

News from Brussels

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ECSA welcomes the Screen Composers Guild of Ireland as a new ECSA Member



The Screen Composers Guild of Ireland (SCGI) has recently joined the ECSA network as its 57th member organisation. SCGI is the newly established representative body for professional Irish and Irish based composers who provide original music for the use in film, TV, animation, video games and advertising content. SCGI aims to promote and make visible the work of creators in this area, to promote the contribution and value of music as a creative element and to improve the status and rights of composers working to deliver music to the audiovisual sector.

Bringing together a wealth of experience and talent in its membership, SCGI offers an opportunity for screen composers to contribute to the development and growth of their own sector both nationally and internationally, and to contribute to the ambition to grow the audiovisual industry in Ireland and deliver a global reputation for excellence in media production.

SCGI will join ECSA's FFACE committee, contributing to the international conversation on protecting and promoting our creative industries and the creators who form them. ECSA is delighted to welcome the SCGI amongst its Members and is convinced that, in its new position, SCGI will further strengthen the voice of ECSA, to the benefit of all music authors in Europe and beyond.

Camille Awards 2018

The 2018 edition of the Camille Awards was held on the 20th of October in the framework of the International Sound & Film Music Festival (ISFMF) in Pula (Croatia) and was able, once again, to honour the greatest achievements of European composers of pieces of film and audio-visual music, and to expand awareness among the audience, composers and filmmakers on the importance and the power of film music soundtracks. The event brought together more than 250 participants from all over Europe.

At the ceremony, celebrating both exceptional musical talent and cultural diversity, the following composers were awarded:

Best Electro-acoustic Score:
Ola Fløttum (Norway) for "Thelma"

Best Original Music for a Series:
Lorne Balfe & Rupert Gregson-Williams (United Kingdom) for "The Crown" - Season 2

Best Orchestral Score:
Dario Marianelli (United Kingdom) for "Paddington 2"

A heartfelt THANK YOU to those of you who were able to participate and a warm invite to the rest of you to come to our next edition!



Photo credits: ISFMF

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EU AFFAIRS UPDATE

Ongoing negotiations on the Copyright Directive: Make your voice heard!

Following the successful European Parliament's vote on 12 September 2018, the three main EU institutions (European Parliament, European Commission and the Council) started to meet and negotiate ("trilogues meetings") the Copyright Directive, with a view to agree on a final text by the end of the year/beginning of next year. The EP position, which contains positive provisions on Chapter 3 (Fair remuneration for authors and performers) and on the "Value Gap" (Article 13), is generally the most favourable to music authors. November will be a crucial month since the negotiations will intensify with a specific focus on the provisions on fair remuneration for authors and performers (Chapter 3). Therefore, ECSA asks all composers and songwriters to continue to reach out to Members of the European Parliament and Member States (with the documents mentioned below) so that this Directive can finally bring concrete improvements to music authors. **It is time to make your voice heard again!**

ECSA finalised its position and sent it to all relevant policy makers on 15 October (see [here](#)). With all its members (Federation of European Film Directors, Federation of European Screenwriters, European Writers Council, and the European Federation of Journalists), we also finalised the [Authors Group's position](#), which was sent to all policy makers on 23 October. Last but not least, together with the European Writers Council, we sent a [letter](#) which specifically addresses the need to introduce a right of revocation into the final agreement. Once an informal agreement is reached in those "trilogue meetings", both the European Parliament (Plenary vote) and the Council will have to formally approve the agreement before it can finally enter into force.

ECSA Position Paper on the next Creative Europe Program (2021-2027)

In May 2017, the European Commission adopted its Proposal for the next Creative Europe Program (2021-2027), which will now need to be approved by both the European Parliament and the Council. In a nutshell, Creative Europe is the regulation that provides financial support to a wide range of cultural activities in various sectors across the EU and includes three strands (MEDIA Strand for

the audiovisual sector, Culture Strand for other cultural sectors – including music, and the Cross Border Strand). In terms of budget, the Proposal - and in parallel in the Multi-Financial Framework (the general EU budget), includes a budget of 1, 85 billion euros for the whole Program with more than 1 billion for the MEDIA Strand, 609 million for the Culture Strand and 160 million for the Cross sectoral strand. In terms of content, the Proposal helpfully mentions some good provisions for ECSA members, such as "training actions and audience development for European repertoire" and "mobility of artists and cultural and creative operators" but could also include other important aspects for ECSA Members (such as moral rights/credits and diversity of repertoires for example).

The goal of the ECSA position paper is to influence the forthcoming discussions in the European Parliament and in the Council on both the budget and content of the Proposal. It includes the following 6 points i) show the European Union's commitment to culture by doubling the budget of the Creative Europe Programme ii) increase the budget dedicated specifically to the Culture Strand iii) dedicate a stronger budget to the European music sector as one of the priorities of the Creative Europe Programme iv) strengthen the protection of authors' rights, artistic freedom and the promotion of moral rights, v) facilitate the mobility of authors and diverse repertoires vi) enhance the professionalisation of authors and contribute to a more balanced gender participation in the music sector.

The report drafted by Mrs. Costa (S&D / IT - rapporteur on the Creative Europe regulation (published very recently – [see here](#)), is rather positive on certain aspects as it proposes a sharp increase of the Creative Europe general budget (from 1.85 to 2.8 billion euros), a 2% increase of the Culture Strand, and tends to focus on artistic expression and creation. It will be discussed and amended in the coming weeks, with an adoption by the CULT Committee foreseen around February 2019.

ECSA named member of the Advisory Board on the study on "Music Moves Europe": funding for the music sector

Together with other stakeholders, ECSA will be participating to the advisory board for 1) a feasibility study on the establishment of a European Music Observatory and 2) an analysis of market trends and gaps in funding needs for the music sector. The feasibility

study will investigate a possible future full-scale establishment of a data collection organisation, called 'the Observatory' as a core strategic resource to drive relevance and value for future policy actions in the music portfolio and across the sector. As for the second study, its objective is to develop a better understanding of the analysis of market trends and funding schemes in Europe in order to address more effectively the so-called funding gap for the European music sector.

MEMBERS NEWS

2018 Paris MaMA Festival & Convention

UNAC administrators got invited as speakers during the MaMA Convention in Paris (the Parisian music industry fair). On the 19th October, UNAC gave a masterclass at MaMA Festival & Convention in Paris, about « 30 Ways To Make A Living With Music ». Olivier Delevigne and Wally Badarou lead the conference in front of a packed room. Guests like Marie Nowak (BMG France), Suzanne Combo (GAM) and the artist Cerrone, were invited to share their experience. Earlier that day, Frédéric Kocourek, vice-president of UNAC, participated to a debate on the topic of professional training for authors and composers.



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