



ACTIVITY REPORT

European Composer
and Songwriter Alliance
(ECSA)

2020



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of the European Union



Photo credits: Ola Jacobsen

WELCOME WORDS

Dear readers,

I am Alfons Karabuda, a Swedish composer in the areas of TV, theatre and film music. I have also the great privilege to be the President of the European Composer and Songwriter Alliance (ECSA), 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 the rights and interests of composers and songwriters on a 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. To enhance those key values, we constantly engage in a large number of advocacy and cultural activities promoting music authors and showcasing their works in various genres (classical, pop, film music, and others).

2020 was a difficult year for all music creators, with not only cultural and music venues shut down, but also artist tours and major festival postponed or cancelled altogether. But despite that, music proved once more its ability to unite and bring people together. Music helped create a sense of belonging and participation in communities all around the world.

In February, ECSA gathered its members, high-level policymakers and the cultural sector, for a series of events, starting with the 2020 Creators Conference, the Camille Awards and concluding with the ECSA Winter Session and the ECCO Concert. With hundreds of participants, these events enabled the Alliance to strengthen its dialogue with policymakers on the challenges faced by music authors, as well as to celebrate film music composers (Camille Awards) and promote contemporary art music (ECCO Concert). As ECSA tirelessly advocates for an ambitious implementation of the Copyright Directive in all EU Member States to deliver concrete benefits to authors and promote a sustainable future for Europe's music landscape, those events greatly contributed to put music authors at the forefront of the policy agenda in Europe.



2020 WAS A DIFFICULT YEAR FOR ALL MUSIC CREATORS [...] BUT DESPITE THAT, MUSIC PROVED ONCE MORE ITS ABILITY TO UNITE AND BRING PEOPLE TOGETHER.



Starting from March 2020, the COVID-19 pandemic's outbreak forced ECSA to convert all its cultural activities and policy meetings into a digital format. Nevertheless, our Alliance pursued its commitment to support music creators by playing a leading role in ensuring that policymakers support both music authors and the cultural sectors, deeply impacted by this unprecedented crisis. No doubt that in 2021 we will still need strong, efficient, and long-term support recovery measures, as well as the solidarity of all players in the music industry to recover from this crisis.

The online ECSA Autumn session, the Capacity Triangle webinars, as well as the Creators' Roundtable on music streaming have been excellent opportunities to rally a growing number of music creators, policymakers and music sector representatives to get a deeper understanding of the challenges faced by composers and songwriters. Our Alliance has also intensified its activities on a broad range of topics, such as Artificial Intelligence, online platforms, collective bargaining agreements, and on various music industry developments, to anticipate future challenges for music authors.

Let me thank first and foremost the Commission for its invaluable support in all these activities, which would not occur without the partnership with the European Commission's Creative Europe Programme. As the new Programme will benefit



Photo credits: François de Ribaucourt



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.

from an impressive budget increase and will put a stronger focus on the music sector from 2021, we hope that it will contribute to addressing some of the challenges exacerbated by the COVID-19 crisis and building a fairer and more sustainable music sector.

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 better 2021, let me invite you to navigate through this report and discover more in detail what has been achieved by our Alliance in 2020.

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ABOUT ECSA

ECSA represents over 30,000 professional composers and songwriters in 27 countries. With 62 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 and interests of composers and songwriters with the aim of improving their social and economic conditions, as well as enhancing their artistic freedom.

ECSA was initiated in 2006 in Vienna within the framework of the Mozartjahr. It was established as an alliance on 7th 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. 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 works on issues affecting composers of film, advertising, and other audio-visual music.

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, and the music sector to other cultural and creative sectors. The Alliance 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 an international level, ECSA is a permanent observer at the World Intellectual Property Organization (WIPO) as well as a 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), the Songwriters Association of Canada (SAC), and the Screen Composers Guild of Canada.

EXECUTIVE SUMMARY

As for most organisations worldwide, the activity of ECSA has been affected by the unprecedented circumstances of the COVID-19 pandemic that has spread in Europe from March 2020 until the end of the year. However, the Alliance never broke its commitment to support music creators, both through its advocacy activities and cultural projects.

Advocacy activities

Throughout 2020, ECSA has been very engaged in the **implementation of the Copyright Directive** at national level and its policy developments in Brussels: Several activities were undertaken by the Alliance, which included i) the adoption of joint [Authors' Group recommendations on the implementation of Articles 18 to 23](#), ii) two panels with high-level speakers at the [Creators' Conference](#) on the implementation of the most important provisions for music authors iii) the **#ECSA4CopyrightDirective campaign** with [an official video](#) featuring more than 20 ECSA delegates from all over Europe, supported by the statement "[ECSA's 10 steps on how to implement the](#)

[Copyright Directive for a more sustainable music ecosystem](#)" iv) ECSA's participation to the **stakeholders' dialogue** and its [reply to the public consultation on Article 17](#).

As the cultural and creative sectors heavily suffered from the **COVID-19 crisis**, **ECSA was very engaged in various activities to ensure that policymakers understand the dire impact of this crisis** and can support creators and the cultural and creative sectors recover from it, both on a European and a national level. As the EU budget and recovery funds were discussed in parallel, those activities (joint letters, statements and op-ed, dialogue with policymakers) focused on supporting efficient and ambitious recovery measures for the cultural and creative sectors and on ensuring that the next Creative Europe Programme could benefit from a strong budget and continue supporting creators and cultural activities in Europe. Those efforts finally bore fruits for the **Creative**

Europe Programme, since the EU institutions adopted a **sharp 50% budget increase for the next programme** (2021-2027), which will have a stronger focus on music and creators. However, much remains to be done to establish long-term recovery measures to support music creators across Europe.

In September 2020, [ECSA contributed to the European Commission public consultation on the Digital Services Act package](#). In its response, ECSA first called on the EU not to put into question the 2019 Copyright Directive and to address the issues of copyright infringements and unlicensed platforms. The Alliance also encouraged the Commission to adopt efficient measures to increase transparency and diversity online and to take a **critical look at how music streaming services function**. Finally, ECSA addressed the **interplay between competition law and the ability of self-employed and**



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freelance authors to engage in collective bargaining.

As **Artificial Intelligence (AI)** continues to be an important topic for music authors and policymakers, [ECSA adopted its position on AI](#), which explores the interplay between AI and copyright, and calls on policy makers to ensure that **music authors and their creations are at the heart of further policy considerations on AI**. ECSA also contributed to **several studies** published in November 2020 on the music sector and on the status and the working conditions of artists and creative professionals.

Last but not least, ECSA has also been reactive to developments in the music industry which have a detrimental impact on composers and songwriters. In particular, the Alliance published another [statement against the malpractices of Epidemic Sound](#), together with two performers' organisations, namely the Association of European Performers' Organisations (AEPO-ARTIS) and the International Federation of Musicians (FIM). In addition, [ECSA spoke out publicly against Spotify's announcements of "amplifying artist input in personalized](#)

[recommendations"](#) in exchange of lower royalty rates.

Cultural projects and activities

In order to support its policy objectives and promote music authors and their works, ECSA has organised many activities and projects in 2020, with the support of Creative Europe.

On 3rd and 4th February 2020, ECSA gathered its members, high level policymakers and stakeholders in the cultural and creative sectors, for a series of events, starting with the [Creators Conference](#), the [Camille Awards](#), and concluding with the **ECSA Winter Session** and the [ECCO Concert](#). Hundreds of participants joined these events, which enabled the Alliance to strengthen its dialogue with policymakers as well as to celebrate film music composers (Camille Awards) and promote contemporary art music (ECCO Concert).

The **autumn edition of the ECCO concert** successfully took place in Luxembourg on 6th October 2020 and promoted several contemporary art music composers from all Europe. On 17th September, the **Creators Talks** at the digital

conference programme of the Reeperbahnfestival showcased the work of German ECSA members, Composers Club, DEFKOM, and VERSO, in advocating for better social and economic conditions for music authors in Germany. A further edition of the **Capacity Triangle series**, organised in November in collaboration with EMMA - European Music Managers Alliance, helped the participants to better understand the relationship between music creators and managers. Finally, on 1st December, ECSA organised the **Creators' Roundtable on Music Streaming** with the support of the European Parliament (EP) [Cultural Creators Friendship Group](#), and more than 150 participants to discuss how music streaming works and how it impacts the revenue of music creators.

In the first months of 2021, ECSA will organise digitally the next Camille Awards and the ECCO concert, the Creators Talks at Eurosonic Noorderslag, the Creators' Roundtable on AI, as well as the next webinars of the Capacity Triangle.

KEY OBJECTIVES 2020

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

ADVOCATE FOR BETTER SOCIAL & ECONOMIC CONDITIONS OF EUROPEAN MUSIC CREATORS

Advocating for an ambitious implementation of the Copyright Directive and for strong support measures to help creators recover from the COVID-19 crisis and benefit from a fairer music ecosystem.

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.

BUILD KNOWLEDGE & CAPACITIES IN THE COMPOSERS' COMMUNITY

Enhance the professionalisation of composers and songwriters by providing knowledge and networking opportunities, notably through the Capacity Triangle.

ENGAGE DIVERSE AUDIENCES

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

REPRESENT MUSIC AUTHORS IN THE INDUSTRY

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

2020 AT A GLANCE

FEBRUARY

3rd February: Creators Conference & Camille Awards in Brussels



4-5th February: ECSA Winter Session, ECCO Concert Brussels



MARCH

31st March: Capacity Triangle webinar in collaboration with Dutch member organisations



From March 2020 until the end of 2020: numerous advocacy activities to support creators and the cultural and creative sectors heavily impacted by COVID-19

MAY

27th May: 1st ECSA Members' Lounge

JUNE

5th June May: Launch Campaign #ECSA4CopyrightDirective



5th June: ECSA at the European Parliament's Culture committee

21st June: ECSA Jeunesses Musicales International World Music Day Festival

JULY

10th July: Authors' Group joint recommendations on the Copyright Directive

AUGUST

13th August: ECSA at Inferno Music Conference

SEPTEMBER

8th September: ECSA's replies to the consultations on Article 17 of the Copyright Directive and the Digital Services Act

16th September: ECSA at Reeperbahn Conference

23rd September: ECSA, AEPO-ARTIS and FIM statement on the malpractices of Epidemic Sound



OCTOBER

6-7th October: ECSA Autumn Session & ECCO concert

28th October: ECSA online lounge on Gender & Equality

NOVEMBER

16th November: ECSA's statement against Spotify's malpractices

26th November: Capacity Triangle webinar "Creators & their managers"

DECEMBER

1st December: Creators' Roundtable on music streaming



Policy Bits

IMPLEMENTATION OF THE 2019 COPYRIGHT DIRECTIVE

Throughout 2020, **ECSA has been very engaged on the implementation of the Copyright Directive** on a national level and on related policy developments in Brussels. In January 2020, together with authors' organisations in the book and audiovisual sectors, the Alliance sent **common recommendations for an ambitious implementation of Articles 18 to 23** to all EU Member States before a meeting between their representatives and the European Commission.

On 3rd February, the [Creators' Conference](#) featured two panels on the implementation of the most important provisions for music authors (Article 17 to 23) with many creators and distinguished experts and policy makers, such as Marco Giorello (Head of the Copyright Unit at the European Commission), Iban Garcia del Blanco (MEP - S&D, Spain), Niklas Nienäß (MEP – Greens, Germany) and Tomasz Frankowski (MEP – EPP, Poland). At the beginning of the implementation process, this event has been a **unique opportunity to place back the Directive high on the agenda** and strengthen the dialogue between ECSA and

national and EU policymakers on Europe's cultural policies.

In parallel, ECSA continued to **participate in the stakeholders' dialogue organised by the European Commission in preparation of its forthcoming guidelines on Article 17**. After a series of meetings between October 2019 and February 2020 interrupted by the COVID-19 outbreak, the European Commission published a targeted public consultation to hear the views of stakeholders before finalising its guidelines. While the consultation document contains a few good points for music authors and their societies, it also raises several important concerns, such as the foreseen functioning of the complaint and redress mechanism and the low level of information required by online sharing services providers. In September, ECSA submitted a [response to the targeted consultation](#) to communicate its views and concerns. Together with other stakeholders in the cultural and creative sectors, the Alliance also sent a joint letter to Thierry Breton, Commissioner for the Internal Market, to communicate common concerns. The European Commission is now expected to publish its guidelines in the first quarter of 2021.

As a majority of EU Member States gradually started to engage in the implementation of the Copyright Directive during the year, ECSA and its Members continued to advocate for an ambitious and timely implementation, before the implementation deadline set on 7th June 2021, with various advocacy activities. In June 2020, the Alliance published its **#ECSA4CopyrightDirective** video campaign. The campaign includes an [official video](#)



Photo credits: François de Ribaucourt

featuring more than 20 delegates from all over Europe and it is supported by the statement “[ECSA’s 10 steps on how to implement the Copyright Directive for a more sustainable music ecosystem](#)”.

In July 2020, together with other authors’ organisations in the audiovisual (Film Directors and Screenwriters) and book (Writers) sectors, **the Alliance sent [joint recommendations on Articles 18 to 23](#) to 15 selected EU Member States where the implementation had not started yet.** With the deadline for implementation fast approaching, ECSA will intensify its efforts and continue to push for a meaningful and ambitious implementation in all EU Member States, in coordination with its members and allies.

EU RESPONSE TO THE COVID-19 CRISIS AND THE NEXT CREATIVE EUROPE PROGRAMME (2021-2027)

Since the beginning of the pandemic’s outbreak in March 2020, music authors as well as the cultural and creative sectors have heavily suffered from this crisis and its consequences. **ECSA has been very engaged on various fronts to ensure that policymakers understand the dire impact of this crisis and can support creators and the cultural and creative sectors recover from it, both on a European and a national level.** As the EU budget and recovery funds were discussed in parallel, those advocacy activities focused on supporting efficient and ambitious recovery measures for the cultural and creative sectors (CCS) and on ensuring that the next Creative Europe Programme can benefit from an ambitious budget and continue to support cultural activities in Europe.

On 26th March, ECSA, together with FERA (Federation of European Film and TV Directors), FSE (Federation of Screenwriters in Europe), EWC (European Writers Council), and IMAGO (International Federation of

Cinematographers) published a [joint statement on the COVID-19 crisis](#) to urge decision-makers to adopt emergency measures in support of the Cultural and Creative sectors as well as self-employed and freelance authors. **ECSA and its members also actively supported the #saveEUculture initiative** coordinated by Members of the European Parliament Niklas Nienaß (Greens, Germany) and Salima Yenbou (Greens, France). This campaign (see [here](#)) - signed by 105 Members of the European Parliament (MEPs), 312 associations (including more than 40 ECSA members) and more than 8.000 individuals - calls on the European Commission and Member States to support the cultural and creative sectors and particularly the creators impacted by COVID-19.

This advocacy campaign has been followed by a call (see [here](#)) signed by many organisations from the European music sector as well as by a [joint letter](#) from the European CCS to EU policy makers, which advocated for an ambitious budget for the future Creative Europe Programme and the inclusion of the CCS as priority sectors in the EU’s planned Recovery Fund. [In their response to ECSA, European Commission Executive Vice-President Margrethe Vestager and Vice-President Margaritis Schinas](#) affirmed that the Commission is “fully aware of the depth of this unprecedented crisis for Europe’s cultural and creative sectors” and that they “share the ambition to strengthen cultural and creative industries”.



Photo credits: Etienne Ansotte

Policy Bits

On 27th May, the European Commission presented the new budget proposal “[EU budget powering the recovery plan for Europe](#)”, including i) an updated proposal for the MFF / EU budget for 2021-2027, with €1.1 trillion for 2021 to 2027, with only **€1,5 billion allocated to the Creative Europe Programme** (lower than the first MFF proposal published in May 2018), ii) the Commission’s €750 billion plan — dubbed “Next Generation EU” (€500 billion in grants and €250 billion available as loan grants to countries hit hardest by the pandemic). While this was disappointing for the Creative Europe programme’s budget, the recovery proposal was a first good step to support EU Member States heavily impacted by the crisis, despite the fact that it does not include specific measures to the cultural and creative sectors.

After this announcement, ECSA continued to fight for an ambitious budget for the future Creative Programme and to enable creators to benefit adequately from the EU recovery measures. On 5th June, ECSA Secretary General participated in an online meeting with Members of the European Parliament and underlined the very severe and long-lasting impact of the crisis on composers and songwriters, and the need to engage in strong recovery measures and an ambitious implementation of the Copyright Directive in all EU Member States. Our alliance also worked on a **joint letter, entitled “[Investing in Europe’s next generation by investing in Culture](#)”** signed by 97 other organisations from the cultural and creative sectors, to ask for a strong EU support. Last but not least, **the Alliance coordinated with many other organisations from the CCS, [an op-ed](#) with similar demands**

signed by a group of artists, among which are composers Jean Michel Jarre, Alberto Iglesias, and Benny Andersson, the singer Björk, film director Agnieszka Holland, award-winning bookseller Nina George, and many others.

On 17th September, the European Parliament adopted a [resolution on the cultural recovery of Europe](#), which includes very helpful demands such as i) the need to earmark for the cultural and creative sectors at least 2% of the economic recovery measures, ii) the need to raise the overall budget of Creative Europe to €2.8 billion, iii) the need to transpose the Copyright, [AVMS](#) and “[SatCab](#)” Directives as smoothly as possible “to ensure adequate protection of individual creators”.

The multiple calls to increase the Creative Europe budget from the EP and the CCS finally bore fruits with the agreements at the end of 2020 on the EU budget and on the next Creative Europe Programme reached by the EU Institutions: **the next Programme (2021 - 2027) will benefit from a budget of approximately 2,2 billion euros, a sharp 50% increase in comparison to the 1,4 billion for the current Programme (2014-2020). It will also put a stronger emphasis on the music sector through the sectorial action “Music Moves Europe” and on creators, notably for audiovisual authors in the MEDIA sub-programme.** While such an outcome is very positive, much remains to be done to ensure that all EU Member States make an optimal use of the EU recovery package to support creators and the cultural and creative sectors at national level. ECSA will continue to advocate for a strong support to creators and the cultural and creative sectors to face the pandemic and its consequences.



Photo credits: Guillaume Perigo

ECSA'S ANSWER TO THE DIGITAL SERVICES ACT CONSULTATION AND COMMON AUTHORS' GROUP POSITION ON COLLECTIVE BARGAINING AGREEMENTS

On 8th September, ECSA submitted its **response to the [European Commission's public consultation on the Digital Services Act \(DSA\) package](#)**. In its response, ECSA **first calls on the EU not to put into question the 2019 Copyright Directive** (most notably Article 17) and to address the issue of copyright infringements and unlicensed platforms. We also **encourage the Commission to adopt efficient measures to increase transparency and promoting diversity online, especially for large platforms**. In addition, although the public consultation is not specifically addressing this issue, we also **advocate for a critical look at how streaming services work from different standpoints** (repartition of revenues to creators, pro-rata versus user-centric models, role of algorithms and playlists).

Finally, ECSA (both on its own and with its allies) also addresses **the interplay between competition law and the ability of self-employed and freelance individuals** (including authors and performers) **to engage in collective bargaining**. As several national competition authorities have considered that freelance authors are “undertakings” under competition law – which, as such, cannot engage in those agreements - those decisions have often prevented music creators to negotiate minimum rates or to agree on standard contracts with their contractual counterparts.

Since the 2019 Copyright Directive (Articles 18 to 23) very much encourages collective bargaining agreements to reach the level of protection and enforce the rights provided by the Directive, we highlight this **inherent contradiction and urge the European Commission to ensure the application and interpretation of EU competition no longer prevent authors to engage in collective bargaining agreements**.

On 15th December 2020, the European Commission published its proposals for regulations: **the Digital Services Act (DSA) and the Digital Markets Act (DMA)**. The DSA includes a set of rules (including for the prevention of illegal content) that apply to different kinds of online intermediary services, depending on their role, size and impact in the online ecosystem. The DMA focuses on certain big online platforms that play a “gate-keeper” role and impose them to take ex-ante measures to prevent the abuse of their dominant position and harm competition, for example for the use of data, interoperability tools, and self-referencing. The European Commission did not address the challenges of collective bargaining and competition law in those regulations but has published on 6th January an inception impact assessment, which considers different options to tackle this issue.

While the DSA proposal helpfully clarifies that it will not impact copyright rules (including Article 17 of the Copyright Directive) and contains a few positive provisions, it does not seem to propose any major improvement for the enforcement of copyright online. In addition, it is worth noting that both regulations do not appear to include provisions (on transparency of algorithms or the promotion of European works) that would target music streaming services. With the start of the legislative process, ECSA will now analyse those proposals more in detail and propose amendments to improve them.

Policy Bits

ECSA' S POSITION PAPER ON ARTIFICIAL INTELLIGENCE

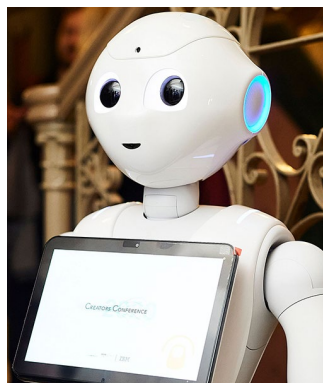


Photo credits: François de Ribaucourt

While **Artificial Intelligence** is one important topic for music authors and the music sector, several international (such as WIPO) and European public institutions (such as the European Commission and the

European Parliament) are assessing the opportunities and challenges raised by AI in multiple scenarios. **In that context, ECSA has drafted a [position paper to define and promote its position on AI](#).** This paper first explores the interplay between AI and copyright and submits that AI is mainly a tool in the hands of music authors. It then cautions against any new copyright exceptions and recalls that music creations should not feed AI systems without the knowledge nor remuneration of music creators.

Last but not least, it calls for the use of AI to the benefit of authors' fundamental rights and cultural diversity. In late 2020, the European Commission took the view that [“AI systems should not be treated as authors or inventors.”](#) In addition, [a recent European Commission study](#) “views AI systems primarily as tools in the hands of human operators” and considers that current EU copyright rules are generally sufficiently flexible to deal with the challenges posed by AI-assisted outputs. However, the study also notes that further research into the risks of false authorship attributions by publishers of “work-like” but “authorless” AI productions should be considered. As the EU continues its work on AI with potential legislative initiatives, ECSA will continue to monitor their impacts on the music sector and the music creators.

JOINT STATEMENTS AGAINST THE MALPRACTICES OF EPIDEMIC SOUND AND SPOTIFY AND THEIR NEGATIVE IMPACTS ON MUSIC AUTHORS AND PERFORMERS

Together with the Association of European Performers' Organisations (AEPO-ARTIS) and the International Federation of Musicians (FIM), ECSA drafted another statement against the malpractices of Epidemic Sound. The [statement](#), released on 23rd September, denounces the harmful impact of Epidemic Sound practices on the remuneration of music authors and performers, and on their moral rights, condemns Epidemic Sound's partnership with Adobe and Jamendo, and urges all authors and performers “to carefully consider all the potential consequences of buy-out agreements, whereby all their exclusive rights are transferred in perpetuity against no future revenue”. Several press articles ([here](#), [here](#), and [here](#)) mention this statement.

On 16th November, ECSA spoke out against the [recent announcements by Spotify of “amplifying artist input in personalized recommendations”](#) in exchange of lower royalty rates. According to this [statement](#), “as music creators heavily suffer from COVID 19 and its consequences, promising more exposure in exchange of lower royalty rates shows once more Spotify's profound disrespect to the community of creators who struggle to make a living”. Several press articles echoed the statement ([here](#), [here](#), and [here](#)).

STUDIES ON CREATORS' WORKING CONDITIONS AND THE MUSIC SECTOR

Before and throughout 2020, ECSA exchanged with the European Commission and several

consultancies tasked to draft studies related to creators and the music sector. In particular, the Alliance brought its glance on the music sector and the specific challenges faced by composers and songwriters on three studies published in November 2020:

a) Study on the status and working conditions of artists and cultural and creative professionals

The objective of this [study](#) is to **explore the concept of artist status, the working conditions and career paths of artists and creative professionals**. In line with the results of the survey conducted with ECSA Members, the study highlights that “artists and cultural and creative professionals are highly likely to be self-employed, freelancers, work part-time, combine two or more jobs, or do not have a permanent contract, which means that they are often excluded or only partially covered by social security protection”. Amongst its recommendations, the study provides that “the **swift and effective implementation of the Copyright Directive is essential** to ensure the ability of creators to negotiate and be properly remunerated for the use of their works online. It also states that the “**lack of collective bargaining practices** in the CCS contribute to poor job quality, low income and limited social protection” and recommends that “**the conflict between labour law rights and competition law should be resolved** so that all artists, including the self-employed, adequately enjoy freedom of association, the right to collective bargaining and the related beneficial outcomes”.

b) The Feasibility study for the establishment of a European Music Observatory

The specific objective of the [study](#) - commissioned by the European Commission under the EU Music Moves Europe preparatory action - **is to analyse different scenarios for the set-up and operation of a potential European Music Observatory** taking into account the specific

characteristics and requirements of the European music sector. The study recalls “the fragmented, scarce and poorly-harmonised nature of the data collection landscape in the field of music” and shows that “as **data collection in the field of music is fragmented, scarce and poorly-harmonised**, a European Music Observatory would help fill data gaps, contribute to a better knowledge of the sector and help inform music sector policy within Europe”. The study also includes several suggestions regarding the role of such an Observatory on the implementation of EU copyright law and the challenges raised by Artificial Intelligence.

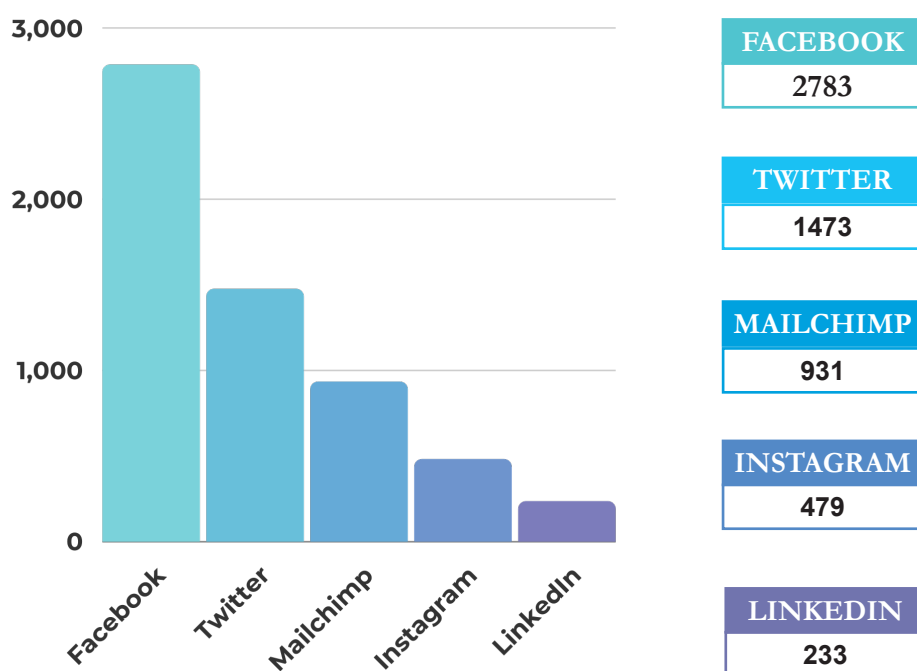
c) Report – “Analysis of market trends and gaps in funding needs for the music sector”

The primary objective of this [Music Moves Europe study](#) is to **identify future market trends and funding needs for the music sector in Europe**: what is currently being addressed sufficiently by the Creative Europe programme and what is not. The study recalls that the music sector is challenged by 1) **concentration trends** in the recorded and in the live music sub-sectors; 2) the **fast-evolving consumptions habits**, and 3) **decreasing funding for core musical institutions**. It covers many topics: from key trends in the music sector (recorded music industry, streaming and piracy, consumption & audiences) to a gap analysis in funding needs at European and national level. Amongst several sets of recommendations, the study recommends i) a stronger focus on the visibility of European repertoire and gender equality in the Creative Europe programme ii) a better promotion of funding opportunities by other EU programmes iii) “enhanced transparency for streaming platforms to be able to gather and analyse data” and assess the need for and feasibility of a regulatory approach to promote cultural diversity in the music sector iv) monitoring concentration trends in the music sector.

Reaching and engaging with audiences

ECSA followers spread on our four main social media networks as well as our newsletter as showed by the graphic. ECSA's social media audience grew steadily between January and December 2020, particularly on the organisation's Twitter and Instagram accounts.

A spike was noticed in all social media channels around the Creators Conference & Camille Awards events at the beginning of February as well as for the release of the statement in reaction to Spotify's suggestion to "amplifying artist input in personalised recommendations" in exchange of lower royalty rates. In June, ECSA launched the #ECSA4CopyrightDirective yearly campaign to advocate for a faithful and ambitious implementation of the Directive on a national level. All ECSA members were invited to participate. Throughout the year, ECSA also received increasing press coverage in in various European countries both for its cultural events and its advocacy efforts in favor of European music creators, obtaining more than 40 mentions by the press.



4 websites:
 ECSA, Camille Awards, ECCO Concert, Creators Conference

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, Creators Conference and ECCO websites were each updated with information about the current edition.

4 social media platforms

In 2020, 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, as well as news from members and the European Union.



29,9% average open rate of #NewsfromECSA



38'062 visitors of our websites



+688 followers across all platforms



401 updates on social media platforms



>40 press mentions

#ECSA4COPYRIGHTDIRECTIVE – The campaign



The [#ECSA4CopyrightDirective](#) campaign showcases the ECSA network coming together to recall the importance of the Copyright Directive and its implementation on the national level. Each member state has until 7th June 2021 to transpose the Copyright Directive into their respective national law.

“ Claudio Ianni @claudioianni · Jun 8
Es indispensable que los músicos podamos obtener beneficios de la música online. Ayúdanos a implementar la directiva de propiedad intelectual. We need to make a living from YouTube and other online platforms. Please understand and support us!
[#ECSA4CopyrightDirective](#)

“ The Ivors Academy @ivorsAcademy · Jun 5
Our Chair @christophant shares his thoughts on the important protections for creators' rights awarded by the EU Copyright Directive, for the @Creators_ECSA campaign marking a year from its implementation at national level.
[#ECSA4CopyrightDirective #FixStreaming #KeepMusicAlive](#)

“ Luis Ivars @luisvars · Jun 6
Nuestra campaña [#ECSA4CopyrightDirective](#) ha sido lanzada! La herramienta más avanzada para sostener la diversidad cultural europea y a sus creadores. Es el momento de construir CULTURA. Mira el video [youtube.com/watch?v=Dvz7U7...](#)

“ Helga Trupel @helgatrupel · 6 June
Time to be fair to authors!
[#ECSA4COPYRIGHTDIRECTIVE](#)

18

Countries represented
in the video

28

Times the hashtag
[#ECSA4CopyrightDirective](#)
was used

> 500

Views of the Video on
YouTube, Facebook &
Instagram

ECSA projects



Photo credits: François de Ribaucourt

THE CREATORS CONFERENCE

The Creators Conference is a renowned ECSA event with a distinct European and international dimension which aims at encouraging a dialogue between creators and policymakers.

State of play

On 3rd February 2020, the [Creators Conference](#), held under the patronage of the European Parliament, took place at the Vaudeville Theatre in Brussels. Viviane Hoffmann, Deputy Director General of DG Education, Youth, Sport and Culture of the European Commission, opened the discussions with her keynote speech on the plans of the Commission for supporting creators and the music sector. The conference's programme focused then on Europe's strategies for the creative and cultural sectors, Artificial Intelligence, the implementation of the Copyright Directive, and buy-out contracts. The conference, attended by more than 150 participants, strengthened the ties with new MEPs and served as a public platform to reaffirm the importance of implementing the Copyright Directive to improve the rights and economic situation of music authors.

Due to the pandemic, a smaller format was chosen to continue this project. Under the label of Creators Talks, ECSA organised on 16th September a panel in the framework of the digital Reeperbahnfestival Conference. ECSA Board member John Groves, DEFKOM President Micki Meuser, audio-visual composer Tina Pepper, VERSO Vice-President Alexander Freund, and songwriter Michelle Leonard exchanged about how music author associations deal with current challenges in their sector.

Furthermore, ECSA will organise another edition of the Creators Talks at the Eurosonic Noorderslag Conference in January 2021 on how to make the music value chain fair.



Photo credits: François de Ribaucourt



Photo credits: François de Ribaucourt

THE CAMILLE AWARDS

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

State of play

In February 2020, ECSA decided to bring the ceremony to Brussels and organise it in conjunction with the Creators Conference , with the objective of highlighting the European film music talent in front of a wider pool of stakeholders such as policymakers and various creative industries' representatives. In making a special lifetime achievement award, ECSA celebrated and recognized Maestro Ennio Morricone's outstanding career and body of work that has had a profound influence on the world of film music.

In June, ECSA launched the selection procedure for the 2021 edition of the Camille Awards.

Delegates from the FFACE Committee organisations evaluated the entries and selected three composers for each of the categories (Best Electro–acoustic Score, Best Orchestral Score, and Best Original Music for a Series). The Camille Awards official nominees and international jury members were announced in December 2020 on the [Camille awards website](#) and the correspondent social media channels. The awards ceremony will take place digitally in February 2021.



Photo credits: François de Ribaucourt



Photo credits: François de Ribaucourt



Photo credits: François de Ribaucourt

EUROPEAN CONTEMPORARY COMPOSERS ORCHESTRA (ECCO)

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

The project is supported by a working group of professional composers from amongst the ECSA members, who act as an Artistic Committee to assist the ensembles and orchestras in defining ECCO's cultural content and programme. The programme performed at every ECCO concert is solely composed of pieces by composers from the ECSA network who have been selected from the submissions responding 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.

State of play

The first 2020 ECCO concert in Brussels took place at Flagey on 4th February. The ensemble Fractales performed seven European contemporary music pieces from Estonia, Poland, North Macedonia, Switzerland, Romania, Sweden, and Finland. The second 2020 ECCO concert edition took place at the Philharmonie in Luxembourg on 6th October. The ensemble United Instruments of Lucilin, conducted by Thomas Goff, performed the works of six composers from Finland, Poland, Austria/Israel, Sweden, Norway, and Luxembourg. The concert was broadcasted by the Luxembourgish radio station 100komma7 on 4th and 8th November (including an interview with FLAC) and the audio stream was available until 21st November.

For the upcoming [ECCO concert](#), ECSA has tested public voting to determine part of the ECCO concert programme, which was open from 24th November until 9th November and received over 680 votes. The programme will consist of six pieces by three female and three male composers from the following countries: Austria, Belgium, Croatia, Denmark, Estonia, and Slovenia. The ensemble chosen for this last ECCO concert under the Creative Europe Programme is the percussion ensemble Slagwerk Den Haag. The concert will be recorded in The Hague and web streamed on 2nd February, 2021.



Photo credits: François de Ribaucourt

WELCOME HUB



Welcome Hub Amsterdam
Photo credits: François de Ribaucourt

The [Welcome Hubs](#) are hosting structures meant to promote transnational mobility by making it easier for creators to work beyond 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 for suitable housing.

State of play

In February, three new Welcome Hubs were set up in Amsterdam, Hamburg, and Zagreb. Due to the unprecedented circumstances brought by the COVID-19 pandemic, ECSA was not able to promote its Welcome Hubs to the extent that was planned. Nonetheless, this autumn, ECSA reached out to the different Welcome Hubs to gather information so as to present them on ECSA's website and social media.



Welcome Hub Hamburg
Photo credits: François de Ribaucourt



Welcome Hub Zagreb
Photo credits: François de Ribaucourt



CAPACITY TRIANGLE

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

State of play

In March 2020, ECSA organised an online edition of the Capacity Triangle in collaboration with ECSA's Dutch members. Various Dutch composers and music professionals exchanged their views on topics such as music and entrepreneurship, digital skills for music creators, how to connect with an orchestra to bring a composition to its attention, and the application of copyright online. Around 70 people from 17 different countries attended the webinar. In November, ECSA organised another edition of the Capacity Triangle series, together with EMMA - European Music Managers Alliance. The two virtual panel discussions explored how the relationship between creators and managers has evolved and what initiatives were taken by ECSA and EMMA in the frame of the current COVID-19 pandemic to improve the remuneration and working conditions of music creators. The webinar gathered around 70 participants from more than 15 countries.



Capacity Triangle



ALEXIS GEORGIOULIS
MEP GUE/NGL
GREECE



NIKLAS NIENAS
MEP GREENS/EFA
GERMANY



ALFONS KARABUDA
COMPOSER/ECSA
PRESIDENT



MICHELLE LEONARD
SINGER/SONGWRITER



CHRIS COOKE
COMPLETEMUSICUPDATE



NAOMI POHL
BRITISH MUSICIANS'
UNION



ANTON GOURMAN
DEEZER

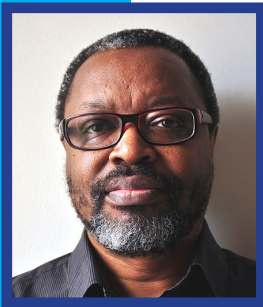
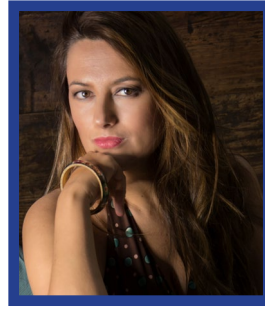


TRANSATLANTIC DIALOGUE ON SUSTAINABLE MUSIC (TDSM)

TDSM is ECSA's main activity ensuring the advancement of interests of European songwriters vis-à-vis the music industry and third countries. Therefore, the activity unfolds in two elements: on the one hand, it contains legal and policy work analysing legislative and industry-related developments and elaborating ECSA's positions in response to those developments. On the other hand, ECSA regularly sets up roundtable discussions (Creators' Roundtables) with other creator groups - including beyond Europe – and other music stakeholders to allow in-depth exchanges and elaborate common views for a more sustainable online music market.

State of play

On 1st December 2020 ECSA held the Creators' Roundtable on Music Streaming which was hosted by MEP Niklas Nienaß (Greens, Germany) and MEP Alexis Georgoulis (GUE/NGL, Greece). Chris Cooke of UnlimitedMusicUpdate explained the complexities of the streaming business and Anton Gourman, Global Comms Director at Deezer, showcased the User Centric Payment system. Michelle Leonard, singer-songwriter and VERSO board member related how the shift to streaming music changed the economic situation for songwriters. Naomi Pohl, Deputy Secretary General of the British Musicians' Union, explained that certain performers are currently not receiving any decent remuneration from music streaming. ECSA President and roundtable moderator Alfons Karabuda urged EU policymakers to have a closer look at the economics of music streaming and its impacts on the revenue of music creators. The roundtable attracted more than 150 participants, amongst them EU Member States representatives, as well as representatives of the European Commission and the European Parliament. The recording of the event was published on the ECSA YouTube channel and was viewed over 330 times, during the following week.



GENDER AND EQUALITY WORKING GROUP

The Gender and Equality WG raises awareness on the lack of gender balance and equality when it comes to the representation and promotion of diversity among composers and songwriters.

State of play

In 2020, the Gender Working Group continued to pursue its commitment to support the implementation of the Gender Equality Charter's principles by ECSA members. For this purpose, best practices are being collected and showcased in [ECSA's website](#), newsletters and social media channels. Furthermore, the Charter was translated in 4 different European languages besides English (French, German, Italian, and Spanish). Additionally, a contact database of female and non-binary experts was created to help ECSA members and stakeholders ensure equality in panels, juries, festivals, and other events. On 28th October, the Working Group organised an online lounge for ECSA members about issues and best practices related to gender equality and diversity in their organisations and countries. The group is also planning further online events to address equality and diversity matters in the music business, potentially involving other stakeholders beyond the Alliance. Moreover, the group plans to expand its focus to diversity areas beyond gender.



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.

State of play

In 2020, the COM group continued its work to optimise ECSA's communication actions and improve the organisation's outreach. The group worked on compiling general communication guidelines that were distributed to the ECSA members during the ECSA virtual session in October. In the frame of the ECSA Autumn session, the group also organised an e-meeting with all the member organisations' communication experts across the network. The working group also contributed to the brainstorming and conception of the new ECSA website, which will be launched in the spring of 2021.

Our Network

MEMBERSHIP UPDATE

With 62 member organisations across Europe and beyond, ECSA's membership covers 27 countries. All our members are listed on our [website](#).

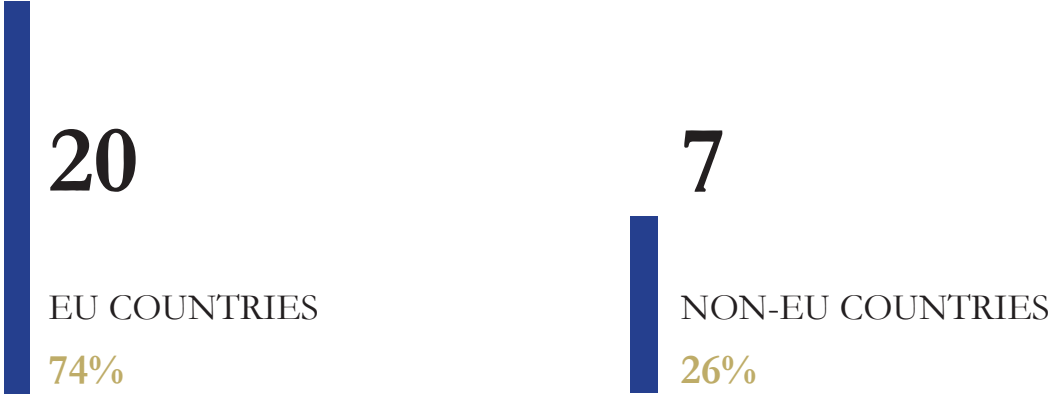
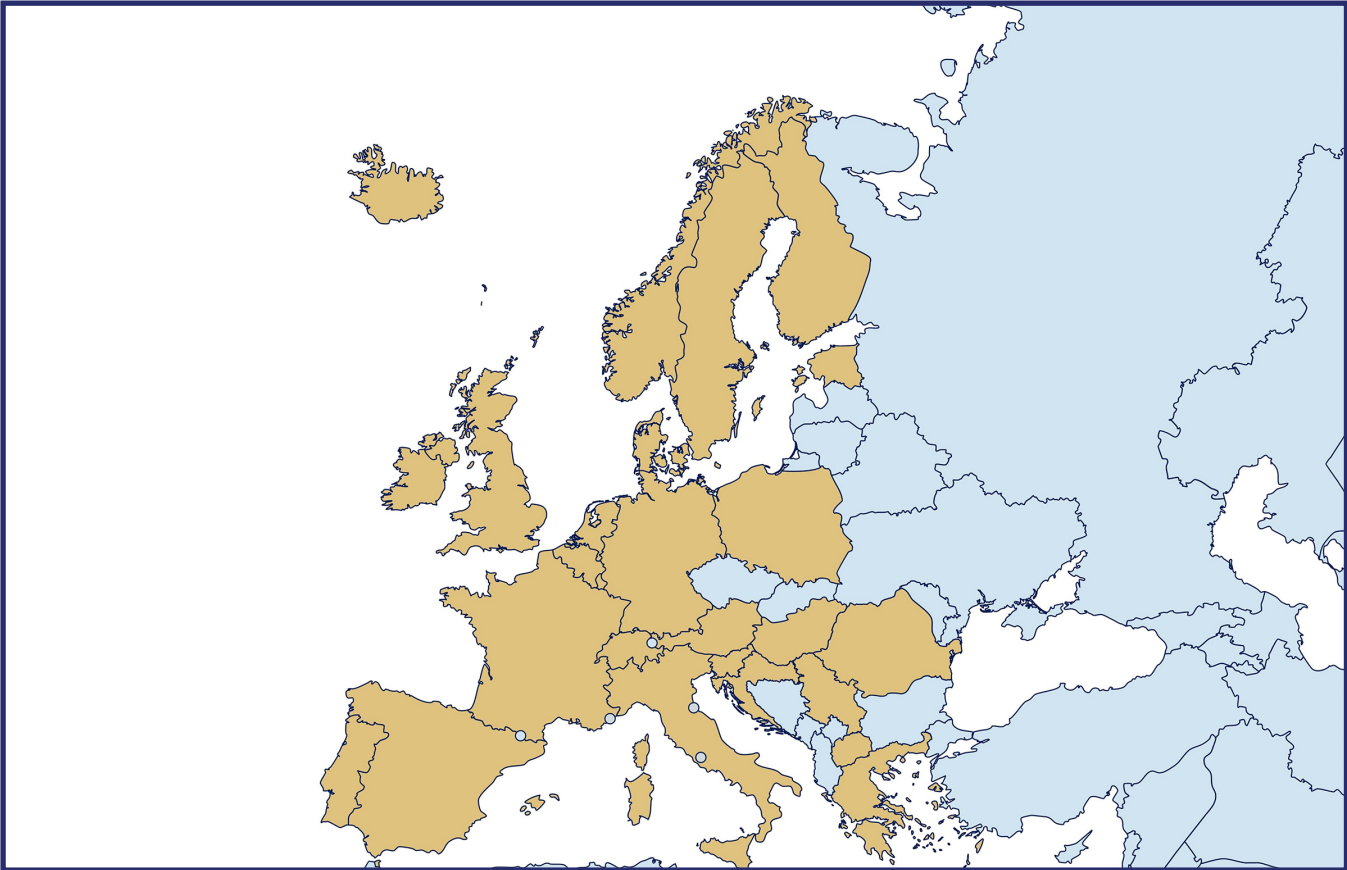
The ECSA Office is constantly looking for new members to broaden ECSA's outreach and impact.

At the beginning of 2020, ECSA has welcomed two new Italian members: ACMF - Associazione Compositori Musica per Film (full member) and FALF – Fondazione Archivio Lorenzo Ferrero (supportive member).



GEOGRAPHICAL OUTREACH

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



Our Network

THE ECSA SESSIONS

The ECSA Sessions 2020 (Winter edition in Brussels, Autumn edition online) gathered more than 75 delegates each. The Sessions provide an update on the state of play of ECSA's advocacy efforts, important developments in the music sector, and an assessment on ECSA's ongoing and future Creative Europe work programme. This year, a unified session preceding the usual committee meetings and General Assembly was added, including a general presentation of ECSA's advocacy and cultural activities. In October, the ECSA Autumn Session successfully took place for the first time in an online format, to adapt to the unprecedented circumstances related to the COVID-19 pandemic.

WORKING GROUPS

The **Working Group on Governance and Administration**, appointed by the ECSA Board in mid-2019, has pursued its work of reviewing the existing governance and rules, and discussed various suggestions to improve ECSA's governance and administration. The Working Group will consult ECSA members through a survey and advise the Board on possible changes to the ECSA Articles of Association and Internal Rules.

Delegates from the FFACE Committee initiated the **Royalty Free Music Working**

Group. The goal of the group has been to compile a report on the trend of broadcasters, streaming services and other audiovisual platforms to use royalty free music all across Europe. In November 2020, the Working Group organised a virtual open meeting to name the key players in the royalty free music market and their strategies. A survey was launched in December with the goal of examining the legal background and existing strategies of Collective Management Organisations in order to develop new strategies to stop the trend. A new open meeting is envisioned for the beginning of 2021.

THE ECSA TEAM

Our team is composed by Marc du Moulin, Secretary General, Anita Marullo, Executive and Finance Manager, Alicja Swierczek, European Affairs and Programme Manager, and Alessandra Callegari, Project and Communication Officer. Two trainees, Domenico Iannone and Natalie Bock, joined the staff from December 2019 to February 2020, and from January to July 2020 respectively. Two new interns, Astrid Denis and Marianna Rousaki, have been supporting the implementation of our cultural projects and advocacy activity since fall 2020.

THE ECSA MEMBERS

FULL MEMBERS

AUSTRIA: *Österreichischer Komponistenbund (ÖKB)*

BELGIUM: *Forum des Compositeurs (FdC), Genootschap Artiësten Lichte Muziek (GALM), Belgian Screen Composers Guild (BSCG)*

CROATIA: *Hrvatsko društvo skladatelja (HDS)*

DENMARK: *Danske Jazz, Beat- og Folkemusik Autorer (DJBEA), Danske Populerautorer (DPA), Danske Komponistforening (DKF), Brancheklubben for film – og mediekomponister (BFM)*

ESTONIA: *Estonian Composers' Union (ECU)*

FINLAND: *Finnish Music Creators' Association (FMC), The Society of Finnish Composers (SSR)*

FRANCE: *Syndicat National des Auteurs et des Compositeurs (SNAC), Union des Compositeurs de Musique de Film (UCMF), Union Nationale des Auteurs et des Compositeurs (UNAC)*

GERMANY: *Composers' Club (CC), Deutscher Textdichter Verband (DTV), Deutsche Filmkomponisten im Deutschen Komponistenverband (DEFKOM), Vereinigung Songwriter im Deutschen Komponistenverband (VERSO), FachGruppe E-Musik im Deutschen Komponistenverband (FEM)*

GREECE: *Hellenic Union of Composers and Authors (EMSE), Greek Association of Composers and Lyricists To Metron (TO METRON)*

HUNGARY: *Hungarian Composer Union (HCU), Association of Hungarian Composers and Text Writers (AHC)*

ICELAND: *Félag Tónskálda og Textaböfunda (FTT), Tónskáldafélag Íslands (SIC)*

IRELAND: *Irish Association of Songwriters, Composers and Authors (IASCA), Association of Irish Composers (AIC), Screen Composers Guild of Ireland (SCGI)*

ITALY: *Associazione Compositori Musica per Film (ACMF)*

LUXEMBOURG: *Fédération Luxembourgeoise des Auteurs et Compositeurs (FLAC)*

NORTH MACEDONIA: *Composer's Association of Macedonia (SOKOM)*

THE NETHERLANDS: *Genootschap van Nederlandse componisten (Nieuw GENECO), Beroepsvereniging Componisten MultiMedia (BCMM), Vereniging Componisten en Tekstdichers Ntb (VCTN), BAM!Popauteurs*

NORWAY: *Forening for norske komponister og tekstforfattere (NOPA), Norwegian Society of Composers (NSC)*

POLAND: *Związek Polskich Autorów i Kompozytorów (ZAKR), Związek Kompozytorów Polskich (ZKP)*

PORTUGAL: *Associação Portuguesa de Compositores (APC)*

ROMANIA: *The Union of Composers and Musicologists of Romania (UCMR)*

SERBIA: *Udruženje kompozitora Srbije (CAS)*

SLOVENIA: *Društvo Slovenskih Skladateljev (DSS), Slovenska unija glasbenih ustvarjalcev (SUGU)*

SPAIN: *Musimagen, Autores de Musica Asociados (AMA), Asociación de Compositores y autores de Musica (ACAM), Federacion de Asociaciones Ibericas de Compositores (FAIC), Federación de Músicos Asociados (FEMA)*

SWEDEN: *Svenska Kompositörer Av Populärmusik (SKAP), Föreningen Svenska Tonsättares (FST)*

SWITZERLAND: *SONART – Musikschaffende Schweiz*

UNITED KINGDOM: *The Ivors Academy of Music Creators*

SUPPORTIVE MEMBERS

AUSTRIA: *Österreichische Gesellschaft für zeitgenössische Musik (ÖGZM)*

BELGIUM: *Componisten Archipel Vlaanderen (ComAV)*

ISRAEL: *Israel Composers' League (ICL)*

ITALY: *Unione Nazionale Compositori Librettisti Autori (UNCLA), Fondazione Archivio Lorenzo Ferrero (FALF)*

THE NETHERLANDS: *European Conference of Promoters of New Music (ECPNM)*

SWITZERLAND: *Swiss Media Composers Association (SMECA)*

UNITED KINGDOM: *The Society for Producers and Composers of Applied Music (PCAM)*

The Board



Photo credits: François de Ribaucourt

ECSA 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



Marc du Moulin
Secretary General



Anita Marullo
*Executive /
Finance Manager*



Alicja Swieczek
*EU affairs and Programme
Manager*

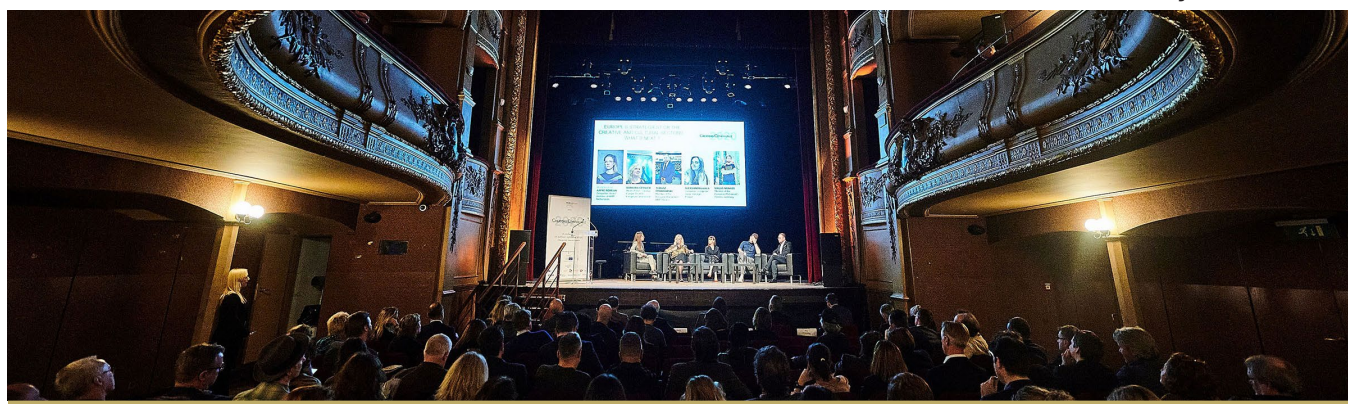


Alessandra Callegari
*Project and communication
officer*



Back to the future !

Photo credits: François de Ribaucourt



As 2020 comes to an end, ECSA wishes to express its solidarity to everyone who has been impacted by the COVID 19 pandemic, in particular to the families and friends of all the music creators who passed away in 2020. Our sincere thoughts go once again to the family of deceased [Jean Marie Moreau](#), former ECSA Board Member and the family of [Maestro Ennio Morricone](#), longtime supporter of our cause.

As the crisis still has a dreadful effect on society and particularly on the cultural and creative sectors, now more than ever we need the support of Europe's policymakers. While the next Creative Europe programme offers a glimmer of hope in the right direction, we strongly encourage all public institutions to strengthen their recovery plans and support culture so that as many creators as possible will have the chance to recover and continue to create new music.

By June 2021, all EU Member

States will have to transpose the Copyright Directive into their national legislation. However, much remains to be done before music creators will be able to grasp the benefits that the Directive is expected to bring. ECSA will continue its work for an ambitious and timely implementation but will also push for a fairer music ecosystem: through the forthcoming discussions on collective bargaining agreements, the Digital Services Act and the Digital Market Act.

2021 will also be a special year as the Creative Europe Programme will include for the first time a sectorial action for the music sector. We hope that it will contribute to a more diverse and sustainable music ecosystem in which the value created by music can fairly remunerate its creators.

With its cultural activities, ECSA will strive to provide new opportunities for transnational mobility of musical repertoire and

enhance the professionalisation of composers and songwriters by providing knowledge and new networking opportunities. Celebrating film music will also be high on our agenda with the next edition of the Camille Awards.

As 2021 also means the end of our current partnership with Creative Europe, we also want to thank the European Commission for its indispensable support during the last four years. We now hope that the next Programme will continue to support our Alliance as well as composers and songwriters in the future.

May 2021 offer all of us new beginnings and a return to normal for the music scene.

Let this new year bring us once again the possibility to fight to defend the rights of music creators all over Europe while celebrating together the value of music.

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