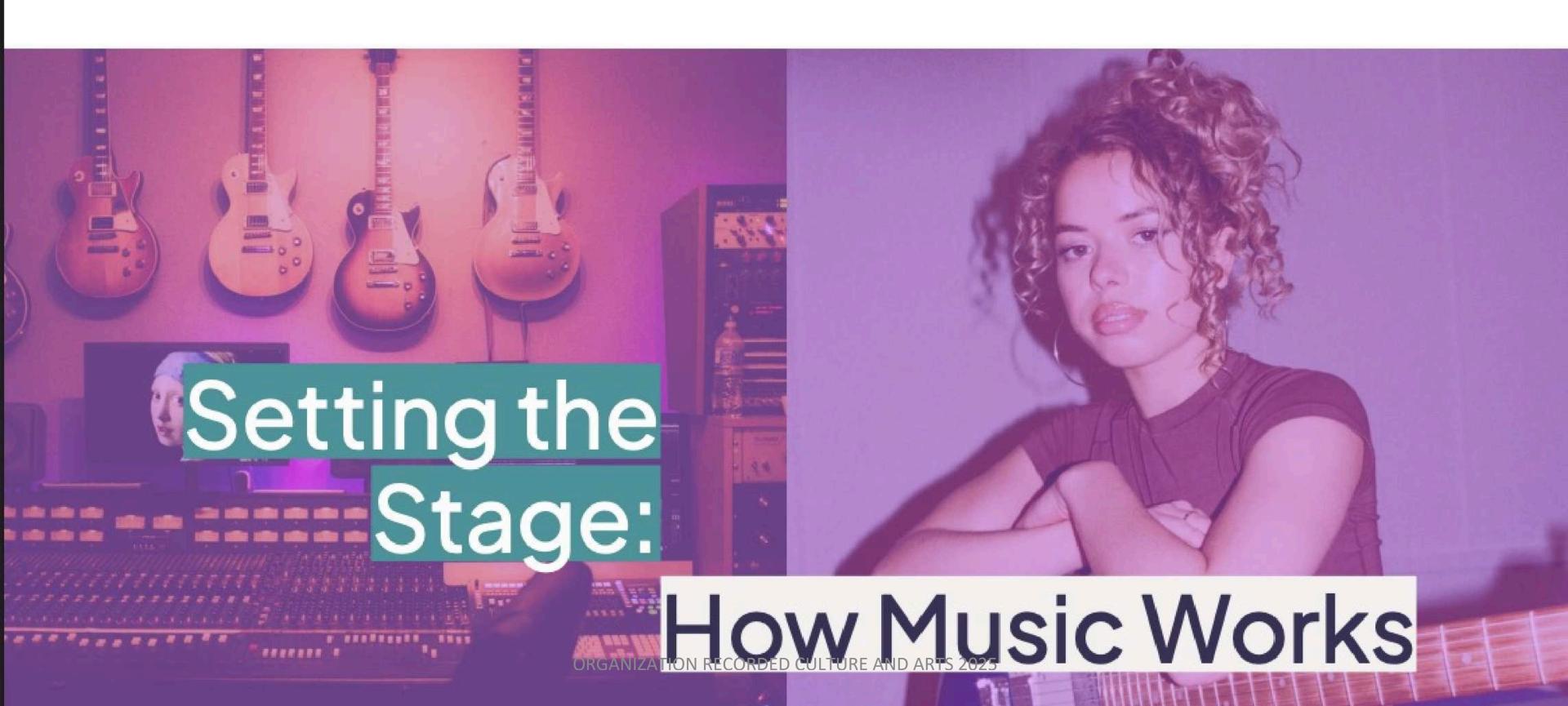
. ORCA members are international independent record labels and

entrepreneurs.

- ORCA members take risks and invest in the careers of artists.
- •ORCA believes music is both art and commerce —and together, they have the power to improve communities.
- •ORCA supports fiscal and contractual transparency between record labels and artists.
- •ORCA believes music creates well-paid, creatively rewarding long-term jobs and can foster social mobility.



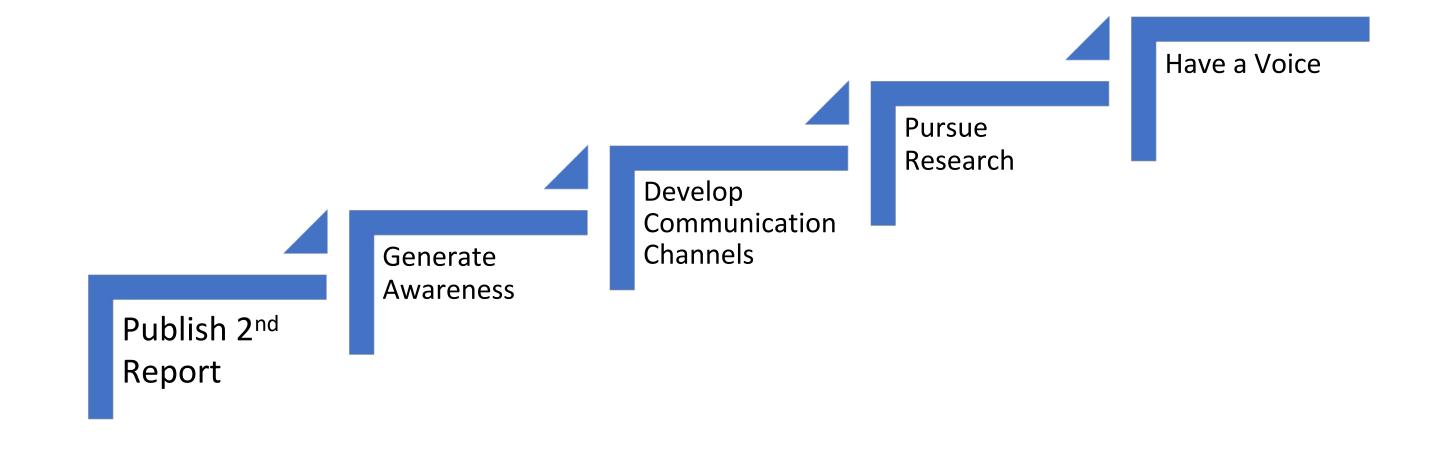
## ORCA Organization for Recorded Culture and Arts



## ORCA Organization for Recorded Culture and Arts



#### NEXT





# ORCA Organization for Recorded Culture and Arts

# PANEL & Q&A THANK YOU





## COFFEE BREAK!

Wednesday October 15 12:15 - 12:45

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10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC



Organized by:











# Wincon

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

> Wednesday October 15 12:45 - 14:15

# Funding Strategies for Trade Associations



Speakers: Mats Hammerman (SOM), Talita Cordeiro (ABMI), Karla Rogožar (IMPALA), Nuno Saraiva (AMAEI), Sonia Durán (UFi), Noemí Planas (WIN)















#### WIN Annual Member Survey 2025

# 34/37 submissions

THANK YOU!



#### WIN Annual Member Survey 2025 - No of Members

8104\*

independent music businesses

74% full members

26%

associate members\*\*



#### WIN Annual Member Survey 2025 - Types of Members

#### Types of full members (paying members with voting rights). 31 responses

Record labels	100%	31 responses
Digital distributors	58%	18 responses
Physical distributors	39%	12 responses
Self-releasing artists	48%	15 responses
Publishers / Songwriters	39%	12 responses
Managers / Bookers / Promoters	23%	7 responses
Other	23%	7 responses



## WIN Annual Member Survey 2025 - TA Staff

120

people employed by

TAs

62% full time

38%
part time

18 TAs

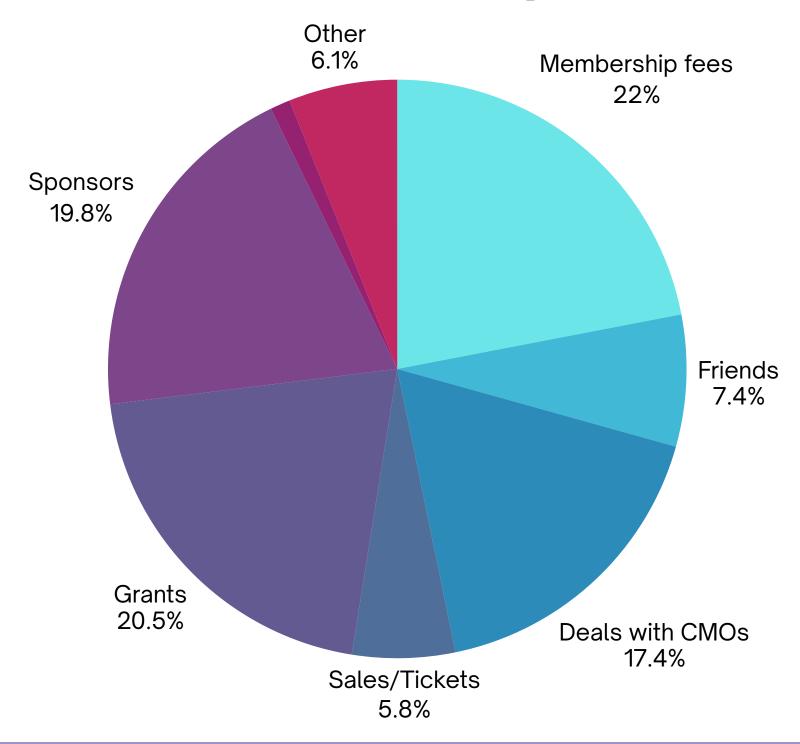
have no full time staff

5 TAs

have zero employed staff



## WIN Annual Member Survey 2025 - TA Funding





## **TA Funding - Membership Fees**

- Membership fees are the top source of income for 6 TAs
- Represents 22% of WIN TAs income on average
- Ranging from 1% to 90% of their total revenues
- 4 TAs have no membership fees income



## TA Funding - Public funding (grants, etc.)

- Public funding is the top source of income for 5 TAs
- Represents 20,5% of WIN TAs income on average
- Ranging from 4% to 97% of their total revenues
- 14 TAs have no public funding



## TA Funding - Sponsorships (incl. Merlin)

- Sponsorships is the top source of income for 4 TAs
- Represents 19,7% of WIN TAs income on average
- Ranging from 4% to 100% of their total revenues
- 10 TAs have no sponsorship income



## TA Funding - Deals with CMOs\*

- Deals with CMOs is the top source of income for 8 TAs
- Represents 17.4% of WIN TAs income on average
- Ranging from 2% to 83% of their total revenues
- 15 TAs have no deals with CMOs



## **TA Funding - Other Sources**

- Friends schemes 7,4%
- Other (e.g. % of digital licenses) 6.1%
- Sales, tickets, etc. 5,8%
- Donations 1.1%

#### Actions for future surveys:

- Clarify definition of associate members and add other tiers (e.g. artists/distributed).
- Clarify meaning of income sources.
- Ask for percentages only.



# Membership Fees



• 1973 - Nordic neighboring rights organization, no membership fee, running on admin fee



- Member with voting rights and must have released at least 4 albums and have active release schedule.
- Associated Member no voting rights but have the same access to all our benefits. Could just have released one track. Includes more self-releasing artists, PR companies and studios that have some foot in record business. Board is both members and associated members
- 1995 Swedish indie organization funded by admin fee from IFPI and membership fees
- Now We have a friend's program and are actively working with other organizations in the music sector especially when it comes to seminars and educations. Our Indie Award Manifestgalan is our big yearly event with seminars, workshops and gala



## Grants

## Funding for TAs - Grants

## IMPALA



Campus, IMPACTS

National Funds

## Funding Strategies for T.A.'s...



Italistartswithagood - useful - projectidea...



## belem

The BELEM project, Boosting European Lyrics and their Entrepreneurial Monetization, fosters the licensing, aggregation, distribution, exhibition and translation for meaning. It dramatically increases the monetisation of European lyrics and lyric translations. This significantly boosts the sustainability and exportability of European language songs for music publishers and songwriters, (labels and artists) and benefits the audience, leading to increased language diversity and understanding globally, with translated lyrics crossing (and breaking) borders, both in digital and virtual, as well as live, in-concert, formats.









## Sponsorships



## Funding & Strategic Partnerships

# Premios MIN Independent Music Awards UFinest



## Funding & Strategic Partnerships

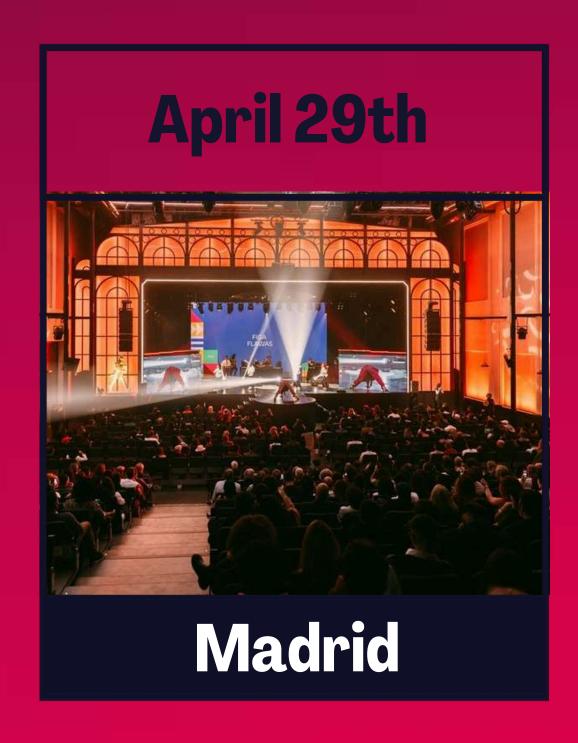
The Independent Music Awards (Premios MIN) are Spain's leading recognition platform for independent artists and labels. Since 2009, they provide visibility, media impact, and industry recognition, celebrating diversity and innovation in music.

## **Diversified funding model:**

- 49% private sponsorships (e.g. Johnnie Walker, OneRPM, Ticketmaster)
- 24% music industry institutions
- 9% UFi own resources
- 9% artist submissions
- 8% public grants

## Strenght

Balance between public, private and association resources.





## Examples of strategic partnerships:









## Funding & Strategic Partnerships

UFinest is a project aimed at independent record labels and professionals interested in the recording and music industry. It brings together several activities:

- A mentorship program for future music entrepreneurs in the indie recording industry.
- A campus in phonographic production that teaches how to create and run an indie record label
- A webinar program for UFi members and music industry professionals in Spain.

## **Diversified funding model:**

- 90% stable sponsorship from AGEDI
- 10% campus registrations
- Occasional support: public grants
   Culture (non-recurring)

from the Ministry of

## What's UFinest

Mentoring Lab

Campus

**Pro Mixer** 

Webinar 2.0

**UFi Talks** 

## **Strenght**

Stable sponsorship that ensures continuity

+ added-value services for members.



## **Examples of collaboration with AGEDI:**





## Thank You!



## Deals with CMOs

Membership fees / Annual support / Event sponsorship

- A % of performance rights revenue
- Arbitrary or negotiated fixed amount



## Other ideas

- **Travel support for members:** AIR Associate, Full Label and Australian Distributor members can apply for up to \$5000 funding to attend International conferences thanks to support from Music Australia.
- **Exclusive benefits:** AIR members can access up to 69kg of FREE checked baggage (3 pieces of 23kg baggage) when travelling domestically within Australia on Virgin Australia (Excludes Economy Lite fares)
- **Framework Agreements:** ABMI and Spotify partnered to facilitate royalty payments to independent authors. ABMI and UBEM (publishers) partnered to facilitate licensing music for reproduction, sync, digital distribution.
- Other support: The Government's basic income scheme for artists is set to become a permanent fixture from next year, with 2,000 new places to be made available under Budget 2026. Participants in the scheme receive a weekly payment of €325.



10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

Wednesday October 15 14:15 - 14:30

## Merlin Association Sponsorship Program



Speaker: Dan Nevin (Merlin)















10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

## LUNCH BREAK!

Wednesday October 15 14:30 - 16:00

NETWORK: NDKGuest PASSWORD: ndk@npc!













# wincen

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

Wednesday October 15 18:00 - 19:30

Organized by:

## **LATAM Network Meeting**

















10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

Thursday October 16 10:00 - 11:30

Organized by:

# Streaming in Focus: Local Perspectives on Global Challenges



Speakers: Cecilia Crespo (ASIAr), Tony Kiewel (Sub Pop), Mark Meyer (Random Sounds), Mark Kitcatt (Everlasting Records)













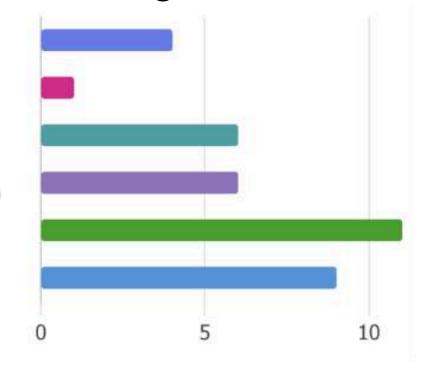




## Main challenges faced in the digital space

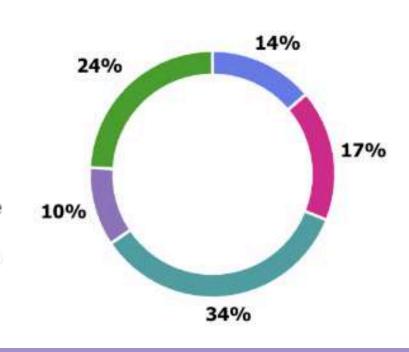
#### Knowledge and/or access to the digital market

- Limited knowledge of digital rights and licensing
- Limited knowledge of types of distributors, their terms, or the ones available
- Local companies not able to join Merlin
- Language or cultural barriers to operate with international players
- Limited capacity (financial or otherwise) to do digital marketing campaigns
- Limited access to capital to scale operations or invest in artist development



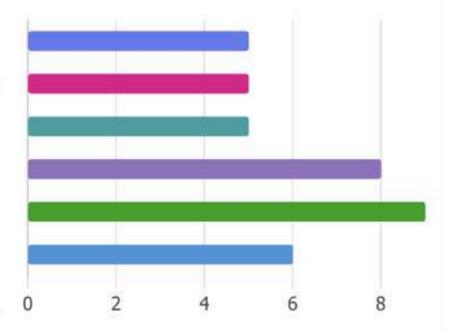
#### Digital distribution

- Lack of local digital distributors
- Local distributors being acquired by the majors
- Local distributors not able to compete with majorowned distributors (because of advances or other...
- International distributors do not have an office in the country
- Terms offered by international distributors are worse than in other regions (e.g. contract duration,...



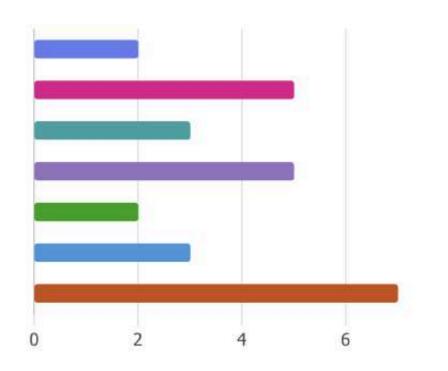
#### Streaming platforms

- Global streaming services (e.g. Spotify, Apple Music, YouTube) do not have an office/curat...
- They favor Western content making it difficult for local artists to gain visibility
- Local streaming services are losing market share to global ones
- Reliance on ad-supported models with lower revenue potential
- Low subscription prices compared to other markets
- Many artists have annual listeners/streams below the thresholds imposed by the global...



#### Other

- Some services not available or banned in the country (e.g. TikTok, Instagram)
- Advanced marketing tools not available in the country (e.g. Spotify's Marquee, Discovery...
- Limited data analytics infrastructure needed for strategic decision-making
- High rates of digital piracy or streaming manipulation/fraud
- Language display or codification problems in metadata (e.g. Chinese, Korean, Arabic)
- Payment processing challenges (e.g. payments in foreign currency)
- Complex licensing landscapes (e.g. equitable remuneration right for performers on...





# Two-tier streaming market & impact of thresholds



# **Combating the Emergence of a Two-Tier Music Streaming Market**

Analysis and recommendations to support a future industry of innovation, inclusivity, and sustainable growth

June 2025

**Dan Fowler** 

**Katherine Bassett** 



## Key concerns identified by D. Fowler and K. Bassett

- Demonetization thresholds & royalty boosts
- Pay for play-boost tools
- Technology-driven pressures (Gen AI, fraud)
- Mass oversupply of music
- Subscriptions prices



## Prioritizing principles over data in opposing thresholds

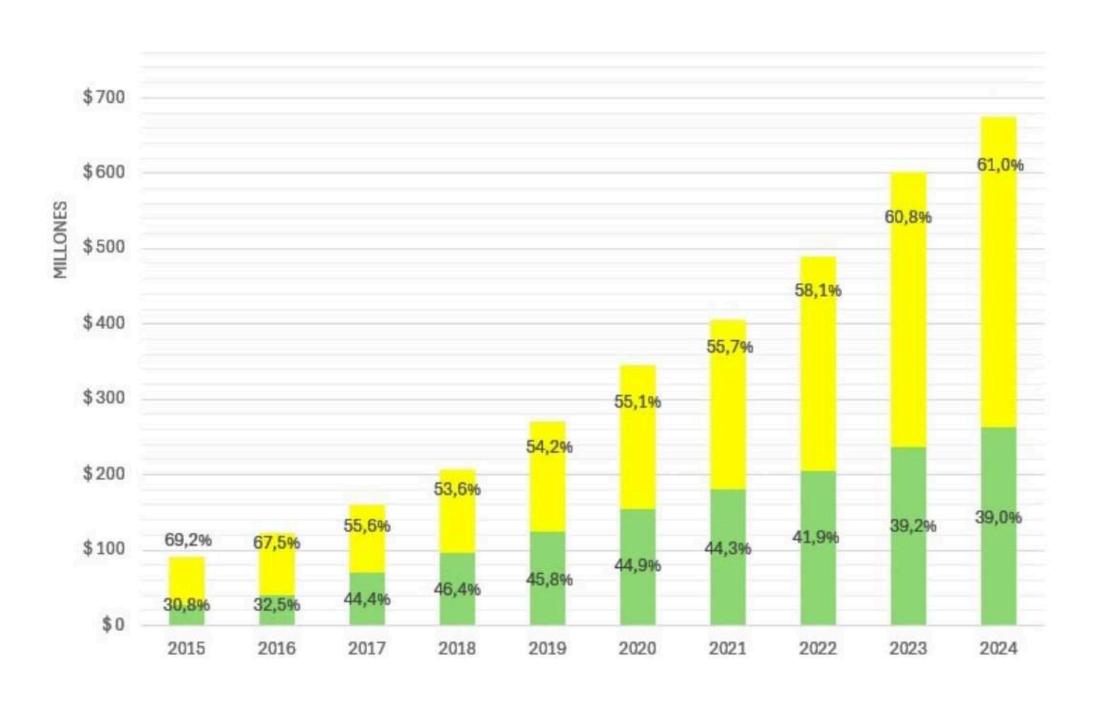
- Legitimate play deserves a payment, however small.
- Arbitrarily universal thresholds sets a dangerous precedent.
- Demonetization = no royalties + reallocation of revenues.
- Questions as to whether demonetization is even legal



# DSP pricing models & other issues in emerging markets



## Global premium penetration evolution as of 2025 Q2



696M

**Total Users** 

101.7% growth from 2020

39,7%
Global Premium
Penetration

420M

**Free Users** 

121,1% growth from 2020

**276M** 

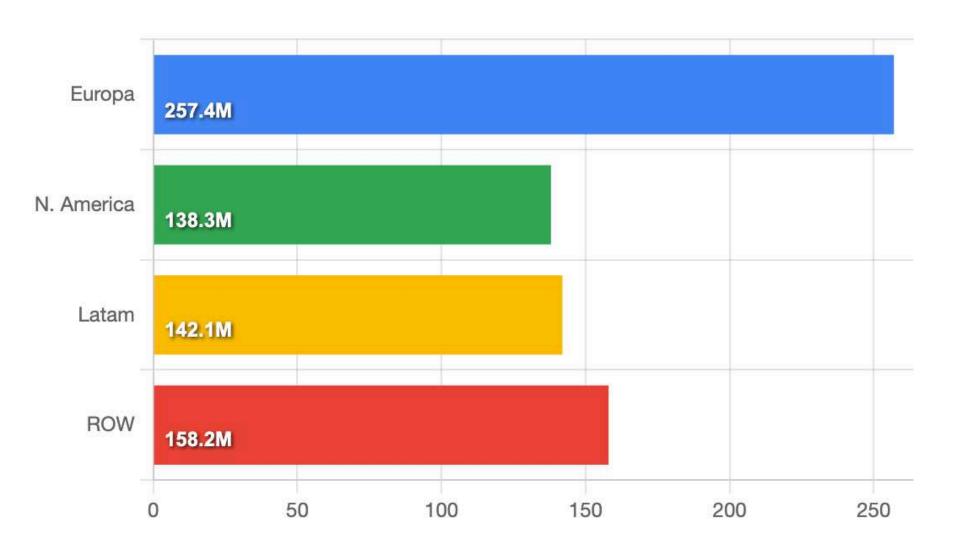
**Premium Users** 

78,1% growth from 2020

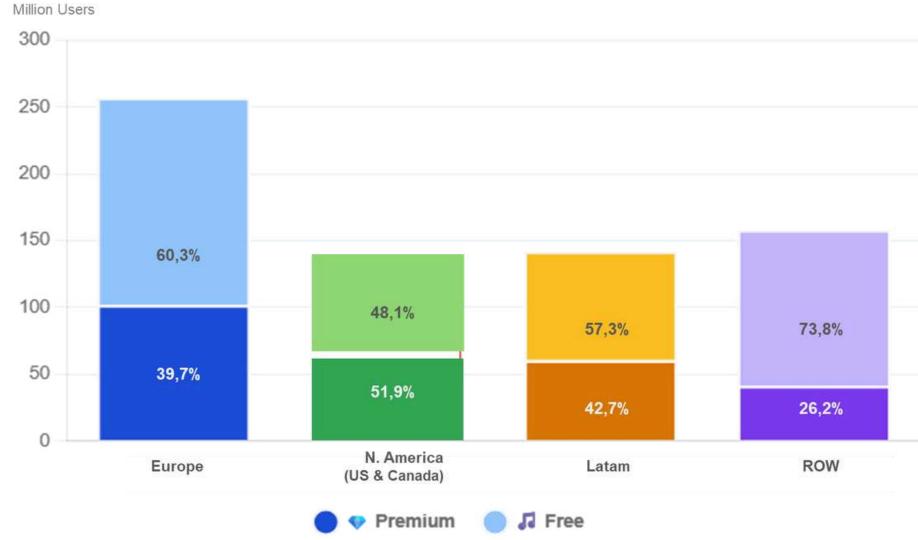


## **Audience Contribution across regions**

#### Users across regions

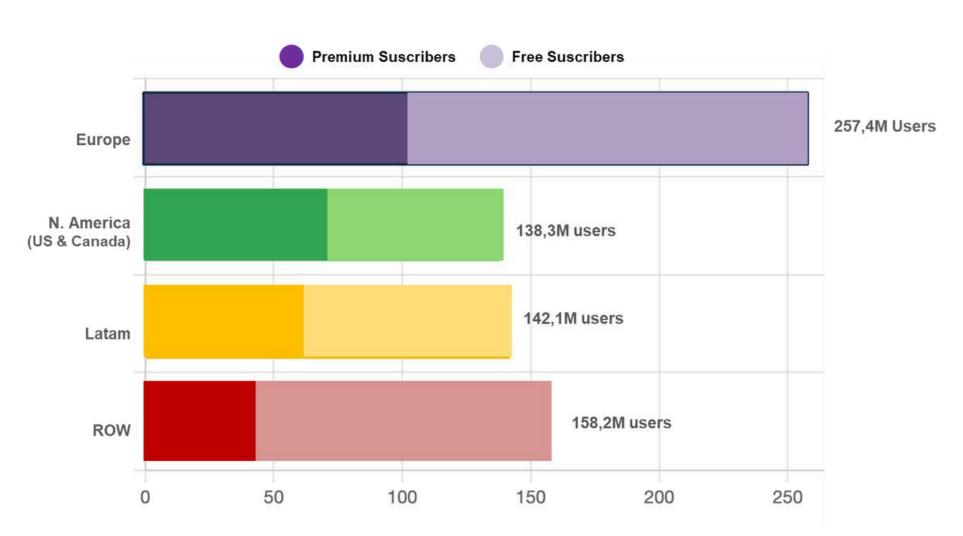


#### **Premium Penetration across regions**



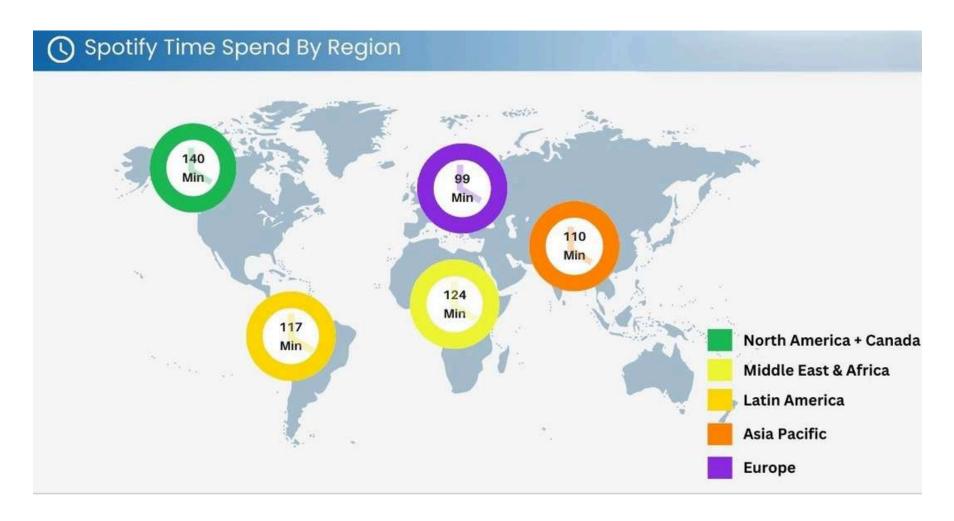


## 3 Key Performance Indicators across regions: Users, Premium Suscribers & Time Spent



#### **MATURE MARKETS**

**EUROPE**: Largest share of users. Lowest daily usage time (< 100 minutes daily) **N.AMERICA**: Lowest share of users. Highest premium penetration & usage time (140 min daily)



#### PRIORITIZE USER GROWTH OVER PREMIUM CONVERSION VALUE

LATAM: 20% of users. Constant growth in free users (CAGR free).

Very high usage time (117min). Misleading premium penetration (low price)

ROW: 3 different regions:22% of users, high usage time & explosive growth (CAGR)

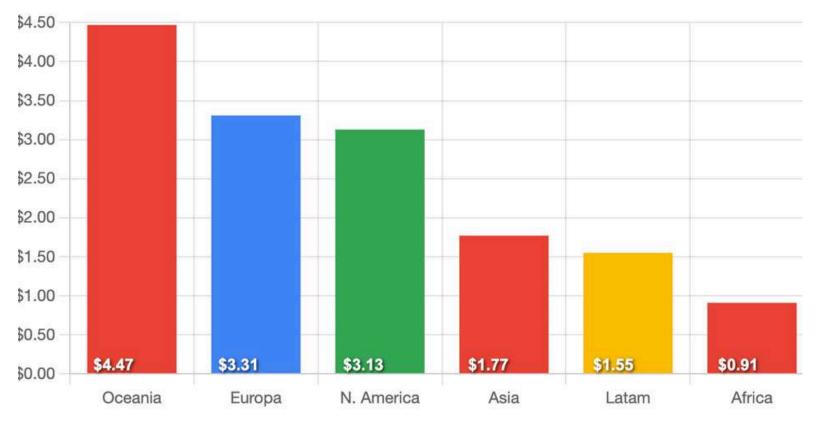


#### Payment for 1,000 streams (100% royalty share to keep it simple)

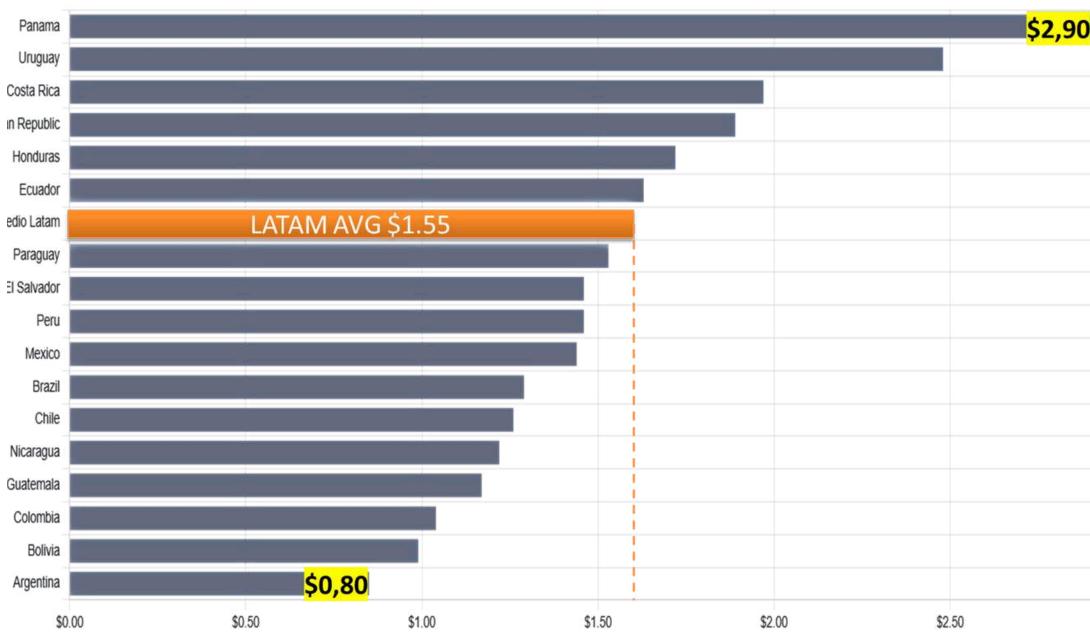
**Source:** <a href="https://soundcamps.com/spotify-royalties-calculator/">https://soundcamps.com/spotify-royalties-calculator/</a>

## **ACROSS REGIONS**

**Regional Inequity** 

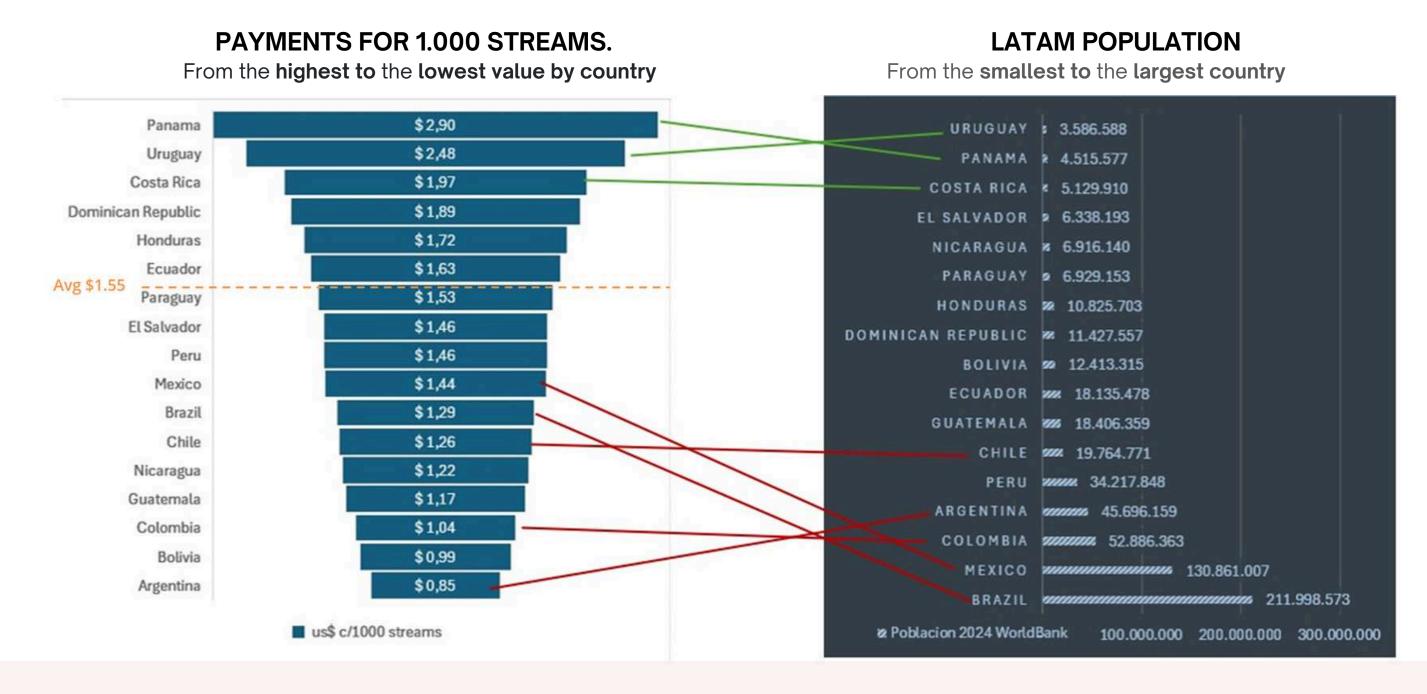


WITHIN LATAM Extreme value disparity: 241% between Max and Min





### **Just a Coincidence?**



Streams from countries with the lowest population are top valued (ie: Uruguay, Panama)
Streams from the most populated countries are valued at lower prices (ie: Brazil, Mexico, Colombia, Argentina)



#### An unfair system

Country	Value for 1.000 streams	Efforts to receive us\$ 1.000	
UK	\$4,91	203.666 streams	
US	\$3,52	284.091 streams	
Spain	\$2,35	452.532 streams	
Latam Avg	\$1,55	645.161 streams	
Mexico	\$1,44	694.444 streams	
Argentina	\$0,85	1.176.471 streams	



In practical terms

# How many streams does an Artist need to get \$1.000

In UK: 200 K streams

In US: 284 K streams

**In Latam Avg:** 645K streams

**In Argentina:** close to 1.8 Million streams

#### **Streaming Efforts by Artists with listeners in LATAM:**

217% more than Artists in UK,

127% more than their peers in US,

**52%** more than their peers in Spain.

\$

**Economic impact**: an Artist in Argentina with 1Million streams/month loses

about \$32.000 in a year, compared to his US counterpart



#### Pricing Comparison: Spotify vs Netflix (us\$)

**Spotify Premium Individual:** 1 account • No adds • Offline • Audio HD **Netflix Premium:** 4 screens • Ultra HD (4K) • 6 downloads • Spatial Audio Exchange rate Google Finance

Netflix: Temporary licences, variable catalog by region Spotify: Permanent content, same global catalog



There is no justification for such extreme differences.

RESULT
Deliberate undervaluation of music in certain regions.

País	Región	Spotify Premium	Netflix Premium	Diferencia (%)
AMÉRICA DEL NORTE				
Estados Unidos	América del Norte	\$12.99	\$24.99	+92
Canadá	América del Norte	\$17.35	\$23.99	+38
AMÉRICA LATINA				
México	América Latina	\$5.89	\$13.99	+137
Argentina	América Latina	\$3.31	\$11.62	+251
Brasil	América Latina	\$5.89	\$14.99	+155
Chile	América Latina	\$7.99	\$15.99	+100
Colombia	América Latina	\$4.99	\$12.99	+160
Perú	América Latina	\$6.99	\$15.99	+129
Ecuador	América Latina	\$5.99	\$13.99	+133
Bolivia	América Latina	\$4.99	\$12.99	+160
Uruguay	América Latina	\$8.99	\$17.99	+100
Paraguay	América Latina	\$4.99	\$11.99	+140



# There's a fundamental DISCONNECTION between AUDIENCE CONTRIBUTION and FINANCIAL COMPENSATION

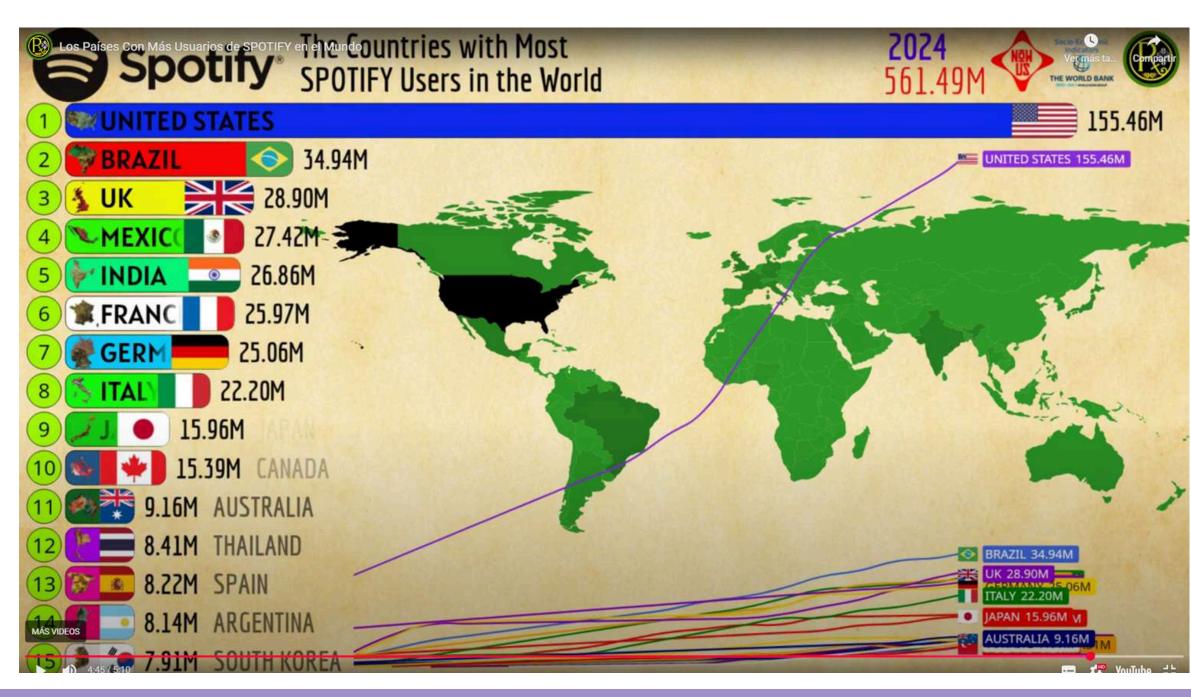
Taken from MusicAlly 2025

Spotify emphasized that its approach prioritizes long time subscriber retention over short-term revenue gains

When pressed about whether **Spotify** could raise prices faster given its high engagement:

"We've always put subscribers on a pedestal [..] We'll raise price when it's appropriate for the business."

Norström



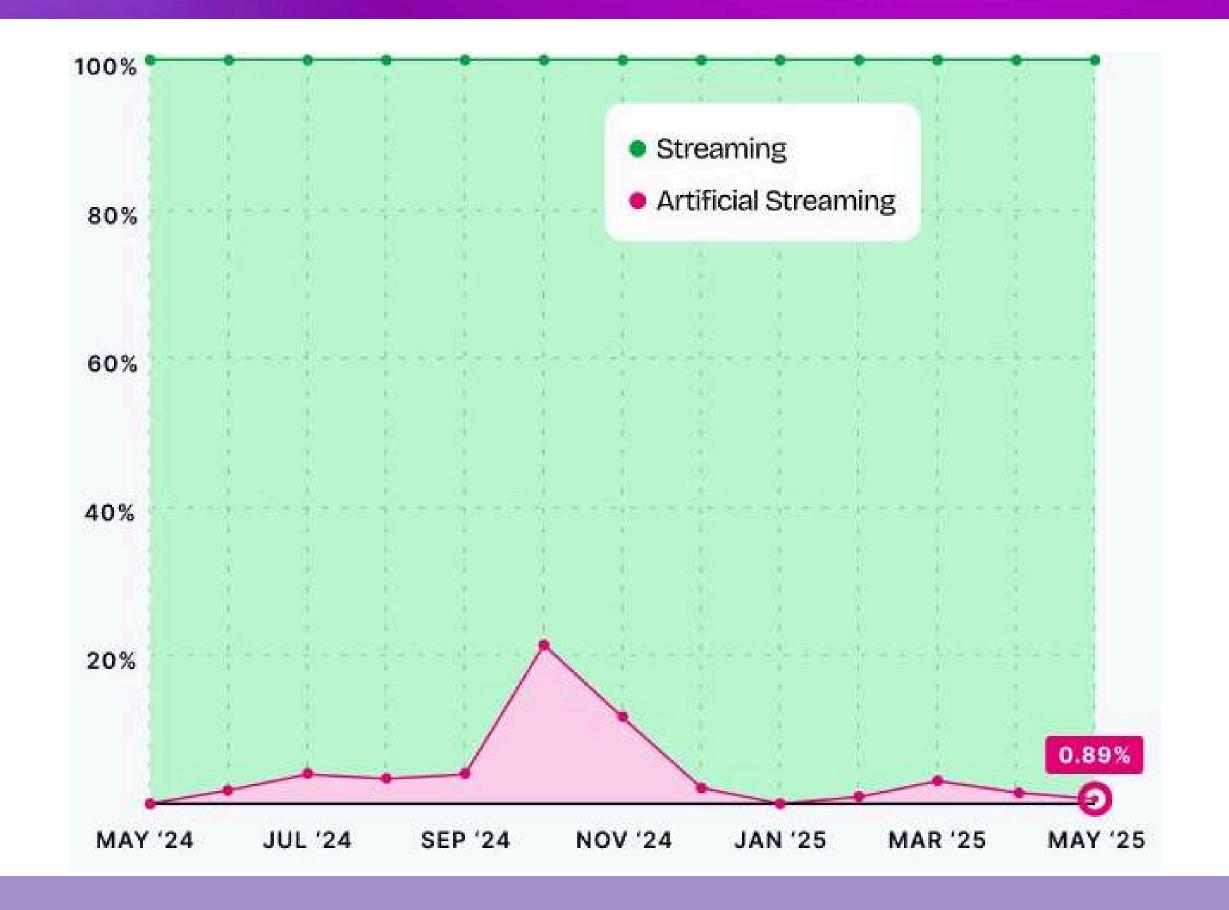


## What actions can be taken by WIN?



# Streaming fraud and Al-generated content

# WINCON





# Less than 1% of artificial streaming in our catalog



#### Two items for conversation

- Spotify charges labels/distributors for artificial streaming, yet bears no enforcement costs
- Spotify recent updates:
  - Strengthened Al protections
  - Content mismatch reporting process ("Report incorrect release" option)



## What actions can be taken by WIN?

# Upcoming update of the Anti-Stream Manipulation Code of Best Practice

Originally led by A2IM. Now being reviewed by WIN, IMPALA, A2IM, AIM



# Spotify's analytics offerings for labels



#### **Key Recommendations on Analytics**

- Aggregated Analytics: Create a new "Track" or "Product" view showing data across the label's entire catalog.
- Enhancements to Label "Roster" Page:
  - Enable sorting the Roster by metrics
  - Enable sorting by % change across metrics + Add filtering capabilities



#### **Key Recommendations on Analytics**

- Additional Analytics improvements on:
  - Location
  - Listener engagement
  - Remove restrictions on release comparison
  - Enable sorting by release date and isolating specific timeframes
- Faster data updates? Email alert system? Some level of dashboard customization?



# Any other suggestions?



# COFFEE BREAK!

Thursday October 16 11:30 - 12:00

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC













# Wincon

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

> **Thursday October 16** 12:00 - 13:30

Organized by:

# Licensing Al: Protecting Rights, Enabling Innovation



Speakers: Gee Davy (AIM), Tak Yamazaki (IMCJ), Richard Burgess (A2IM), Talita Cordeiro (ABMI)









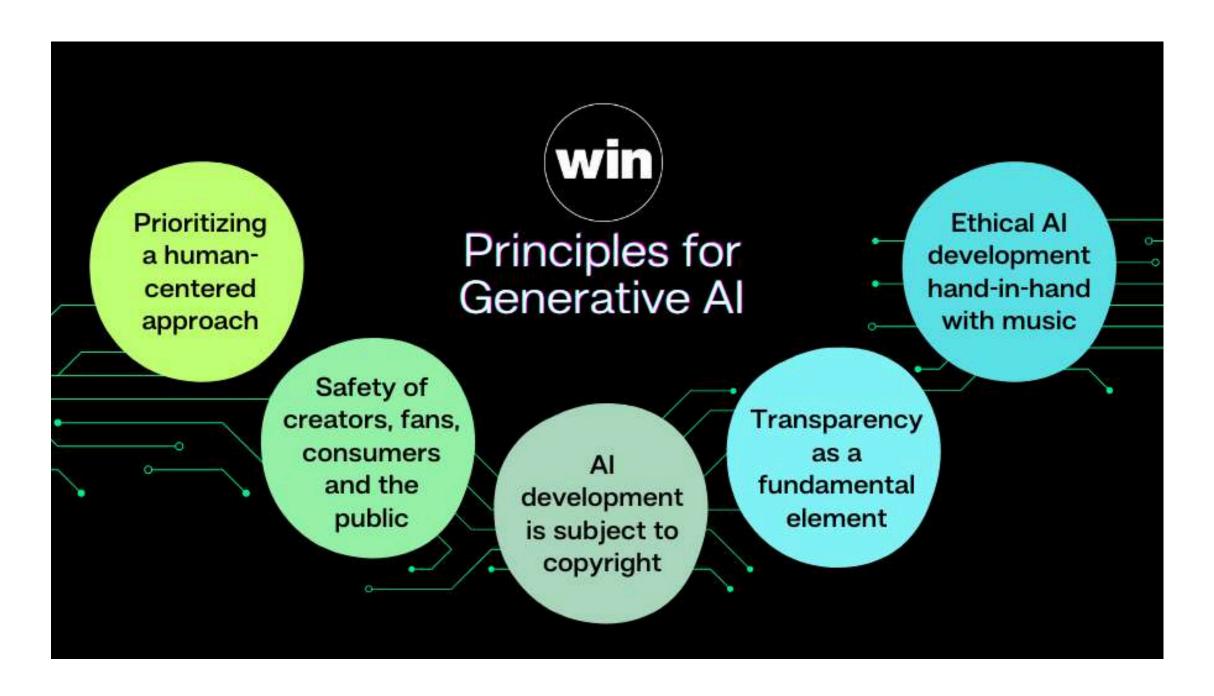








#### WIN Current Resources on Artificial Intelligence





#### WIN Current Resources on Artificial Intelligence

Al Updates



Copyright exceptions related to Al





#### WIN Note on Al licensing for WIN

- Rights reservation
- Freedom of choice, voluntary licensing & Merlin's central role
- Licensing Al training & GenAl output
- Copyright status of Al-generated works
- Labelling & fingerprinting
- Artists' rights
- Legal frameworks & litigation across the world



What should **WIN's strategy** be moving forward, including specific and **actionable steps?** 

How can WIN's Al work and resources reach company members through the trade associations?



10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

> **Thursday October 16** 13:30 - 14:00

Organized by:

# WINCON 2025 Wrap-Up



















#### **Key takeaways**

• X



# LUNCH BREAK!

**Thursday October 16** 14:00 - 17:30

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC





Organized by:













10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

> **Thursday October 16** 15:30 - 16:30

# Public Policy Forum Meeting

Participants: Andrew Cash (CIMA), Gee Davy (AIM), Helen Smith (IMPALA), Sridhar Swaminathan (SIMCA), Tak Yamazaki (IMCJ), Richard Burgess (A2IM), Mark Meyer (Random Sounds), Noemí Planas (WIN), Paul Mornon (WIN)



# **WORKSHOP:** Creating Impactful Awards and Events

















# COFFEE BREAK!

**Thursday October 16** 16:30 - 17:00

10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC



Organized by:















10 YEARS SHAPING THE FUTURE OF INDEPENDENT MUSIC

> **Thursday October 16** 17:00 - 18:00

# WIN Streaming Group Meeting

Participants: Tak Yamazaki (IMCJ), Mark Kitcatt (Everlasting Records), Ian Harrison (Hopeless Records), Cecilia Crespo (ASIAr), Mark Meyer (Random Sounds), Marty Ro (Sound Republica), Tony Kiewel (Sub Pop), Noemí Planas (WIN), Paul Mornon (WIN)



# WORKSHOP: Building and Strengthening Supporter/Friends Programs













Organized by: