



Photos + Recap: AIMP Miami Music Publishing Summit with Music Publishers Canada November 2nd at the University of Miami's Frost School of Music

November 4, 2024 (Miami, FL) - The Association of Independent Music Publishers (AIMP) held the [AIMP Miami Music Publishing Summit with Music Publishers Canada](#) on Saturday, November 2, at the University of Miami's Frost School of Music. The event featured a full day of panels, info sessions, and networking, covering topics such as legal and rights management issues related to AI, how money works in the music business, sync licensing, and how publishers, managers, and artists work together.

Full-size photos from the event can be [downloaded here](#), with all photo credits going to Savannah Marie's Photos. Video of the Summit will soon be made available to AIMP members at aimp.org.

For a brief recap of the day's panels and presentations, see below.



From left: Margaret McGuffin, Serona Elton, and Michael Lau. Photo credit Savannah Marie's Photos.

Michael Lau (AIMP National Chair and New York Chapter President / COO and Founder, CollectivRights Management), **Margaret McGuffin** (CEO, Music Publishers Canada), and **Serona Elton** (Head of Educational Partnerships, The MLC / Professor and Director of the Music Industry Program, University of Miami Frost School of Music) kicked off the event with an introductory address, explaining how their organizations help songwriters and publishers and delving into the history of the University of Miami's Frost School of Music. They also surveyed the makeup of the room, which included a large contingent from Music Publishers Canada. "Your job today is to make friends with a Canadian," said McGuffin.



From left: Amber Charania, Margaret McGuffin, Serona Elton, and Ger Hatton. Photo credit Savannah Marie's Photos.

The Summit opened with the “**Legal and Rights Management in the Era of AI**” panel, which was moderated by **Amber Charania** (Senior Director of Legal and Business Affairs, Downtown Music Holdings / AIMP New York Chapter Board Member) and featured panelists **Margaret McGuffin** (CEO, Music Publishers Canada), **Serona Elton** (Head of Educational Partnerships, The MLC / Professor and Director of the Music Industry Program, University of Miami Frost School of Music), and **Ger Hatton** (Senior Advisor and Director of the Board, IMPF). The panel began with each speaker taking a turn explaining the current legal situation in the U.S., Canada, and the European Union, the latter of which recently enacted the EU Artificial Intelligence Act. Elton then walked attendees through various bills that have been introduced in the U.S., including the NO FAKES Act in the House and Senate, which seeks to protect name, image, and likeness. In the end, they all encouraged ethical use of AI tools, but stressed that creators and the businesses that invest in them must always be paid when their content is used.



From left: Alex Hernandez; Lateefah M. Parramore, CPA; Tony D. Alexander; and Oscar Montiel. Photo credit Savannah Marie's Photos.

Directly following was “**The Creative Marketplace: Where Music and Money Meet**” panel moderated by **Tony D. Alexander** (President and Managing Director, Made in Memphis Entertainment / AIMP Atlanta Chapter President). Panelists **Alex Hernandez** (Managing Director, Music, Sports and Entertainment, First Horizon Bank), **Oscar Montiel** (CFO, Rimas Publishing), and **Lateefah M. Parramore, CPA** (Founder and Managing Partner, The LRW Group) shared their tips on how to navigate the marketplace through their perspectives in business management, banking, and publishing. Although artists are creatives, they are also the CEO of their business, explained Parramore. When looking for someone to consult with, the general consensus of the panelists was for artists to align themselves with a bank or consultant that is passionate and understands the music industry. The panel also discussed legacy artist catalog acquisition, when to take out a loan over an advance, and how reinvesting and budgeting can help artists reach the short- and long-term goals outlined in their financial plan.



AIMP Board members and Music Publishers Canada attendees. Photo credit Savannah Marie's Photos.

After the last panel of the morning, AIMP Board members and Music Publishers Canada attendees gathered in front of the gorgeous staircase at the Knight Center for Music Innovation at the University of Miami's Frost School of Music. Keep an eye on aimp.org and musicpublishing.ca for more events from these organizations, and visit <https://frost.miami.edu> for more on the Frost School of Music.



Serona Elton gives a presentation on The MLC. Photo credit Savannah Marie's Photos.

After a quick break for lunch, **Serona Elton** of The MLC gave a presentation on the organization, explaining how it came to be, what it does, and why it is important for publishers and self-administered songwriters to register their songs. She went on to detail the steps required to join, and pointed out that membership is free. Finally, she pointed attendees toward The MLC's website at themlc.com to sign up.



From left: Margaret McGuffin, Matthew Limones, Manu Manzo, and Julio Bagué. Photo credit Savannah Marie's Photos.

The Summit then continued with the panel “**How Does a Publisher Fit in Your Team?**” moderated by **Margaret McGuffin** (CEO, Music Publishers Canada). During this panel, **Matthew Limones** (CEO, Prediction Enterprises / Chair, MMF-US Miami Chapter), **Julio Bagué** (VP, Latin Division East Coast and Puerto Rico, Peermusic), and **Manu Manzo** (Artist, Songwriter, and Producer) discussed the start and progression of their careers working together as a team. Bagué signed Manzo to a deal with Peermusic after the artist’s first Latin Grammy nomination in 2015. Through her experience, Manzo highlighted the perks of working with an independent publisher, where she receives the personalized services of a boutique music publishing operation along with marketing and production resources. When asked about the competitive threat of a publishing company from a manager’s perspective, Limones claimed there is none. However, a manager must understand the financial, technical, and creative aspects of the industry in order to create working relationships. Closing off the panel, Manzo stressed the importance of communication, especially artists becoming comfortable with uncomfortable conversations during studio sessions.



From left: Ibere Fortes, Mary Nunez, Nick D'Angiolillo, Michael Lau, and Jose Mellado. Photo credit Savannah Marie's Photos.

For the last session of the day, moderator **Michael Lau** (AIMP National Chair and New York Chapter President / COO and Founder, CollectivRights Management) led the panel “**Sync in 2024 and Beyond**” featuring **Mary Nunez** (VP Sync US Latin & Latin America, Warner Chappell Music), **Ibere Fortes** (Composer, Warner Chappell Music), **Jose Mellado** (VP of Sync & Brand Partnerships, Kobalt Publishing), and **Nick D'Angiolillo** (VP, Non-traditional Licensing & Sales, Concord Music). All four panelists discussed the overlooked creativity that is part of sync licensing, including the concept of reimaginings. To illustrate the concept, Lau played a recording of DND’s “[Piña Coladas](#),” which was co-written by Fortes. After being approached by his publisher about a Spanish version of Rupert Holmes’ “Escape (The Piña Colada Song),” Fortes and his co-writers kept the main melody but rewrote everything else from scratch, opening up many new opportunities for sync while also providing revenue for the original writers. D'Angiolillo added that his company does a lot of covers of songs in its own catalog, making them more syncable as the new versions can fit a variety of different creative briefs. Mellado agreed with the sentiment, stating that with the right DJ with the right sound, songs from the 1970s and 1980s that sound dated today can be brought back to life. Nunez then shared the advice that publishers need to encourage their writers to send them as many demos as possible, because only by sifting through many songs and ideas can the true gems be found.

The AIMP Miami Music Publishing Summit with Music Publishers Canada was made possible with generous support from partners Music Publishers Canada, the University of Miami Frost School of Music, and AIMP National sponsors ASCAP, BMI, CMRRA, Exploration, The MLC, SX Works, and YouTube, as well as SESAC Music Group companies Audiam, HFA, Mint, Rumblefish, and SESAC. Music Publishers Canada also thanks FACTOR and the Government of Canada.

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About AIMP

The Association of Independent Music Publishers (AIMP) was formed in 1977 and has local chapters in Los Angeles, New York, Nashville, and Atlanta. The organization's primary focus is to educate and inform music publishers about the most current industry trends and practices by providing a forum for the discussion of the issues and problems confronting the music publishing industry. The opportunity to exchange ideas and opinions with others on issues of mutual concern is fostered by the atmosphere at the AIMP's monthly meetings, forums, and workshops, the videos of which can be seen (along with more general info on the organization) at www.aimp.org.

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