

## European Film Music Day & HARPA Award

On 22 May 2017, composers, film directors, producers and music agents gathered in Cannes in the framework of the European Film Music Day (EFMD). The fifth edition of the EFMD concluded with new insights into music composed for video games and a very special film music prize – the [HARPA Nordic Film Composers Awards](#).

Organized in partnership with the Nordic Film Composers Network (NFCN), the Directors' Fortnight and DEFKOM, participants enjoyed two flash sessions providing insight into the creative relationship between film composers and film directors as well as music composed for video games. Whilst the former panel revealed the complexity of the collaborative relationship between film composers and film directors, which in the words of Dan Clifton (film director and Chairman of FERA) should provide for a music creation process which must be 'organic', the latter affirmed that composers working for video games have much more liberty in the creation process.



From the left: Dan Clifton, Christine Aufderhaar, Alexandra-Therésé Keining, Sophia Ersson and Thor Joachim Haga. Photo by: ECSA

Indeed, French video game composer Olivier Derivière, who composed original music for video games such as *Assassins' Creed* or *The Technomancer*, explained what to keep in mind when composing music for video games and how the latter is completely different to



Olivier Derivière and Thor Joachim Haga. Photo by: ECSA

music composed for motion pictures. Derivière stressed the importance to consider the 'mechanics' in a video game, the levels of difficulty and the different scenes the player enters.

As for the HARPA Nordic Film Composers Award, renowned Danish film composer Bent Fabricius-Bjerre was awarded the Lifetime Achievement Award for his incredible career in film music stretching over more than 70 years.



Bent Fabricius-Bjerre and Chair of NOPA Ingrid Kindem. Photo by: ECSA

When accepting the award, Mr. Bjerre explained that an award given by his peers means a tremendous amount for a film composer. The award for Best Score was given to Danish film composer Sune Martin for his work in *Land of Mine*.

The EFMD also provided participants with insights in the remuneration models both in Europe and the US for composers working for video game production companies. It was affirmed that buy-outs are a tendency and that it is essential to advance collective management as a solution in the interest of both, composers and production companies.

EFMD participants and other industry stakeholders were numerous to attend the EFMD Happy Hour that took place at the Directors' Fortnight beach, La Plage Quinzaine. The film music reception was the occasion for the EFMD attendees and other guests to mingle and network with fellow film music composers and other film industry stakeholders such as film directors, producers, music engineers and actors from both Europe and abroad.

The EFMD is an official activity under the Creative Europe Programme of ECSA. Further partners included FERA (Federation of European Film Directors) and FNAC.

To see the programme of the day, please click [here](#). To see pictures from the event, please visit the ECSA Facebook page [here](#).

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