WHY MUSIC PUBLISHING MATTERS

WHAT IS A MUSIC PUBLISHER?

Music publishers provide a bridge between the creative process and the market. They discover, nurture, develop and promote composers and ensure their work finds a commercial outlet. Music publishers protect the interests of artists and guarantee that their creative output is rewarded, by arranging contracts and protecting copyrighted music.

Music publishers also play a pivotal role in ensuring cultural diversity.

In the past, the publication and sale of printed music provided the bulk of earnings for composers and publishers. Printed music still remains a vital part of the print music publishing industry, but composers and publishers have adapted to new consumer uses. Adapting to market needs has allowed music publishing to continue to realise its creative mission. Music publishing's commercial success and ability to secure an adequate reward from those that benefit from music is the force behind new investment in musical creation and the nurturing of new works.

Music publishers are active in music video, cable and satellite broadcasting, karaoke, music in interactive products, ringtones, film music, advertising music and on-line. The digital age in particular has posed serious challenges in the form of Internet piracy, but it has also brought with it opportunities for new outlets and revenue streams. Music publishers are at the forefront in designing solutions and capitalising on the potential offered by new technologies and approaches.

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AND WHAT ARE MUSIC RIGHTS?

Music rights can be defined as:

• The right to be compensated for the use of creative works, and share in revenues generated
• The right to license works and control how they are used
• The right to withhold permission for uses of works on artistic, economic or philosophical grounds
• The right to legally protect works from all forms of piracy, theft and unauthorised use
• The right to choose when and where creative works are used for free
• The right to develop, document and distribute works through new media channels, and share in the profits
• The right to profit from performances, whether direct, live renditions or indirect recordings, broadcasts, digital streams
• The right to legislative protection
• These rights have been universally recognised.

On a philosophical level, natural law confers these rights on the basis of fairness. Composers and lyricists invest time - often a lifetime - energy, creative passion and sometimes money into creating music, and therefore deserve financial reward. There is also a utilitarian rationale. Without music rights, society at large would be the poorer, with artistic creativity restricted and cultural diversity diminished. At best, we could expect to see a return to the pre-copyright patronage system, wherein the whims and tastes of the select few determined artistic output.

The economic argument for music rights is also powerful. Music is a huge export earner for many countries. In the UK alone the music industry is currently worth over 11 billion USD, supporting more than 130,000 jobs. Music rights are at the heart of that success.

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Music rights of course mean nothing in practice without legal backing. Like other intellectual property rights, music rights are protected by copyright.

Copyright varies somewhat according to jurisdiction, but its assumptions are the same: without legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably. Upholding music rights is in everyone's interests.

**WHY IS CULTURAL DIVERSITY SO IMPORTANT ?**

Music publishers are at the heart of cultural diversity, publishing and disseminating all genres, ranging from jazz to techno and including country, pop, rock, rap, latin, reggae, classical, symphonic and opera. Their commitment is seen in their geographical spread and the many different languages and cultures in the music they promote.

Music publishers have invested heavily in the "forgotten" talent of many countries, where, through oppression, economic or political turmoil, cultural expression was lost to the world for many decades. What the publishing world did for Latin American, Caribbean and Cuban music - investing and fostering it locally and promoting it internationally - is now underway in these areas and in many other developing countries and emerging economies. Showcasing talent is essential if diversity is to continue, particularly in a global commercial world.

Music by its very nature can easily transcend national borders, but it is only now that its full potential to do so is being realised. Modern technology, especially the Internet, allows this to happen in a manner never seen before. If a true diffusion of culture is to take place, however, investment and promotion are essential. This is part of the role of music publishers.

The music publishing business faces hurdles however in its attempts to promote musical cultural diversity and expression. With little or no state aid, the music industry must operate on a commercial basis. To invest in new markets and promote new emerging talent, a secure legal
framework needs to be in place. Above all, copyright - the ability of composers, lyricists and performers to financially gain from their life's work and passion - must be upheld. Without reward, the creative instinct would largely go unrealised, leaving the world a culturally poorer place.

Music publishers - standing at the intersection of music and the market - will continue to play their part in promoting cultural diversity by bringing music of all kinds and from all backgrounds to the market. Cultural heritage needs investment and promotion. Music publishers do exactly this.