



ACTIVITY REPORT

European Composer
and Songwriter
Alliance (ECSA)

2019



Co-funded by the
Creative Europe Programme
of the European Union



Photo credits: Ola Jacobsen

WELCOME WORDS

I am Alfons Karabuda, a Swedish composer in the areas of TV, theatre and film music. For more than 8 years now, I've also had the great privilege to be the President of the European Composer and Songwriter Alliance, which represents the interests of more than 30.000 professional music authors in the EU and beyond.

The main mission of ECSA is to defend and promote music creators at European and international level. We are at the forefront of the policy debates on authors' rights and artistic freedom as well as a driving force for the visibility and recognition of music creators. In promoting these key values, we are also constantly organising a large number of cultural activities to promote the

mobility of music authors and showcase their works in various genres (classical, pop, film music, video games, etc).

2019 has been a very special year for all of us with the final adoption of the Copyright Directive. This is the culmination of ECSA's common efforts to defend and promote music authors in the EU and the first time that the EU adopts basic standards of transparency and fairness to the benefit of authors. It was said to be the once in a generation reform, and the EU can be proud of this Directive. But this is not over yet. Now, ECSA advocates for an ambitious implementation in all EU Member States to ensure it truly delivers concrete benefits to authors and promote a sustainable future for Europe's music landscape. Let's not miss this chance.

2019 has also been a successful year for ECSA's network and its cultural activities. Our two ECSA sessions, in Brussels and Stockholm, have enabled all our members to exchange and share common goals for the



WE ARE AT THE FOREFRONT OF THE POLICY DEBATES ON AUTHORS' RIGHTS AND ARTISTIC FREEDOM AS WELL AS A DRIVING FORCE FOR THE VISIBILITY AND RECOGNITION OF MUSIC CREATORS.



future. With the ECSA elections in February and two new ECSA Members, from Germany and Portugal, we now have a renewed Board and a growing network, always keen on welcoming new Members from all over Europe.

ECSA also successfully organized various cultural activities, notably two European Contemporary Composers Orchestra (ECCO) concerts, the Capacity Triangle workshop in Brussels and the European Film Music Day (EFMD) in Cannes. While active on the European front, the Alliance has also held international meetings like the Transatlantic Dialogue on Sustainable Music (TDSM) in Los Angeles.

Let me thank first and foremost the Commission for its invaluable support for all these activities, which would not exist without the support of the European Commission's Creative Europe Programme. I would also like to acknowledge all ECSA external project partners and supporters and last but not least all our members for their participation and engagement throughout the year.

Now, with my best wishes for a successful 2020, let me invite you to navigate through this report and discover more in detail what has been achieved by our Alliance in 2019.



Photo credits: François de Ribaucourt



2019 HAS BEEN A VERY SPECIAL YEAR FOR ALL OF US WITH THE FINAL ADOPTION OF THE COPYRIGHT DIRECTIVE. THIS IS THE CULMINATION OF ECSA'S COMMON EFFORTS TO DEFEND AND PROMOTE MUSIC AUTHORS IN THE EU [...]. BUT THIS IS NOT OVER YET. NOW, ECSA ADVOCATES FOR AN AMBITIOUS IMPLEMENTATION IN ALL EU MEMBER STATES[...]. LET'S NOT MISS THIS CHANCE.



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ABOUT ECSA

ECSA represents over 30,000 professional composers and songwriters in 27 countries. With 61-member organisations across Europe and beyond, the Alliance speaks for the creators of popular music, art and classical music, and film & audio-visual music. **ECSA's core mission is to defend and promote the rights of composers and songwriters with the aim of improving their social and economic conditions, as well as their artistic freedom.**

The current structure of ECSA is composed by **three committees**. The **APCOE** committee deals specifically with issues affecting the composers and songwriters of popular music whereas the **ECF** committee is focused on issues affecting the composers of art and contemporary music. The

FFACE committee of ECSA works on issues affecting composers of film, advertising and other audio-visual music.

ECSA was initiated in 2006 in Vienna within the framework of the Mozartjahr. It was **established as an alliance on 7 March 2007** in Madrid with the purpose of becoming the central European organisation representing the interests of all music authors, giving composers and songwriters a unique and independent voice in Europe.

Based in Brussels, the ECSA office is in regular contact with all the relevant European institutions on topics ranging from author's rights, artistic freedom, the music sector or the role of the cultural and creative industries. The Alliance also cooperates closely with other like-minded European organisations in all creative and cultural sectors

and is an active member of numerous coalitions, such as the Authors' Group, which gathers authors' organisations from all creative sectors.

At international level, ECSA is a permanent observer at the World Intellectual Property Organization (WIPO), and has been involved in the work of the Human Rights Council of the United Nations since 2012. ECSA is member of the European Music Council (EMC) and the International Music Council (IMC). Last but not least, the Alliance is a permanent observer to the International Council of Music Creators (CIAM) and maintains close relations with North American music writer groups, including Music Creators North America (MCNA), the Songwriters Guild of America (SGA), the Society of Composers & Lyricists (SCL) and the Songwriters Association of Canada (SAC).

EXECUTIVE SUMMARY

In February 2019, the **ECSA elections** have led to the formation of a new Board, which is now composed by: Alfons Karabuda (ECSA President and chair of the APCOE committee), Jørgen Karlstrøm (ECSA Vice-president and chair of ECF) Bernard Grimaldi (ECSA Vice-president and chair of FFACE), John Groves (ECSA Treasurer and vice-chair of FFACE), Luis Ivars (vice-chair of FFACE), Esther Gottschalk (vice-chair of ECF), Jana Andreevska (vice-chair of ECF), Arrien Molema (vice-chair of APCOE), and Wally Badarou (vice-chair of APCOE).

From January 2019 to its final adoption in April 2019, ECSA focused its policy activities on the **Copyright Directive**. Firstly, the Alliance advocated for the best possible provisions for music authors until the

three main EU institutions finally reached an informal deal on 13 February. During this process, the Alliance's **main objectives** were to **promote and safeguard the “value gap” provisions on the use of copyright works by platforms** (Article 17) as well as to **improve the Chapter on fair remuneration in exploitation contracts** of authors and performers. Those efforts were successful since those set of provisions were significantly improved (with the inclusion of a right of revocation advocated by ECSA) in comparison with the initial European

Commission's Proposal. As a second step and despite a very tense political climate, ECSA strongly pushed for the final adoption of the Directive by both the European Parliament and the Council.

Throughout this process, ECSA's initiatives included numerous meetings with policy makers, several joint letters, myth busters, various common coalition activities with numerous stakeholders, as well as press and social media initiatives. After years of advocating for the improvement of the EU legal framework to the benefit



Photo credits: François de Ribaucourt



Photo credits: François de Ribaucourt

of music authors, the final adoption of the Directive by both the European Parliament on 26 March and the Council on 15 April was a major, long sought achievement for ECSA and its members. **One of ECSA's overarching policy priorities is now to ensure an ambitious implementation of the Directive's most important provisions in all EU Member States.**

In parallel, ECSA undertook **a large number of policy activities on various EU files** (the future Creative Europe regulation and its budget, Satellite and Cable Directive), **international topics** (Music Modernization Act / US designation of the Mechanical Licensing collective) or **national issues** (the situation of Collective management organisations in Greece or Spain) between January

and April 2019. After the European elections in May 2019, and as the new "von der Leyen" European Commission took office on 1st December 2019, ECSA is now reaching out to the new EU policy makers to ensure they will duly take into account the interests and challenges of composers and songwriters in the future.

In this first half of 2019, ECSA also finalised the **cultural projects** planned for the second year of the Creative Europe grant period 2017-2021, including the ECSA Winter Session 2019, the European Contemporary Composers Orchestra (ECCO) concert, the Transatlantic Dialogue on Sustainable Music (TDSM) and the Capacity Triangle workshop by end of March 2019. The third grant year started with a successful edition of the European Film Music

Day 2019, and initiated the preparations for the activities planned from April 2019 to March 2020. In October 2019, another edition of the ECSA Session and the ECCO Concert took place in Stockholm. Currently, the focus is on the implementation of the Camille Awards and the Creators Conference, which are foreseen to take place in Brussels in the beginning of February 2020. In November 2019, The ECSA team submitted its application for the fourth Creative Europe grant year of its Framework Partnership Agreement with the European Commission.

KEY OBJECTIVES 2019

ECSA plays a crucial role in defending and promoting the rights of authors of music at the national, European and international level.

IMPROVING THE SOCIAL & ECONOMIC CONDITIONS OF EUROPEAN MUSIC CREATORS

Advocating for the final adoption of the Copyright Directive and its ambitious implementation at national level.

ENCOURAGE CROSS-BORDER MOBILITY OF REPERTOIRE & MUSIC AUTHORS

Providing new opportunities for transnational mobility of musical repertoire and music authors by engaging new composers and ensembles from different European countries through the ECCO concert.

BUILDING KNOWLEDGE & CAPACITIES IN THE COMPOSERS' COMMUNITY

Enhance the professionalisation of composers and songwriters by providing knowledge and offering networking opportunities through the Capacity Triangle and the European Film Music Day.

ENGAGING NEW SECTORS OF SOCIETY

Fostering audience engagement by reaching out to and developing new audiences through the ECCO concert series.

REPRESENT & ADVOCATE FOR MUSIC AUTHORS

Ensuring the advancement of interests of European songwriters vis-à-vis the music industry and third countries through the Creators' roundtables as part of the Transatlantic Dialogue for Sustainable Music (TDSM).

2019 AT A GLANCE

FEBRUARY

13 February: Informal agreement reached on the Copyright Directive.

18-20 February: ECSA Winter Session, ECCO Concert Brussels



MARCH

8 March: publication of the ECSA Gender Equality Charter

13 March: Creators' Roundtable in LA

25 March: Capacity Triangle

26 March: European Parliament's adoption of the Copyright Directive



APRIL

15 April: Council's adoption of the Copyright Directive.

April: ECSA awarded by Creative Europe grant for year 3



MAY

17 May: Publication of the Copyright Directive

20 May: European Film Music Day

23-26 May: European elections



JUNE

13 June: Composers Directory at European Agenda for Music showcase



OCTOBER

7-9 October: ECSA Autumn Session + ECCO Concert Stockholm

15 October: First stakeholders' dialogue on Article 17 of the Copyright Directive.



NOVEMBER

5 November: submission of the application for Creative Europe grant year 4



DECEMBER

1 December: Entry into office of the new European Commission

Policy Bits

EU COPYRIGHT REFORM

From January 2019 to April 2020, ECSA focused its **advocacy activities in ensuring the final adoption of the Copyright Directive**, with the inclusion of its best possible provisions for music authors. In January 2019, the three main EU institutions were still negotiating to reach an informal agreement and finally agreed on a common text on 13 February. In a very tense and complicated political context, the Directive was finally adopted by the European Parliament (EP) on 26 March and by the Council of the EU on 15 April 2019, by a small margin in both cases.

In line with its position adopted in October 2019, **ECSA played a key role in actively pushing for the best possible provisions for a) the use of protected content by online content-sharing service providers** (Article 13 – now adopted as Article 17), and for **b) the fair remuneration in exploitation contracts of authors and performers, including a right of revocation** (Articles 18 to 23). Those efforts bore fruit since the informal agreement strengthened the initial European Commission's proposal in those two areas. After the informal agreement, the Alliance has also been very active in advocating for the Directive's final adoption by both the European Parliament and the Council. Throughout

this process, ECSA regularly informed its members and helped them to further advocate for the Directive at national level.

ECSA was regularly **liaising with a large number of policymakers** involved in the negotiations and published several documents ([ECSA Open Letter in support of the Copyright Directive, Myth busters on Article 13 and on Articles 18 to 23](#), [ECSA press release on the EP plenary vote](#)) in favour of the Directive. It also intervened at **various events** (such as Capacity Triangle in March 2019) to highlight the importance of the Directive.

In addition, the Alliance worked extensively with the Authors' Group (which includes other representatives of authors in all creative sectors), which published several important policy documents ([joint letter to the Council and the Romanian Presidency, press release on the EP Legal Affairs vote, joint letter signed by 108 organisations of authors, press release on the Council's final adoption](#)). ECSA also cooperated closely with **other music partners** (such as GESAC and IMPALA) **to support Article 13** through [a dedicated website and various newsletters](#). Finally, in the run up to the plenary vote in the EP, the Alliance also worked closely with a wide range of organisations in the cultural and creative sectors [under a joint statement](#) to show the strong support for the Directive.

All those efforts were complemented by a **constant outreach to the press and social media**. As a result, ECSA has been mentioned in various press articles or op-eds (see [here](#), [here](#), [here](#), [here](#) and [here](#)) and ECSA President Alfons Karabuda [appeared on TV](#) after the EP’s vote. In parallel, ECSA gained visibility on [social media](#) and contributed to the success of UNAC (Union Nationale des Auteurs et Compositeurs) “**404 Creators not found**” campaign on social media.

EU Member States have now until June 2021 to implement the Directive into national law.

As a result, **ECSA is now focused on ensuring an ambitious implementation** so that it can deliver concrete benefits to authors. The Alliance already participated to various discussions at EU and national level and is regularly joining to the European Commission’s stakeholders dialogue on Article 17 to discuss best practices for cooperation between online content-sharing service providers and rightholders. As a matter of example, ECSA highlighted the challenges and objectives for the implementation of the Directive at various events (European Film Music Day in Cannes and Music Moves Europe Dialogue Meeting in May 2019, Conference organised by the Romanian Presidency in June 2019, SoundTrack Cologne in August 2019).

In addition, ECSA has also actively advocated in favour of music authors in the context of the so-called “Sat-

Cab” regulation, and called on the legislators to address the so-called “direct injection” technology in an efficient and fair manner for all European creators. In this context, ECSA exchanged with various like-minded stakeholders, called on the legislators to improve the EC’s initial proposal and [finally welcomed](#) the informal deal, which includes some positive provisions (retransmissions of TV and radio programmes and transmission of programmes through direct injection) for author’s remuneration through CMOs. The final Directive was finally adopted by the European Parliament on 28 March 2019. Member States have now until 7 June 2021 to comply with the Directive.



Photo credits: Guillaume Lutz & Thomas Smith

Policy Bits

THE FUTURE CREATIVE EUROPE PROGRAMME 2021-2027 AND THE NEW EUROPEAN AGENDA FOR CULTURE

Throughout 2018 and in the first semester of 2019, **ECSA has been actively involved in the discussion in the European Parliament and in the Council on the future Creative Europe Programme 2021-2027.** In particular, the Alliance, which adopted [its position](#) on the draft regulation in October 2018, sent several suggestions for amendments and joint voting recommendations to MEPs in the run-up to the vote in the Culture and Education committee. The final EP report adopted on 23 March 2019 includes positive amendments to the initial European Commission's Proposal. Most notably, it features good provisions striving for a better reflection of the importance of the music sector, a higher budget dedicated to Creative Europe, a larger budget dedicated to the CULTURE sub-programme, the mobility and visibility of creators and repertoires, professionalisation measures for creators also in the form of networking as well as positive provisions on the support to artistic freedom, cultural diversity and gender equality.

Interinstitutional negotiations on the content of the future regulation started in October 2019, while the Creative Europe's future budget will depend on the overall complex negotiations on the EU (Multiannual Financial Framework 2021-2027 of the EU). On one hand, ECSA published its updated position and a **joint statement with other**

organisations of European audiovisual creators and has been very active to defend its position in the context of the ongoing negotiations. On the other hand, ECSA coordinated a [joint letter calling EU Member States to support an ambitious budget for the next Creative Europe Programme \(2021-2027\)](#). The letter has been signed by 93 organisations and sent to MEPs, Member States and the European Commission. As negotiations on the general EU budget will intensify in the coming months, the goal of the letter is to underline the need for a strong budget for Culture in general and for the Creative Europe Programme in particular.

The **new European Agenda for Culture**, proposed by the EC, which serves as the cultural policy of the EU, has been adopted this year. **ECSA's efforts focused on** the EP's own initiative document commenting on the agenda drafted by MEP Grammatikakis (S&D) by strengthening provisions on **fair remuneration, transnational mobility of repertoire, capacity building of content creators, improvement of social welfare of creators as well as gender balance.**

The Council also issued its Work Programme for Culture 2019-2022, setting, amongst others, the ecosystem supporting artists, cultural and creative professionals and European content as one of its priorities. The Council's work programme on this topic will include research and exchange of best practices amongst Member States on the mobility of artists and cultural and creative professionals, the circulation and translation of European content, training and talent development, fair pay and

working conditions, access to finance and cross-border cooperation. In 2019, ECSA Secretary General intervened at both the Music Moves Europe event held by the Romanian Presidency in Bucharest (20 June 2019) and at an informal exchange with the Finnish Presidency (22 May 2019) to exchange on ECSA priorities with policy makers and other stakeholders on those different policy areas.

OTHER ADVOCACY ACTIVITIES

ECSA also worked on various other activities, at international or national level.

At international level, ECSA has exchanged with its US counterparts in Los Angeles in March 2019 and engaged in the US designation of the next mechanical licensing collective in favor of the American Music Licensing Collective (AMLC), both individually and in close cooperation with its members. In particular, ECSA members participated to the US consultation and ECSA published on 23 April a [press release](#) in which the Alliance supported the AMLC. Digital Music News published an article about ECSA's position ([see here](#)). Although the final US Copyright Office decision in favor of the Music Licensing Collective was not satisfactory, ECSA's comments contributed to underline the importance of the issue of unclaimed royalties, in view of the Copyright Office's future report by July 2021. The good cooperation with ECSA's US counterparts also contributed to further [advocacy initiatives](#) in favor of the Copyright Directive from a US perspective.

At national level, ECSA worked with the International Council of Creators of Music (CIAM) in order to raise common concerns regarding the situation of

music CMOs in Greece. On 23 April 2019, ECSA published a [press release](#) (see [here](#), [here](#) some articles in English) and Alfons Karabuda's interview on ElectronLibre, mentioned ECSA's action.

Furthermore, ECSA has closely monitored the situation in Spain regarding the Collective Management Organisation (CMO) SGAE (Sociedad General de Autores y Editores) and met its President, Mrs. Pilar Jurado. The goal of the Alliance's actions was to encourage SGAE's positive reform process and preserve the entity for its important role for protecting authors' rights in Europe.

Following the entry into office of the "new" European Commission on 1st December 2019, ECSA is now monitoring future initiatives and reaching out to various EU policy makers to make sure that the voice of music authors is duly taken into account. **The Creators' Conference will be an important opportunity to make ECSA's voice heard by high-level EU policy makers.**

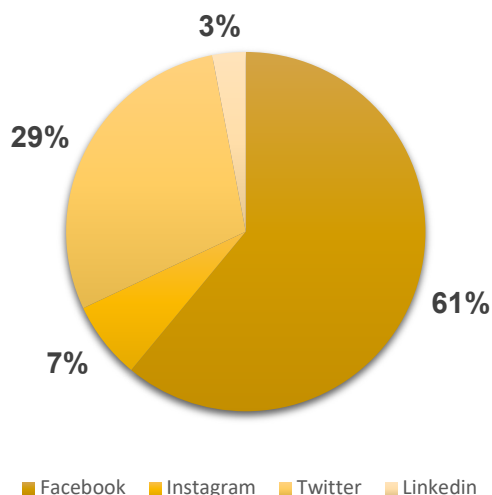
On 17th December ECSA published an official **statement condemning the music licensing platform Epidemic Sound**, as it disrespects fundamental authors' economic and moral rights. The statement received press coverage across various countries in Europe.

Reaching and engaging with audiences

ECSA followers spread themselves accordingly on the four main social media networks.

A spike was noticed in all social media channels around the EU decision on the Copyright Directive. Throughout the year, ECSA also received **increasing press coverage** in various European countries both for its cultural events and its advocacy efforts in favour of European music creators. **Particular attention was given to ECSA's campaign in favor of the Copyright Directive** as well as **ECSA's complaint to Epidemic Sound** for its disrespect towards music authors' rights of attribution.

ECSA audience has grown steadily between January and December 2019, particularly on the organisation's Twitter, LinkedIn and Instagram accounts.



FACEBOOK	2626
TWITTER	1233
INSTAGRAM	298
LINKEDIN	129

3 websites

The official ECSA website served as the go-to source for information about the network, its members, publications such as policy position papers and joint statements, events and much more. The Camille Awards and Composers' Directory's websites were updated with information from respective activities.

4 social media platforms

In 2019, ECSA continued increasing its presence on Twitter, Facebook, Instagram and LinkedIn to inform followers about unfolding developments in real time, ECSA news, calls, joint statements, reports, publications, news from members and the European Union.



+220 FANS



+290 FOLLOWERS



+122 FOLLOWERS



+223 FOLLOWERS



28% Open rate compared to the 23% industry average



11.778 visitors/31.084 tot. Page Views

HOW DID ECSA ENGAGE IN 2019?

+125
FACEBOOK
POSTS

+9%
FACEBOOK
FANS

+1050%
LINKEDIN
FOLLOWERS

+29%
TWITTER
FOLLOWERS

+510
TWITTER
MENTIONS

+295%
INSTAGRAM
SUBSCRIBERS

+175
TWEETS

ECSA projects

COMPOSERS' DIRECTORY

The Composers' Directory is an online platform whose aim is to enable the use and development of digital tools and to allow the practical exchange of information between living composers and the educational sector and other composers both within the same genre and other genres.

The Directory includes a self-publishing tool in order to empower composers in the digital environment. In this respect, ECSA has entered a partnership with the French based tech platform Lalo in order to ensure that composer members of the CD automatically benefit from Lalo's sheet music dissemination tools.



Photo credits: Simona Supino

State of play

Throughout the course of 2019, the project went through a reassessment process. A few changes were made to the website and a new logo was designed. A meeting was held with AEC, Association of European Conservatories, in order to exploit their network to disseminate the directory among thousands of music composition students. The project was then presented in June at the European Agenda for Music Showcase in Warsaw and in September at the 6th IMC World Forum on Music. Due to a lack of interest and support displayed by the ECSA members, together with a low number of subscriptions on the platform, it was decided for the project to be terminated.

EUROPEAN CONTEMPORARY COMPOSERS ORCHESTRA (ECCO)

ECCO is a concert series dedicated to performing and promoting contemporary art music across national borders as well as to reaching new audiences. It is also one of the few concert projects devoted to the reperformance of contemporary music.

The project is supported by a working group of professional composers from amidst the ECSA membership. The working group also acts as artistic committee to assist the ensembles and orchestras in defining the cultural content and programme. The programme performed at every ECCO concert is solely composed of pieces from composers from the ECSA network that have been selected from the submissions according to the call for works. Criteria such as quality of the scores, origin of the composers, duration and musical formation are all considered when selecting the pieces.



Photo credits: Casper Hedberg



Photo credits: Casper Hedberg

State of play

The first ECCO concert of 2019 took place in Espace Senghor in Brussels on 19 February. 7 pieces of mixed music were performed by the young Belgian Hopper Ensemble, conducted by François Deppe in collaboration with Centre Henri Pousseur. The day before the concert, a workshop with the title “Inside the composer’s head” was held where the ensemble rehearsed the pieces in the presence of the composers and an audience of music enthusiasts ranging from the age of 10 – 70 years, professional composers as well as amateur musicians. The workshop helped shine a light on the composition process of contemporary art music as well as inspired professional composers to experiment with electronic elements.

The second ECCO concert in 2019 was held at the Royal College of Music in Stockholm. The Stockholm Saxophone Quartet performed six pieces from seven European countries (one piece was co-created by two composers). An open rehearsal took place before the concert in order to give students of the College and interested music enthusiasts the chance to observe the dialogue between composers and ensemble before the concert.

Furthermore, a dedicated website for ECCO was created and published in December 2019 (www.eccoconcert.eu). It shows the history of ECCO and presents the featured composers and ensembles of past and current editions.

EUROPEAN FILM MUSIC DAY (EFMD)

The event is a platform for audio-visual composers to set up business-relevant seminars and to ensure good networking possibilities.

Being held in the framework of the Cannes Film Festival, the EFMD directly supports the professionalisation of creators by offering audio-visual composers an opportunity to meet with film directors and producers. The European Film Music Day features different panels addressing key issues for film composers and thus offers an opportunity for film and audio-visual composers to make their voice heard and to present the extraordinary value of their craftsmanship.



Photo credits: Guillaume Lutz & Thomas Smith



Photo credits: Thomas Smith

State of play

The European Film Music Day 2019 successfully took place on 20 May in the framework of the Cannes Film Festival in collaboration with The Creative Europe Programme, La Quinzaine des Réalisateurs, FNAC, FERA - the Federation of European Film Directors, the Film Music Foundation, Suomen Musiikintekijät, DEFKOM – Deutsche Filmkomponistenunion, UCMF – Union des Compositeurs de Musique de Films, CC – Composers Club, ÖKB – Österreichischer Komponistenbund, SoundTrack Cologne and Braunschweig International Film Festival. The event attracted more than 80 experts from the audiovisual sector among film composers, directors and producers. This edition's talking points were on the practice of buyouts and on the creative process behind scoring for movies compared to the one behind scoring for TV series. The experts also looked into how the new Copyright Directive will impact composers of film and media.

CAPACITY TRIANGLE

The Capacity Triangle aims at building capacities to foster the professional adaption of music creators and empowering creators through knowledge.

The project consists of a series of panel discussions and workshops concentrating on implementing three specific set of skills:

Digital skills: in order to familiarise with and ultimately master the new digital tools and business models,

Copyright and publishing skills: in order to ensure that music creators get an opportunity to learn about copyright contracts and publishing rights,

Entrepreneurial skills: in order to give composers knowledge on self-employment, self-promotion and social security law when they first step into the world of professional composing and song writing.



Photo credits: Auke Braem



Photo credits: Auke Braem

State of play

The second edition of the Capacity Triangle took place at the end of March in Brussels in collaboration with ECSA's Belgian member GALM and supported by SABAM and Playright+. More than 80 participants and 19 speakers coming from more than 6 different countries followed the whole day of lectures while web streaming links were provided to enable participants from all over Europe to follow the panel discussions. The panels gave updates on the new Copyright Directive, as well as some advice and personal insights to those starting their own business in the music industry. The discussions also delved into digitalisation and new business models and gave an update on how music licensing works in Belgium.

WELCOME HUB

The Welcome Hubs are hosting structures meant to promote transnational mobility by making it easier for creators to work across borders.

The Hubs are meant to provide composers and songwriters with information and assistance as to where one could find professional opportunities and networking activities, such as concert venues or recording studios, as well as practical information such as suitable housing. The structures will be an opportunity for new residents to meet with colleagues and to establish new professional and social networks.



Signature Welcome Hub Paris



Signature Welcome Hub Helsinki

State of play

In February 2019, Helsinki became ECSA's Welcome Hub in a partnership with Suomen Musiikintekijät (FMC) while the 5th Welcome Hub was established in September in Paris with SNAC (Syndicat National des Auteurs et des Compositeurs). The concrete terms of the Los Angeles' Welcome Hub were re-discussed with the SCL - Society of Composers & Lyricists. Finally, ECSA also added a new section to its website featuring an [interactive world map](#) indicating the existing Welcome Hubs. ECSA has also initiated talks with its members in Cologne (Germany) and Zagreb (Croatia) to establish the next two Welcome Hubs.

TRANSATLANTIC DIALOGUE FOR SUSTAINABLE MUSIC (TDSM)

TDSM is ECSA's main activity ensuring the advancement of interests of European songwriters vis-à-vis the music industry and third countries.

The activity therefore unfolds in two elements: on the one hand, it contains legal work in analysing legislative and industry-related developments and elaborating ECSA's position in response to those developments. On the other hand, the activity also necessitates setting up roundtable discussions and physical meetings with other creator groups to allow in-depth exchange. Finally, TDSM shall serve as a new informal platform for capacity building, exchanging information and advocacy among North American and European music creator groups, as well as establishing a dialogue with key consumer organisations and music service providers in order to elaborate common views for a more sustainable market for online music.



Photo credits: Jennifer Harmon

State of play

In March 2019, ECSA together with the Society of Composers and Lyricists (SCL) held the Creators' Roundtable in LA. During this day, the discussions with other alliances like Music Creators North America (MCNA), the Songwriters Guild of America (SGA), Alliance of Women Film Composers (AWFC) focused on the latest developments on the Music Modernization Act and the EU Copyright Directive as well as contractual relations with audiovisual streaming services and video game producers. During the meeting with the representatives of the US Copyright Office, ECSA and the present North-American music creator societies advocated for the AMLC as the best option for the Mechanical Licensing Collective. Moreover, a music composer agent joined the discussions to elaborate on current contractual practices with audiovisual streaming services as well as with the gaming industry.

GENDER WORKING GROUP

The Gender Working Group shall raise awareness of the lack of gender balance and equality when it comes to the representation and promotion of female composers and songwriters.

The commitment of this Working Group has led to the adoption and the publication of the [ECSA Gender Equality Charter](#), which is available on the ECSA [website](#) and aims to achieve a better gender balance in the music sector. The Charter has multiple target groups: ECSA as an organisation which is committed to apply it internally; the national members, for which it should represent an inspiration to establish or improve a gender strategy, and, more broadly, the music sector as a whole.



Photo credits: ECSA

State of play

The Gender Equality Charter has been presented and adopted by the ECSA General Assembly in February 2019. It has been published on the ECSA website together with a collection of best practice examples gathered from the Working Group members. **To support the implementation of the Charter's principles by ECSA members, the Gender Working Group is carrying out various measures.** For this purpose, a survey has been distributed among members' organisations in order to assess the main challenges in applying gender policies and collect virtuous examples. Furthermore, the Gender Working Group is currently working at translating the Charter in different European languages and at creating a database of female experts that can help to ensure equal representation in panels, juries, festivals and other events.

COMMUNICATION WORKING GROUP (ComGroup)

The Communication Group's mission is to support and offer guidance to the ECSA Office in developing a communication strategy that increases the awareness on ECSA, its activities and its members.

The group consists of communication experts from different ECSA member organisations whose responsibilities are ensuring the visibility of ECSA projects and securing a wider outreach of their outputs. Key objectives of the group are to optimise ECSA communication actions, to improve the dissemination of ECSA projects results as well as ECSA position papers, joint statements and press releases.

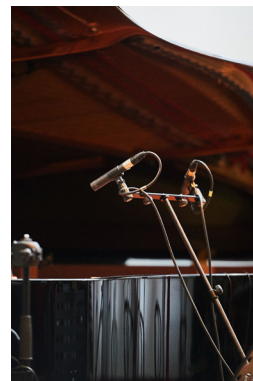


Photo credits: François de Ribaucourt

State of play

A new communication working group was elected at the beginning of 2019. The members had a first meeting in Stockholm on 2nd-3rd April 2019 to evaluate the work done and set out the main objectives for the year. After the presentation held at the Winter Session in Brussels, the Working Group decided to study ECSA's communication strategy. An update on ECSA's communication efforts and activities was given at the ECSA Autumn Session in Stockholm. Due to the feedback received during the presentation, the Communication Working Group decided to elaborate a survey to gather valuable data on the network's capabilities and expertise in terms of communication. The survey's findings will serve as the basis to elaborate common Communication Guidelines to be distributed among all ECSA Members.

THE CREATORS CONFERENCE

The Creators Conference is a renowned ECSA event with a distinct European and international dimension that has the aim to encourage a dialogue between creators and policy makers.

The next edition will take place on 3rd February 2020 at Théâtre du Vaudeville in Brussels. The conference will feature a discussion on the future EU policies for the creative and cultural sector, the state of play of the implementation process of the EU Copyright Directive as well as the question of buy-out contracts and fair remuneration for authors and performers.



Photo credits: Matija Šćulac

THE CAMILLE AWARDS - EUROPEAN FILM COMPOSER AWARD

The Camille Awards - European Film Composer Awards are a set of awards given to composers of exceptional pieces of film and audio-visual music.

The next edition will take place together with the Creators Conference. It will honour the greatest achievements of a renowned Academy Award Film composer by handing out a special “Lifetime Achievement” Award. During the celebration, an ensemble will perform a selection of the composer’s most significant pieces.

Our Network

MEMBERSHIP UPDATE

With 61 member organisations across Europe and beyond, ECSA's membership covers 27 countries. All our members are listed on our [website](#).

The ECSA Office is constantly looking for new members to broaden ECSA's outreach and impact.

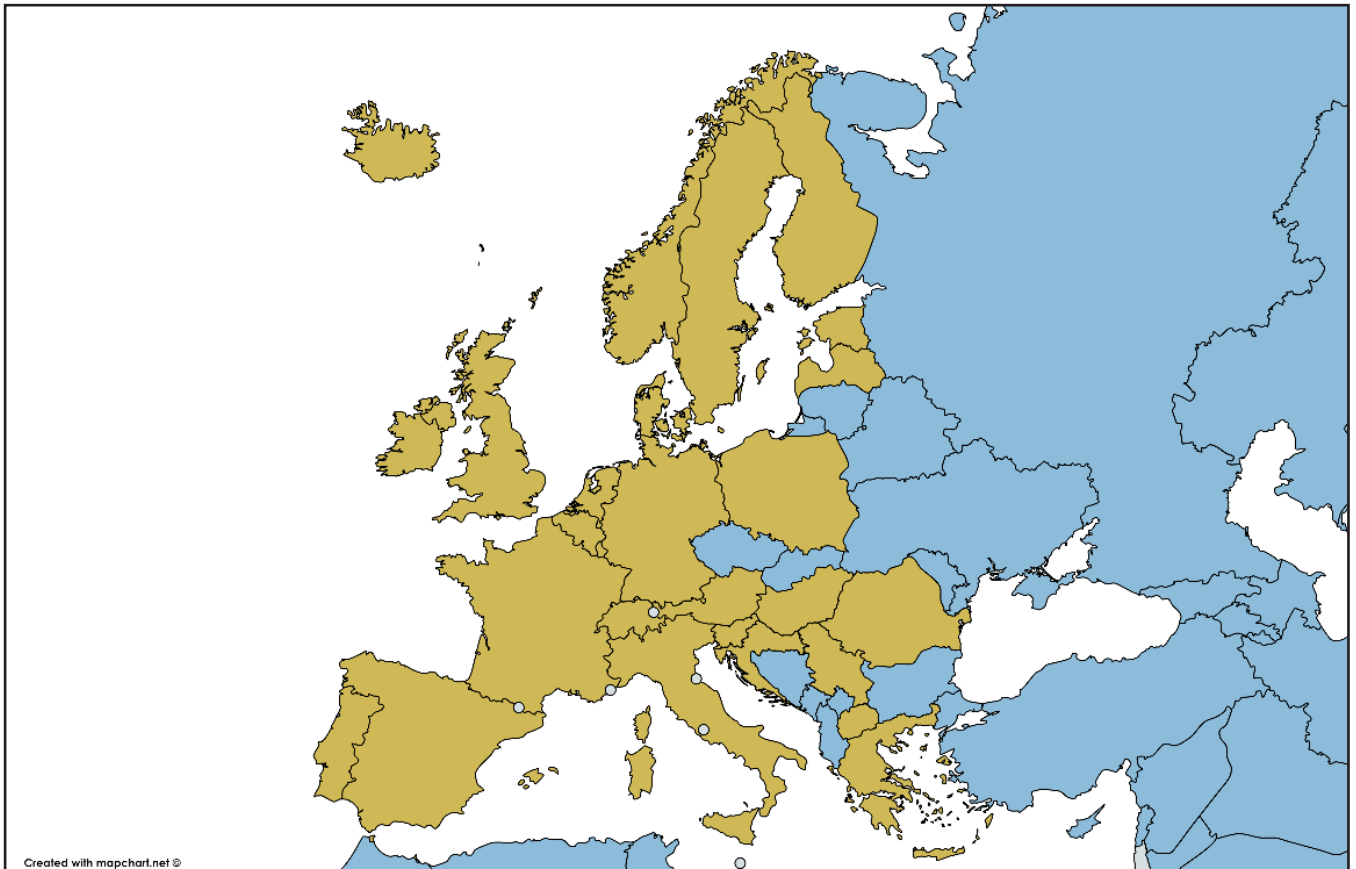
At the beginning of 2019, ECSA has welcomed the **new Hungarian member AHC - Association of Hungarian Composers and Text Writers**.

Recently, the Alliance has been joined by two **new members VERSO, a section of DKV (Germany) and APC - Portuguese Association of Composers (Portugal)**. The ECSA office has also been in contact with **ACMF - Associazione Compositori Musica per Film (Italy)**, which expressed their interest in becoming members of ECSA.



GEOGRAPHICAL OUTREACH

The map here below shows the current geographical coverage of ECSA's membership.



21

EU COUNTRIES

78 %

5

NON-EU EUROPEAN
COUNTRIES

18%

1

NON-EUROPEAN
COUNTRY

4 %

Our Network

NEW BOARD ELECTIONS

In February 2019, a new ECSA Board has been elected for a three-year mandate. The new Board is now composed as following:

- **Alfons Karabuda:** ECSA President and chair of the APCOE committee
- **Jørgen Karlstøm:** ECSA Vice-president and chair of the ECF committee
- **Bernard Grimaldi:** ECSA Vice-president and chair of the FFACE committee
- **John Groves:** ECSA Treasurer and vice-chair of FFACE
- **Luis Ivars:** vice chair of FFACE
- **Esther Gottshalk and Jana Andreevska:** vice-chairs of ECF,
- **Wally Badarou and Arrien Molema:** vice-chairs of APCOE

NEW WORKING GROUPS

Working Group on governance and administration

On 10 September 2019, a Working Group on Governance and Administration has been established upon decision of the ECSA Board. The Working Group is an advisory body consisting of ECSA Members with a keen interest in contributing to the review and reform of ECSA governance and administration structures.

The main aim of this Working Group is to reflect on the current governance, elections procedures, structure and decision-making process of ECSA and provide suggestions for changes, including possible amendments to the rules set out in the Articles of Association and the Internal rules. The Working Group held two meetings in 2019 and will continue its work in 2020.



Photo credits: François de Ribaucourt

THE ECSA TEAM

In May 2019, ECSA has welcomed the new Executive and Financial Officer, Anita Marullo, who has taken the place of Loredana Bucseanu. The rest of the team remains composed by Marc du Moulin, Secretary General, Alicja Swierczek, European Affairs and Programme Manager, and Alessandra Callegari, Project & Communication Officer. Two trainees, Manon Chikh and Alfonso Guerra, joined the staff between January and May. Two other volunteer-trainees, Tügçe Akkoyun and Domenico Iannone, have supported our cultural projects from September to December, mainly under the supervision of the Programme Managers.

The Board



Photo credits: François de Ribaucourt

ECISA BOARD MEMBERS

Alfons Karabuda (Sweden) – President
Bernard Grimaldi (France) – Vice-President
Jørgen Karlstrøm (Norway) – Vice-President
John Groves (Germany) – Treasurer
Luis Ivars (Spain) – Board Member
Jana Andreevska (North Macedonia) – Board Member
Wally Badarou (France) – Board Member
Arriën Molema (The Netherlands) – Board Member
Esther Gottschalk (The Netherlands) – Board Member

The Team



SECRETARY GENERAL

Marc du Moulin



EXECUTIVE OFFICER

Anita Marullo



**EUROPEAN AFFAIRS
AND
PROGRAMME MANAGER**

Alicja Swierczek



**PROJECT
AND COMMUNICATION
OFFICER**

Alessandra Callegari

Back to the future !

Photo credits: Casper Hedberg



2020 will start with a lot of important events for ECSA. On 3rd February 2020, the **Creators Conference** will take place at Theatre du Vaudeville in Brussels. High-level EU policy makers will attend to learn and discuss relevant topics for music creators. At this edition, the discussions will evolve around future policies for cultural and creative sector, the implementation of the EU Copyright Directive as well as the common practice of buyout contracts.

This will be followed by the **ECSA Winter Session**, where ECSA members will come together to exchange on relevant developments in their specific music genre and countries as well as to steer ECSA into the future. As always, the sessions

will be accompanied by the **ECCO concert** which will be performed by the wonderful Ensemble Fractales on 4 February 2020 at Flagey in Brussels. From March to May 2020, ECSA will also hold a **Creators' Roundtable** on music streaming services, another edition of the Capacity Triangle as well as the **European Film Music Day** in the framework of the Cannes Film Festival.

From a policy perspective, ECSA is looking at the future with a hopeful look as 2020 will be an important year, with more and more EU Member States implementing the Copyright Directive. ECSA will continue to assist and guide its Members towards an ambitious implementation for all

music authors. In parallel, we will strengthen our ties with the new European Institutions and closely monitor the new European Commission's agenda and its new initiatives, notably on Artificial Intelligence and online platforms, with a view to promote composers and songwriters' values and interests.

Last but not least, let us wish for 2020 that EU leaders and institutions will finally adopt the **Creative Europe future programme for 2021-2027 with an ambitious budget** and show the European Union's commitment to culture and creativity.

Because investing in culture is investing in our future.

