

Welcome Words

MESSAGE FROM OUR PRESIDENT



Dear readers,

As the newly elected President of the European Composer and Songwriter Alliance (ECSA), it is a great honour to introduce you to this yearly report on the activities of ECSA between January 2022 and March 2023.

But before doing so, I would like first to express my sadness for the passing of an honourable member of the ECSA family, Jörg Evers. Our sincere thoughts and condolences go out to his family and loved ones. Not only was he talented, smart, and a tireless advocate for authors' rights, but he also had a big heart and was always ready for fun with a wonderful sense of humour and enthusiasm. He has left us with a big Jörg-sized void in ECSA, and will be remembered with fondness and love.

Secondly, I would like to express my gratitude to all our Members and the ECSA Board for my election as President of our Alliance in February 2022, during our first session of that year. I am extremely honoured by their trust and I am determined to keep on advocating for the rights of composers and songwriters to improve their working conditions, across and beyond Europe. I would also like to thank our former President and ECSA Honourary President Alfons Karabuda, as well as the former Board members, for all the accomplishments of our Alliance and for all the inspiring collaborations over the past years.

2022 has been a year in which creators have been able to get back to work in real life, meet, exchange, and perform live again after two years of restrictions. In January 2022, ECSA started to put into motion its activities foreseen in its successful application to the Creative Europe programme, based on our members' priorities and feedback. While improving our cultural events, such as the Camille Awards and the ECCO Concert, this new partnership also includes more advocacy activities and a stronger involvement of our members on key topics, such as technology and Artificial Intelligence, diversity and inclusion, and music streaming, through our different working groups.

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Our first in-person ECSA Session since the pandemic took place in Split, Croatia, in September 2022, and was filled with the enthusiasm and delight of being together again. A warm thank you to the Croatian Composers' Society for making this ECSA Session so memorable. In March 2023, we were happy to meet once again in person during the Winter Session in Brussels.

"Evident flaws in our music ecosystem continue to have disruptive effects on the work and remuneration of composers and songwriters around the world."

Both during and after the pandemic, we have seen that music creators keep facing new and multidimensional challenges. Evident flaws in our music ecosystem continue to have disruptive effects on the work and remuneration of composers and songwriters around the world. In order to address those challenges, ECSA continued to work on the implementation of the 2019 EU Copyright Directive, which is gradually bringing improvements across the EU. However, this implementation has suffered important delays and has not always been effective enough to make the principle of appropriate and proportionate remuneration a reality for European authors, as shown during our Conference on the implementation of the EU Copyright Directive on 23rd June 2022.



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This is one of the reasons why we also continued denouncing the harmful impacts of buy-out contracts and coercive publishing. We did this during several events, such as our joint ECSA-GESAC event on buy-out contracts in the European Parliament on 8th November 2022.

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Furthermore, in 2022 and early 2023, we continued calling for policy initiatives to fix streaming and improve the extremely low level of remuneration it brings for composers and songwriters. ECSA's efforts on this topic included high level meetings with EU policy makers and participation in various international conferences. These topics were also very high on the agenda of our 2023 edition of the Creators Conference, in which creators, EU policy makers and stakeholders from the music sector gathered to discuss European music creators' present and future challenges.

All of these efforts already bore some fruits. Examples are the French presidency's stocktaking exercise on the effectiveness of the European copyright framework, several European Parliament (EP) resolutions tackling buy-out contracts, and the recent announcement of a study on buy-outs by the European Commission. The EP's future report on music streaming and its impact on composers and songwriters also shows us that music streaming is now firmly on the agenda of the European institutions. However, much remains to be done and we hope that this year, the European Commission seizes this momentum and engages in those important challenges, to the benefit of European authors and cultural diversity alike.

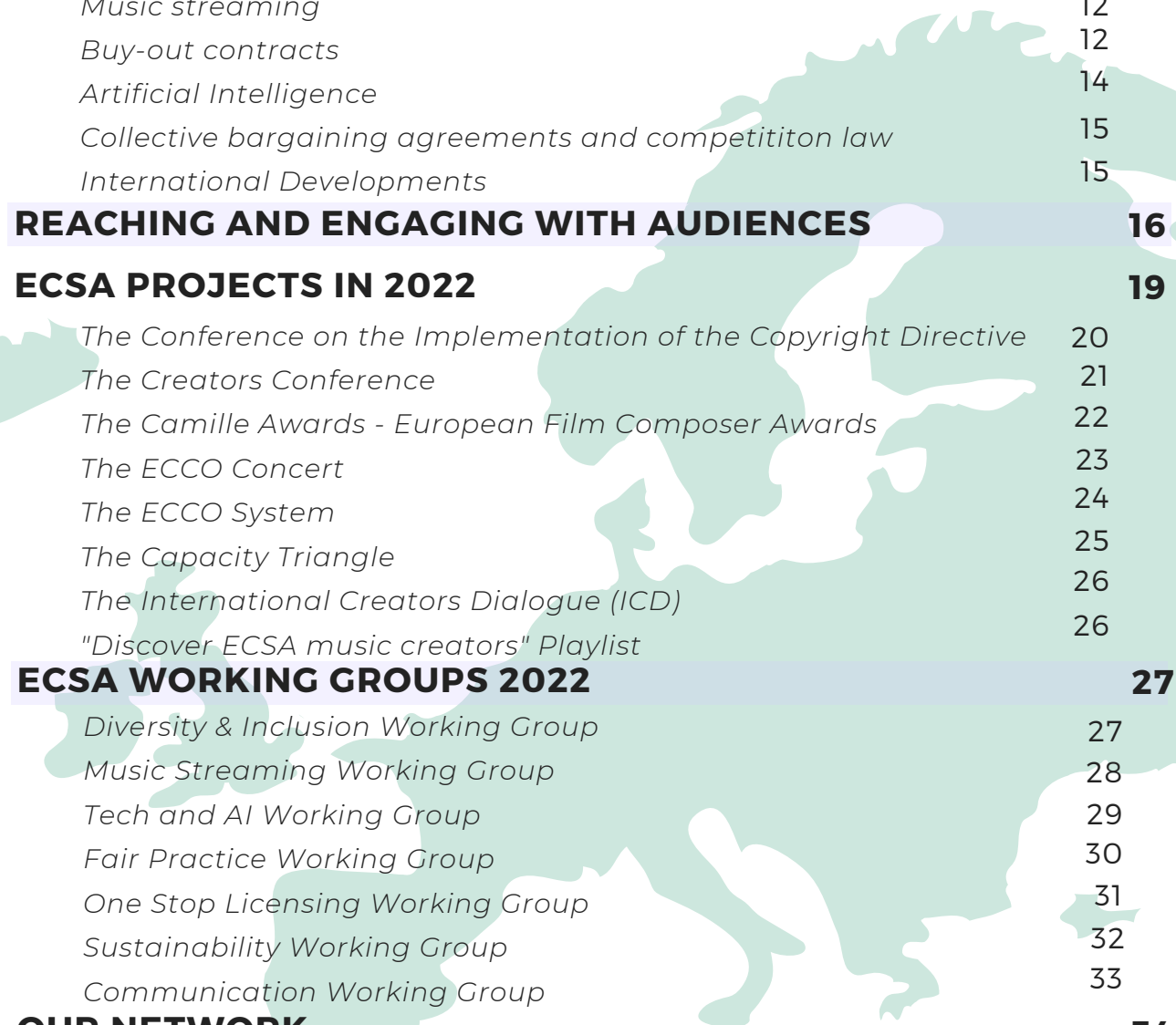
With many new activities in the pipeline for the near future, I am convinced that ECSA will continue to make a difference again this year. We will make sure that the voices of all composers and songwriters we represent will be heard across Europe and beyond.

Helienne Lindvall



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ABOUT ECSA

ECSA represents over 30,000 professional composers and songwriters in 27 countries. With 54 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 structure of ECSA is composed of three committees. The **APCOE committee** deals with topics relevant to composers and songwriters of popular music, whereas the **ECF committee** focuses on issues affecting art and contemporary music. The **FFACE committee** works on the challenges of composers of film, advertising, and other audiovisual music.

Based in Brussels, the ECSA office is in regular contact with all the relevant European institutions on topics ranging from author's rights and contracts, music streaming, artistic freedom, cultural policies and all other issues related to composers and songwriters. 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 various creative sectors. Moreover, ECSA is an active member of the European Music Council (EMC).

At international level, ECSA is a permanent observer at the World Intellectual Property Organization (WIPO) and participated recently to both the WIPO for Creators initiative and the WIPO Information Session on Music Streaming. Moreover, ECSA is an active member of 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 music authors organisations worldwide, 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 (SCGC).

EXECUTIVE SUMMARY

2022 started with excellent news for ECSA and its members: in January, ECSA received the final confirmation that it can count once again on the support of the new Creative Europe Programme in the next three years.

ECSA is proud and grateful for this support and thanks the European Commission for this invaluable contribution, which allows our Alliance to undertake most of its activities for the rights and interests of music creators.

In February 2022, ECSA organised its Winter Session online with more than 70 participants. During this session, ECSA members elected their new committee chairs, Board members and President for the next three years under a new election procedure. Our new board members are Helienne Lindvall, Ole Henrik Antonsen, Aafke Romeijn (APCOE), Zahra Mani, Orphy Robinson, Niilo Tarnanen (ECF), Jesper Hansen, Anselm Kreuzer, and Luis Ivars (FFACE). Helienne Lindvall, elected as new ECSA President, took this opportunity to express her gratitude towards Alfons Karabuda, elected as ECSA honorary President for “his steady and determined leadership for the past 15 years as ECSA President”. This session was also an opportunity

to 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 activities under our partnership with Creative Europe.

In March 2023, ECSA organised the 2023 Creators Conference in Cinema Palace, Brussels. Almost 150 creators, EU policy makers and stakeholders from the music sector gathered to discuss European music creators’ present and future challenges, including music streaming, AI and new technologies, contractual practices and the EU strategy for the music sector. Moreover, in March 2023, the ECSA Winter Session took place in Brussels. During the Session, ECSA members discussed current challenges for composers and songwriters as well as ECSA's recent and planned activities and state of play.

Advocacy activities

Throughout 2022 and early 2023, ECSA strengthened its work and activities on various advocacy topics. We continued to advocate for an ambitious implementation of the 2019 Copyright Directive, at national and European level. Such an objective was at the heart of ECSA’s conference on the

implementation of the Copyright Directive organised on 23rd June 2022, with music creators, various authors representatives and key policy makers. During this conference, Dr. Ula Furgal presented a report on the implementation of Articles 18 to 23 of the Copyright Directive, which made clear that it has not yet reached its objectives for authors.

The fight against buy-out contracts, another key priority for ECSA, was also at the centre of this conference, with the French Presidency and various Members of the European Parliament echoing the concerns expressed by our community of music authors. On the same topic, ECSA organised a panel discussion in the European Parliament in cooperation with GESAC (European Grouping of Societies of Authors and Composers) on 8th November 2022.

During the Creators Conference on 21st March 2023, a panel featuring various music authors and policy makers addressed the issue of buy-out contracts and coercive publishing. ECSA organised and participated in various other panels on buy-outs at conferences and festivals, such as Eurosonic in Groningen, Netherlands and the World Soundtrack Awards in Ghent, Belgium. We will continue to raise awareness about this issue in the near future.

The need to fix music streaming and to make it sustainable for music

creators has also taken a central role in our activities. ECSA representatives met with key policy makers, communicated its position to the UK Competition Market Authority, and addressed this issue during several panels at the 2022 and 2023 editions of Eurosonic festival, as well as during one of the panels at the 2023 Creators Conference in Brussels. Our Alliance also worked extensively on convincing the European Commission to clarify the interplay between competition law and collective bargaining agreements, with its final guidelines adopted in September 2022. ECSA has also been highly engaged on international topics, such as with WIPO for Creators and the WIPO Information Session on Music Streaming, but also with an International Creators' Dialogue in New York on 16th June 2022 with various North American organisations of composers and songwriters, and several activities linked to the key decisions taken by the US Copyright Royalty Board.

Several of our working groups have been very involved in key advocacy topics. For instance, the Working Group on Streaming has been established in 2022. Moreover, our working group on Tech & AI met twice in 2022, with the overall goal of identifying new and relevant technologies and online services which have or will have an impact on musical diversity and the remuneration of music authors.

Cultural projects and activities

In order to support its policy objectives and promote music authors and their works, ECSA has also organised various cultural projects throughout 2022, with the support of Creative Europe.

On 21st June, ECSA published the very first “Discover ECSA Music Creators Playlist” in the frame of the World Music Day, with the theme of this year’s playlist being “Music for Peace”.

Throughout 2022, ECSA prepared for a new edition of the Camille Awards, that took place on 27th September in Split, Croatia. This edition included new guidelines, a wider nomination pool which includes 13 countries, and a unique collaboration with the FAME'S European Orchestral Performing Institute on a European Creative orchestral programme for skilled young musicians in the field of orchestral music. Another programme within the frame of the Camille Awards was an open call to European film composers to award a two-day mentoring course, in partnership with OTICONS – “The European talent agency for film composers”.

During the summer, ECSA also worked on the development of a mentorship programme for female creators in partnership with *Association Européenne des Conservatoires* (AEC) and Europe Jazz Network (EJN). The call for mentors and mentees was

launched in September 2022 and the kick-off of the programme took place on 21st March 2023, in the frame of the Creators’ Conference.

On 17th November 2022, the seventeenth edition of the European Contemporary Composers Orchestra (ECCO) Concert took place at l’Espace Senghor, in Brussels. The ECCO Concert serves as an opportunity to further promote contemporary art music beyond national borders and to support Europe’s musical diversity. In July 2022, ECSA launched the first Call for proposals for its ECCO-System grants. ECSA members were invited to apply for this funding to organise an ECCO concert in collaboration with an ensemble. Eventually, an ECCO concert has taken place in the frame of the Oieras 2023 Contemporary Music Cycle (CROMA - *Ciclo de Música Contemporânea de Oeiras*), organised by ECSA member *Associação Portuguesa de Compositores* (APC), on 17th March 2023 through ECSA’s ECCO-System grants, with the support of the Creative Europe programme.

Finally, at the end of 2022 and the beginning of 2023, ECSA organised two webinars in the frame of the Capacity Triangle activity. On 13th December 2022, a webinar on “The needs of the Ukrainian cultural sector. How can Ukrainian creators be supported?” took place. On 28th February 2023, ECSA hosted a webinar called “The Importance of Managing Your Metadata: how to get paid and credited correctly?”.

2022 and early 2023 at a glance

JANUARY 2022

- New agreement between ECSA and the EU's Creative Europe programme
- 20th January: ECSA panel at Eurosonic Noorderslag: "Music streaming: time to push the reset button?"

MARCH 2022

- 2nd March: ECSA publishes open letter: "Music Creators united with Ukraine"
- 7th March: 15 years of ECSA
- 25th March: ECSA President Helienne Lindvall delivers keynote address at IMPF Summit in Lisbon, Portugal
- ECSA launches the Call for Nominations for the 2022 edition of the Camille Awards

MAY 2022

- 1st May: ECSA announces winners of the open call for the "Film Music Business Mentoring for European Film Composers" course with OTICONS
- 12th May: ECSA President Helienne Lindvall and Secretary General Marc du Moulin meet with the European Commission's Directorate General on Competition and Sabine Verheyen, Chair of the Culture and Education Committee

JULY 2022

- ECSA & FAME's Institute: First seminar of the Film Music Masterclass, giving musicians a wide perspective of film music knowledge and skills
- ECSA launches ECCO-System call for funding in order to promote contemporary art music

OCTOBER 2022

- 9-12th October: ECSA President Helienne Lindvall and Secretary General Marc du Moulin in several panels at IMPF Music Entrepreneurial and Creative Industry Summit in Palma, Spain
- 20th October: ECSA Secretary General Marc du Moulin, Anselm Kreuzer, and Hans Helewaut in panel on buy-out contracts at World Soundtrack Awards Industry Days in Ghent, Belgium
- 31st October – 1st November: ECSA Secretary General Marc du Moulin in panel "Towards a New Equilibrium in EU Copyright Law? Perspective for Policy Makers, the Judiciary and Stakeholder" at the Recreating Europe Conference in Nicosia, Cyprus

FEBRUARY 2022

- 14-15th February: ECSA Winter Session and elections of ECSA Board
- 21st February: ECSA comments on the UK competition authority study on music streaming
- 24th February: ECSA, FERA & FSE comment on the European Commission's draft guidelines on collective bargaining of self-employed

APRIL 2022

- Kick-off meetings of ECSA's Working Groups on Diversity and Inclusion, Fair Practice, Tech & AI, and Music Streaming
- 6th April: The French Centre National de la Musique presents its "One Voice for European Music" recommendations

JUNE 2022

- 8 – 12th June: ECSA delegates Anselm Kreuzer, Jesper Hansen, and Micki Meuser at audiovisual music conference Soundtrack Cologne
- 16th June: ECSA President Helienne Lindvall at the International Creators Dialogue at the New York Law School, with the support of [A2IM](#).
- 17th June: ECSA organises online exchange meeting for members on Music and video games with Håkan Hildingsson, consultant for BIEM (Bureau international de l'édition mécanique)
- 21st June: ECSA publishes its "Discover ECSA Music Creators" playlist: "Music for Peace"
- 23rd June: ECSA Conference on the implementation of the 2019 Copyright Directive and buy-out contracts in collaboration with FERA, FSE, and EWC.

SEPTEMBER 2022

- 5th September: ECCO-System info session
- 8th September: ECSA launches its survey on Fair Practice
- 15th September: ECSA launches a Call for Mentors & Mentees for the Mentorship programme for female composers and songwriters with AEC and EJN
- 26-28th September: ECSA Autumn Session in Split, Croatia
- 27th September: Camille Awards Ceremony in Split, Croatia
- 28-30th September: ECSA Secretary General Marc du Moulin participates in panel on the improvement of artists and composers' conditions and remuneration at MIL Music Festival in Lisbon, Portugal

2022 and early 2023 at a glance

DECEMBER 2022

- 8-11th December: ECSA Vice-President Zahra Mani at Cyprus Culture Summit: Music 2022, participates in the panels “Towards a more inclusive music sector“ and “Making the case for culture: data collection in the sector“
- 13th December: Capacity Triangle webinar: “The needs of the Ukrainian cultural sector. How can Ukrainian creators be supported?”

FEBRUARY 2023

- 9th February: Joint statement from ECSA and other authors’ and performers’ organisations on Artificial Intelligence and the AI Act
- 28th February: Capacity Triangle webinar: “The Importance of Managing your Metadata: How to Get Paid and Credited Correctly”

NOVEMBER 2022

- 8th November: Roundtable discussion on buy-out contracts in European Parliament with GESAC and several meetings with policy makers
- 9th November: ECSA President Helienne Lindvall and Secretary General Marc du Moulin meet with French ECSA members, SACEM, and CISAC in Paris, France
- 17th November: ECCO Concert at Le Senghor, Brussels
- 22th November: Online Lounge on Diversity and Inclusion in the music industry, hosted by ECSA’s Diversity & Inclusion Working Group

JANUARY 2023

- 19th January: ECSA President Helienne Lindvall at Eurosonic Noorderslag panel: “It’s the (Streaming) Economy, Stupid!”
- 20th January: ECSA panels at Eurosonic Noorderslag Festival 2023: “The Good, the Bad, and the Ugly: All you need to know about composer’s contracts and buy-outs” and “Creating a safe working environment in the music industry” featuring several ECSA members
- 24th January: ECSA Board member Anselm Kreuzer, Secretary General Marc du Moulin, and KODA Senior Legal Advisor Kasper Lindhardt at Nordic Film Music Days panel “Buy-outs - What are they and how do they affect you?”

MARCH 2023

- 16th March: ECSA President Helienne Lindvall at WIPO information session on the Music streaming market in Geneva, Switzerland
- 17th March: ECCO Concert organised by ECSA member Associação Portuguesa de Compositores, in the frame of the Oieras 2023 Contemporary Music Cycle (CROMA), through ECSA’s ECCO-System grants
- 21st March: Kick-Off Meeting ECSA-AEC Mentorship Programme, connecting young female (identifying) composers and songwriters with music role models
- 21st March: ECSA Creators Conference in Brussels, Belgium
- 22-23rd March: ECSA Winter Session in Brussels, Belgium





POLICY BITS

Implementation of the 2019 Copyright Directive

Music streaming

Buy-out contracts

Artificial Intelligence

Collective bargaining agreements and competition law

International developments

Implementation of the 2019 Copyright Directive

Throughout 2022, ECSA carried on its commitment to fight for a fair, timely and ambitious implementation of the 2019 Copyright Directive in all EU Member States. ECSA monitored the progress of the implementation in various countries and welcomed the European Court of Justice's judgement which confirmed the compatibility of Article 17 with the EU Charter of Fundamental Rights in April 2022.

Regarding Articles 18 to 23, ECSA organised a [Conference on the Implementation of the 2019 Copyright Directive](#) on 23rd June 2022 (please find more information below), together with the European Writers' Council (EWC), the Federation of Screen Directors (FERA) and the Federation of Screenwriters in Europe (FSE). For this key event, ECSA commissioned a study to Dr. Ula Furgal (lecturer in Intellectual Property and Information Law at the University of Glasgow Law School)



on [“Creators contracts: the implementation of Chapter 3 of the Directive on copyright in Single Digital Market \(CDSM Directive\)”](#).

The Conference was livestreamed on [ECSCA’s YouTube Channel](#). The video was watched by 1.5K viewers.

As mentioned in the study, only 15 Member States have implemented (at least partially) those provisions in June 2022. ECSCA generally regrets this late implementation but is nevertheless committed to continue advocating for an ambitious transposition of the Directive to ensure a more sustainable music ecosystem for composers and songwriters.

Music streaming

Fixing music streaming and improving its extremely low level of remuneration remains a top priority for our Alliance. On 21st February, ECSCA submitted comments to the UK Competition Market Authority (CMA) in view of its forthcoming market study into music and streaming services. The UK CMA study on music streaming was one of the most important recommendations made by the UK Digital, Culture, Media, and Sport (DCMS) committee’s report on music streaming, adopted in July 2021. In its comments, ECSCA considers that the CMA should assess in particular the effects of the domination of the music industry by the major music groups, a widespread phenomenon which leads to a loss of value for the song and affects music

creators as well as other stakeholders on a global scale. On 5th September, ECSCA also welcomed GEMA’s study on music streaming, which puts the spotlight on the need to fix streaming and to make it sustainable for music authors. Furthermore, in March 2023, ECSCA President Helienne Lindvall represented ECSCA at the WIPO information session on the music streaming market. Her intervention during the panel on the distribution of streaming services highlighted the issues music streaming raises for creators, and the importance of music metadata.

On 21st March 2023, the topic of music streaming was also prominently featured during [the Creators Conference](#) in Brussels. During the panel “Fixing music streaming: building a sustainable future for creators”, several music authors and policy makers discussed the challenges and potential solutions to fix music streaming.

Buy-out contracts

Throughout 2022, ECSCA also continued to focus on the threats of buy-out contracts and other coercive market practices for music authors, in particular screen composers, following its report published in May 2021. ECSCA has notably been very active to support and promote the French presidency’s initiative on the effectiveness of the EU Copyright framework, which targets in particular buy-out contracts and other practices detrimental to music authors.

These topics were also discussed thoroughly at the Conference on the implementation of the Copyright Directive on 23rd June 2022. In this context, ECSA Secretary General Marc du Moulin and EU Affairs and Project Officer Claire Iceaga had various exchanges with the EU Institutions to explain the detrimental impact of buy-out contracts and support solutions to ensure a fair and proportionate remuneration to music authors.

On 8th November, in coordination with GESAC, ECSA organised an in-person conference at the European Parliament in Brussels, and invited authors, composers and Members of the European Parliament and other EU policy makers to present and discuss potential solutions to prevent buy-out contracts and their harmful effects. ECSA and GESAC have thus raised awareness and promoted alternatives to those contracts, which deprive music authors from proportionate remuneration for the exploitation of their works. In addition, ECSA held a panel discussion on 20th October in the frame of the World Soundtrack Awards – Industry Days 2022 in Ghent Belgium, called “Buy-outs and other unfair contractual practices: what prospects for the Belgian composer?” and a panel discussion on 20th January at Eurosonic Noorderslag Festival 2023 in Groningen, Netherlands called “The Good, The Bad, and the Ugly: All you need to know about composer’s contracts and buy-outs”.

Finally, during the Creators Conference on 21st March 2023, various experts, under which music creators as well as policy makers, addressed the issue of buy-out contracts and coercive publishing in a context where music authors are pressured to sign contracts that include unfair terms and conditions. During the panel, Emmanuelle du Chalard, Deputy Head of the Copyright Unit (DG CNECT) at the European Commission, announced that the Commission is planning to launch a study on buy-outs and similar contractual practices.



Helienne Lindvall
ECSA President

“Music lovers can enjoy music at a very affordable price and streaming is booming for record companies and streaming platforms. But this does not benefit songwriters and musicians. We need to fix streaming. To do so, it must be put on the political agenda again and again until we have a functioning industry that supports those delivering the core product: music.”

Artificial Intelligence (AI)

Over the last year and a half, AI has become a more and more pressing issue for music authors, especially as it is developing with an unprecedented pace. Next to the Tech & AI Working Group, which has been founded in 2022, ECSA has been very active on the topic recently. Although we embrace the advancement of digital technologies to enrich artistic works, we must highlight the urgent need to protect the works and performances of professional authors and performers from misappropriation. This is why in February 2023, ECSA and various other authors' and performers' organisations published a [joint statement on Artificial Intelligence and the AI Act](#), in which we urge EU policy makers to place both the notion of transparency and of consent of authors and performers to use their work at the heart of all their policies related to the use of AI. The statement was signed by ECSA, European Writers' Council (EWC), Federation of European Screen Directors (FERA), International Federation of Actors (FIA), International Federation of Musicians (FIM), and Federation of Screenwriters in Europe (FSE).

AI has also been one of the main topics of the 2023 Creators Conference. During one of the Q&A sessions, songwriter Arriën Molema and lawyer and copyright consultant Florian Koempel discussed how we can minimize AI's threats and embrace its opportunities.

In March 2023, ECSA has also joined the [Human Artistry Campaign](#), which strives to ensure that AI can never replace human expression and artistry.

The European Commission has published two detailed studies focusing on Artificial Intelligence (AI) in the cultural and creative industries (CCI) as well as data management. The first study, named "Copyright and New Technologies: Copyright Data Management and Artificial Intelligence", is based on a wide range of resources (interviewees, papers and studies) and provides a comprehensive overview of the situation on copyright and new technologies. The second study, on "Opportunities and Challenges of Artificial Intelligence Technologies for the Cultural and Creative Sectors", discusses current challenges induced by AI and provides recommendations for CCI stakeholders and policymakers to use AI while promoting cultural diversity in the offer of European works. ECSA participated to the consultations on both studies.



Arriën Molema
Songwriter, Tech & AI Working Group
Chair

"We need to build a future in which music creators can profit from Artificial Intelligence and advanced technologies, without compromising on their moral rights and copyright."

Collective bargaining agreements and competition law

On 24th February 2022, ECSA, together with FERA and FSE, participated to the European Commission’s public consultation on the draft guidelines on collective bargaining of self-employed. In [our joint submission](#), we welcomed those guidelines, in particular the commitment not to act against collective agreements negotiated in the context of the implementation of the 2019 Copyright Directive. However, we also pushed for improvements on certain issues, notably on the publication of recommended rates, which have proved to be beneficial to music authors but too often challenged by national competition authorities. Moving forward, on 29th September, the European Commission published guidelines on the application of EU competition law to collective agreements for solo self-employed people, including authors and performers. These guidelines pave the way for more collective agreements between authors’ organisations and their contractual counterparts. ECSA looks forward to engage constructively on those agreements.

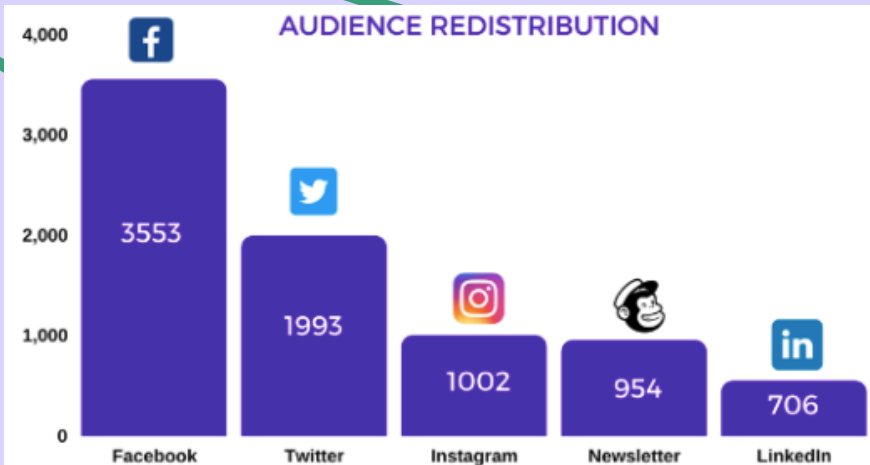
International Developments

Our Alliance has also been active on an international level. For instance, ECSA has been engaging with WIPO to participate to “WIPO for Creators” and the Standing Committee to copyrights and related rights. Moreover, ECSA President Helienne Lindvall participated in WIPO’s information session on music streaming in March 2023.

ECSA’s [International Creators’ Dialogue](#), held in New York on 16th June 2022 with various North American organisations (please find more information below), served as an excellent opportunity to exchange on music authors priorities and relevant policy developments across the Atlantic. ECSA also monitored and communicated about the decisions taken by the US Copyright Royalty Board (CRB).



REACHING AND ENGAGING WITH AUDIENCES



ECSA followers are spread on our four main social media networks as well as our newsletter as shown by the graph.



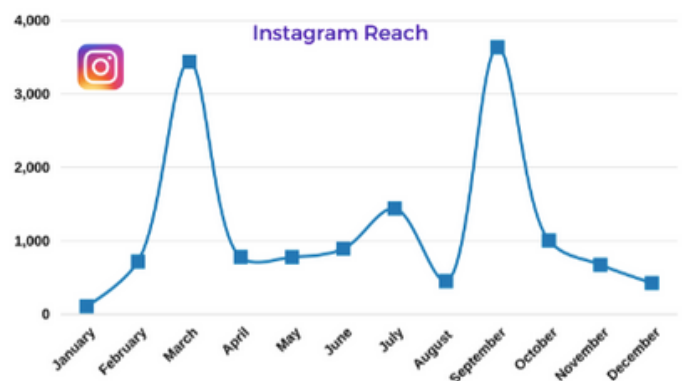
ECSA gained more than 1000 followers across the 5 platforms in 2022. On Facebook, the amount of followers has increased with 23%, on Twitter with 33%, on Instagram with 60%, and on LinkedIn with 76%. Our newsletter subscribers (Mailchimp) increased with 33%.

Social Media

The following charts show how the ECSA news and activities that are being shared through the platforms are immediately reflected in the reach and engagement on our social media channels. Overall, all of the four social media networks demonstrated positive tendencies; the growth of followers and interactions is evident since ECSA increased its social media presence. The statistics and graphs display the data for the period of January 1, 2022 – December 31, 2022.

Instagram

The peak activity and reach for Facebook and Instagram was between March and June. In March, ECSA did a variety of communication posts regarding not only ECSA's 15th birthday, but also the presentation of the new board members. In September, the ECSA Session and Camille Awards also generated a peak.



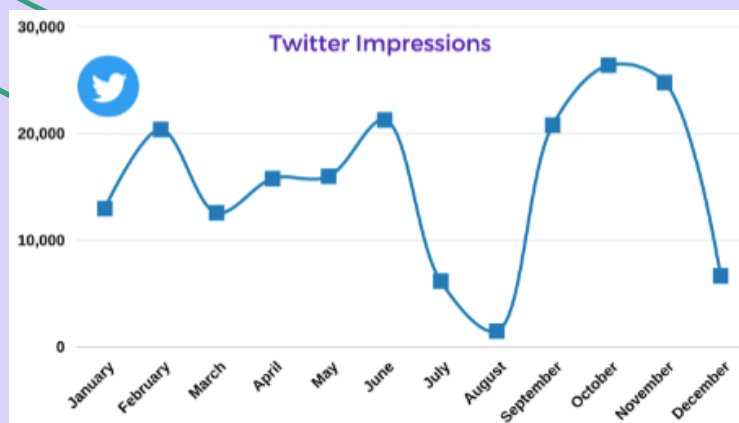
Facebook



In June, ECSA published the “Discover ECSA's music creators” playlist. The Alliance also launched the ECCO call for works and announced the Camille Awards “pre-selection” and the Lifetime Achievement Award to composer Alfi Kabiljo. September also generated a high reach, because ECSA posted a lot on its ECSA Session and Camille Awards.

Twitter

The Twitter platform generally performs best with sharing ECSA advocacy activities. As expected, our Copyright Directive Conference generated a lot of interaction in June, as seen by our Twitter account's peak level of engagement. The same goes for our panel on buy-outs in the European Parliament in November.



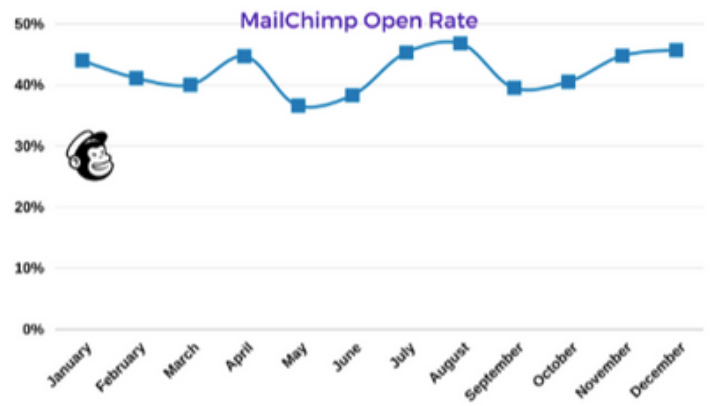
LinkedIn



On LinkedIn, the updates regarding ECSA’s advocacy and in general about our newsletters have been the most popular. Occasional posts regarding recruitment also performed well.

MailChimp (Newsletter)

Our monthly newsletter, generated through Mailchimp, showcases a relatively even dynamic and traffic. The average 40,5% open rates and 3,6 % click rates show that interest of our subscribers in our news is consistent. [Subscribe to our newsletter here.](#)

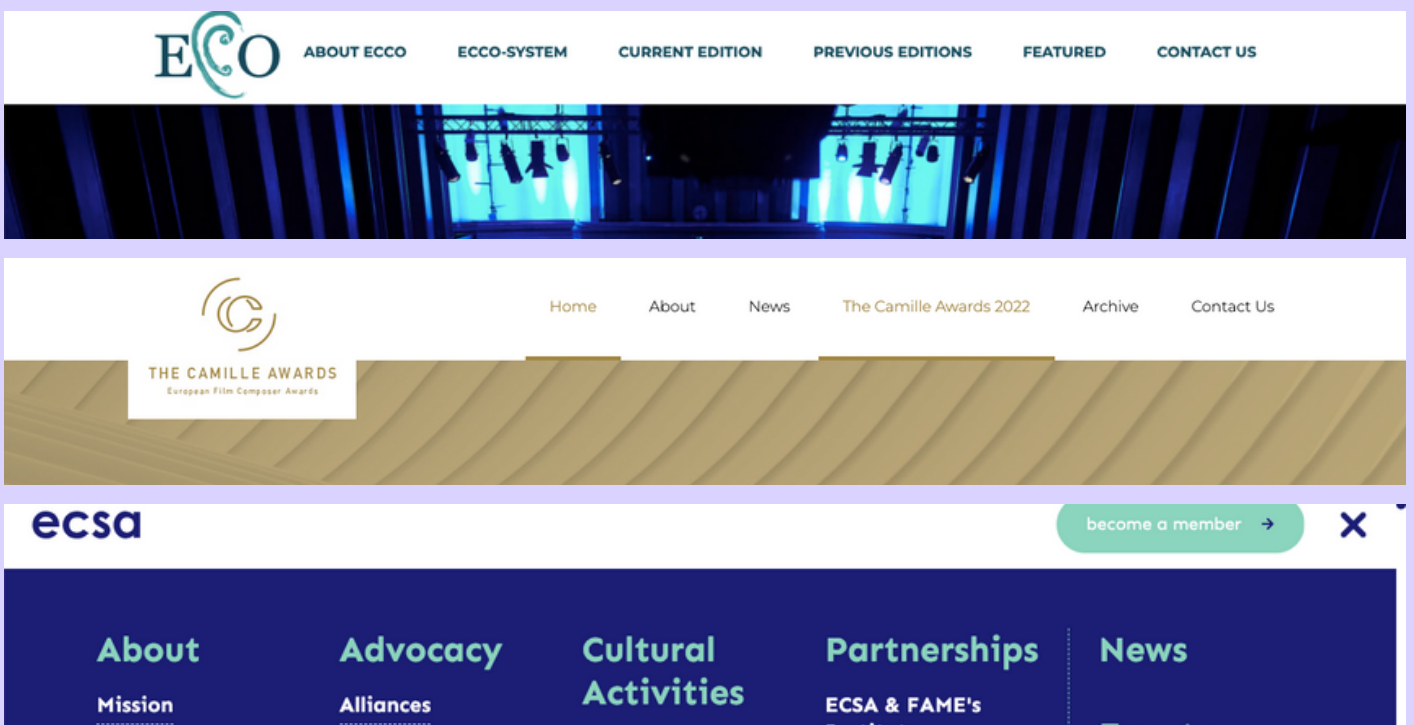


External outreach and press coverage

ECSA also received some press coverage in various European countries both for its cultural events and its advocacy efforts in favour of European music creators. In particular, ECSA's advocacy activities regarding the Copyright Directive ([Cineuropa](#)), buy-out contracts ([Digital Music News](#)), and music streaming ([Music Business Worldwide](#), [Complete Music Update](#)) were featured in various online outlets. The Creators Conference also generated the media's interest ([Complete Music Update](#)). Finally, The Camille Awards also resulted in various articles from the respective winning artist's countries ([El Debate](#), [Musikindustrin](#), [Jutarnji List](#)).

3 Websites: ECSA website, Camille Awards & ECCO Concert

ECSA's [official website](#) serves as the go-to source for information about the alliance, its members, publications such as policy position papers and joint statements, events, and much more. The [Camille Awards](#) and [ECCO](#) websites are both updated with information about the current editions.



ECSA projects 2022 - early 2023



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The Conference on the Implementation of the Copyright Directive

Throughout 2022, ECSA carried on its commitment to ensure a fair, timely and ambitious implementation of the 2019 Copyright Directive.

On 23rd June 2022, together with the European Writers Council (EWC), the Federation of Screen Directors (FERA) and the Federation of Screenwriters in Europe (FSE), ECSA organised a conference Conference on the Implementation of the 2019 Copyright Directive. The event was also supported by the European Cultural Creators Friendship Group (CCFG).



© François de Ribaucourt

The two panel discussions focused on the current transposition of Articles 18 to 23 of the Directive and looked into how to further improve authors' contracts and remuneration. During the conference, Dr. Ula Furgal (Lecturer in Intellectual Property and Information Law, University of Glasgow) presented her Report on the implementation of Chapter 3 of the CDSM Directive, providing an overview of the ongoing implementation of the Directive's provisions concerning creator contracts, concluded in Chapter 3 (Art. 18- 23), in the presence of Marco Giorello, head of the Copyright Unit at the European Commission. The conference was also an opportunity to showcase the French Presidency's stocktaking exercise on the EU copyright framework, in particular buy-out contracts, with the presence of Mrs. Aurélie Champagne, Counsellor for Culture, Audiovisual, Media and Copyright at the Permanent Representation of France to the EU.

The conference took place at La Maison Européenne des Auteurs et Autrices (MEDAA), in Brussels. It gathered around 45 participants in person and more than 1500 views on our YouTube channel. The recording is available on ECSA's YouTube channel and a Flashback document that spotlights the key points and main takeaways of the conference was published on our website.

The Creators Conference

The Creators Conference provides a high-level forum to discuss crucial issues of the music industry and gathers EU policy makers, music creators and stakeholders of the cultural and creative sector.

On March 21st, the Creators Conference 2023, held under the patronage of the European Parliament and with the support of the Cultural Creators Friendship Group (CCFG), took place in Cinema Palace in Brussels, Belgium. This year's edition was mostly focused on following issues: music streaming, new technologies and Artificial Intelligence, contractual practices and fair remuneration, as well as the EU strategy for the music sector.



© Gleamlight

The Conference welcomed various speakers, addressing different key topics during two Q&A sessions and two panels. Moreover, member of the European Parliament Iban García del Blanco, who is also rapporteur of the European Parliament's report on "Cultural diversity and the situation of authors in the European music streaming market", addressed the audience with a keynote speech. The full programme of the conference can be found [here](#).

The conference gathered around 150 participants in person in a fully packed Cinema Palace. The event was also livestreamed on [ECSA's YouTube channel](#). The recording reached more than 600 views. The [press release](#) of the conference is accessible on ECSA's website, highlighting the event's key moments.



Mariya Gabriel

*European Commissioner for Innovation,
Research, Culture, Education and Youth*

"The Creators Conference provides a pan-European platform to discuss subjects that are of key relevance for composers, creators, and authors: I am thinking of artistic freedom of expression, author's rights, new economic models, international cooperation, and fair remuneration, to just name a few."

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.



The Camille Awards of 2022 took place on 27th September at the Hrvatski Dom in Split, Croatia. This year, the event happened within the framework of the ECSA Session organised by HDS – Hrvatsko Društvo Skladatelja, the Croatian Composers' Society. The Awards were organised in collaboration with FAME's Studio Orchestra Music Recording Company, FAME'S European Orchestral Performing Institute and OTICONS, the European Talent Agency for film composers.

At the beginning of the year, ECSA introduced new nomination guidelines to guarantee a more geographically diverse and inclusive pool of entries. This resulted in the highest number of submissions ever seen: delegations of ECSA members representing media composers from 13 countries submitted a total of 36 works. The Awards honoured composers of original music for audio-visual artworks in three categories. The winners of this year's edition were Johan Söderqvist with "Utvandrarna" for "Best Film Score", Nainita Desai with "The Reason I Jump" for "Best Score for a Feature Documentary" and Manel Santisteban and Iván Martínez Lacámara with "La Casa del Papel" (Season 5) for "Best Original Music for a Drama Series". ECSA also honoured the work of Alfi Kabiljo, one of the greatest Croatian, European and international renowned composers, with the Lifetime Achievement Award. During the day before the ceremony, a few panel discussions also took place, involving some of the nominees and international jury members.

In the frame of the Camille Awards, ECSA also partnered with OTICONS – "The European talent agency for film composers" and launched an open call to all European film composers to award a two-day mentoring course performed by OTICONS' Founder. The call ran for one month and gathered applications from 27 composers from 15 European countries. ECSA and OTICONS selected two winners: Ioana Şelaru (RO) and Thomas Fogueune (BE). The course offered customised career advice and industry insights from networking techniques, to pitching, contracts and music publishing.

The ECCO Concert

The ECCO Concert series are dedicated to performing and promoting contemporary art music beyond national borders as well as to reaching new audiences.

The project is supported by a Working Group of professional composers from amidst 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.



Lorenzo Carola

Director of Forum de la Création Musicale

Former member of ECCO Artistic

Committee

"With the ECCO Concerts, we are seeking to contribute to the strengthening of European cultural diversity, showing how multifarious and broadening music compositions from different parts of Europe can be."

The 17th edition of the ECCO Concert has been performed by the STYX Ensemble on 17th November 2022 at L'Espace Senghor, in Brussels. The final selection of the pieces made by the ECCO Artistic Committee was the following:

- Fantazija (Preludij), Urška Orešič Šantavec (Slovenia)
- Vid Vesuvius brant, Maria Lithell Flyg (Sweden)
- Jeux éoliens II, Thomas Wally (Austria)
- Ueno Rain, Dieter Mack (Germany)
- O Curso das águas (The drift of the waters), Luis Tinoco (Portugal)
- Quintandre, Aurel Stroe (Romania)

The full programme of the ECCO concert can be found [here](#). Further information about the ensemble, ECCO Working Group or composers themselves can be found on the official [ECCO website](#).

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The ECCO System

ECSA has launched its ECCO-System grants, whereby ECSA members can apply for a funding opportunity to organise an ECCO concert in collaboration with an ensemble, in the frame of one of their national concert series or contemporary music festivals.

Through the ECCO-System, ECSA is seeking to promote contemporary European composers and their works across national borders and empower its members to organise the ECCO concerts in the framework of festivals or concert series taking place in their respective countries. In these concerts, the repertoire of contemporary composers for previous ECCO concerts will be further performed.

In March 2022, the ECCO Working Group met with ECF Chairs to discuss the selection criteria and requirements for applications to the ECCO-System grants. This was an opportunity to reflect on the long-term scope of this initiative (with the reperformance of the ECCO repertoire) and how to make the Calls as inclusive and diversified as possible.

The first Call for proposals and Call for Jury for the ECCO-System grants were launched in the beginning of July 2022. An information session took place on 5th September 2022 in order to answer to technical questions and provide further clarification about the Calls. The selected applications among ECSA members were announced in November 2022 and include the Israel Composers' League (Israel), Forum de la Création Musicale (Belgium) and Associação Portuguesa de Compositores (Portugal). Among these selected applications, the first ECCO Concert organised through the ECCO-System grants was the ECCO in the frame of the Oieras 2023 Contemporary Music Cycle (CROMA - Ciclo de Música Contemporânea de Oeiras), organised by ECSA member Associação Portuguesa de Compositores (APC), on 17th March 2023.

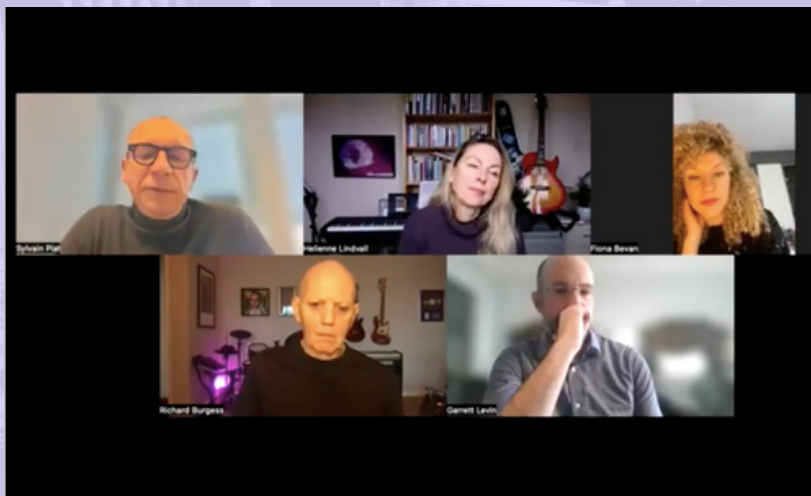
All specifications about the ECCO-System grants can be found on the ECCO official website. The next Call for proposals will be launched in spring 2023.



Capacity Triangle Webinars

The Capacity Triangle aims to build capacities to foster the professional adaption of music creators and to empower creators through knowledge.

In the winter of 2022–2023, ECSA organised two webinars in the frame of the Capacity Triangle.



A special edition of the webinar, given the dreadful circumstances Ukrainian creators find themselves in, took place on 13th December 2022, and delved into the situation of the Ukrainian cultural sector. During the webinar, called “The needs of the Ukrainian cultural sector. How can Ukrainian creators be supported?”, several speakers discussed existing funding programmes for cultural workers from Ukraine. Also, a dialogue between the organisations behind these funding programmes and several representatives from the Ukrainian cultural sector took place. These representatives presented the current circumstances Ukrainian creators find themselves in. More detailed information and the recording can be found [here](#).

The second webinar focused on the importance of music metadata for creators and took place on 28th February 2023. Now more than ever, it is critical that metadata is distributed and entered accurately, not just for a song or album’s discoverability, but because metadata helps directing revenues to all creators who worked on that music when a song is played, purchased, or licensed. During the webinar, several experts talked about why this is so vital for music creators to understand metadata, what creators can do to manage their data in the most efficient way, and what other actors can do to resolve this issue. More detailed information and the recording can be found [here](#).

The International Creators Dialogue (ICD)

The International Creators Dialogues (ICD) serve as platforms for networking activities with international music creators' associations in America, Asia and Africa.

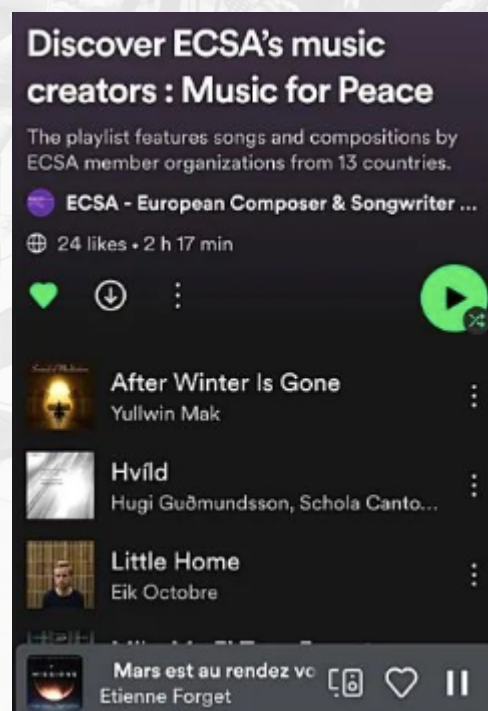
On 16th June 2022, ECSA organised its first ICD at the New York Law School, with the support of the American Association of Independent Music ([A2IM](#)). The discussion, moderated by our President, Helienne Lindvall, was an excellent opportunity to hear about the ongoing activities of US partner organisations in the areas of fair remuneration, diversity and inclusion, education and awareness raising on composers' and songwriters' rights, working conditions of musicians and buy-out contracts.

"Discover ECSA music creators" playlist

Since 2022, in the frame of the World Music Day, ECSA publishes the "Discover ECSA's music creators" playlist each year. This is a collection of compositions and songs coming from the ECSA member organisations. The goal is to promote European composers and songwriters and raise their visibility to the wider public.

On 21st June 2022, on World Music Day, ECSA published the first "[Discover ECSA's Music Creators Playlist](#)."

The playlist features songs and compositions by ECSA member organisations from 13 different European countries. The theme of this year's playlist is "Music for Peace". Music has no borders and has always been an ally of peace in the world. Sometimes art can be the best way to send a message and has often been the advocate of peace in the past. This is why, especially in these trying times, we have decided to use this theme for the very first ECSA music creators' playlist. Listen and enjoy our playlist on ECSA's [Spotify](#) and [Apple Music](#) accounts.



ECSA Working Groups

Diversity & Inclusion Working Group

The Diversity & Inclusion Working Group raises awareness on the lack of gender balance and equality when it comes to the representation and promotion of diversity among composers and songwriters. The Working Group provides advice to the Alliance to ensure gender equality and inclusion of people with diverse backgrounds in the project activities and the structures of the Alliance and its members.

The Diversity and Inclusion Working Group members met online twice in 2022. In the first meeting, on 28th March 2022, the group had a brainstorming session on the priorities, topics, and objectives for the Working Group from 2022 to 2024. The members also discussed ECSA's activities focused on equality and diversity and possible focus groups: the 2022 Online Lounge, possibilities to organise panel discussions, and the mentoring programme for young female composers and songwriters. The Mentorship programme serves as an introduction to the music industry for female (identifying) music professionals, with the help of role models and with the ultimate goal of enhancing gender equality within the sector. It has been initiated and developed in the frame of ECSA's Creative Europe programme together with AEC - European Association of Conservatoires under the "Supporting Female Artists initiative". The initiative has been joined by EJN - Europe Jazz Network.



"At ECSA, we think that diversity within the music industry is really important. With the Mentorship Programme for female composers and songwriters, we can hopefully facilitate a step in the right direction."

Aafke Romeijn *Songwriter, Member of Diversity and Inclusion Working Group*

The second online working group meeting took place on 5th September 2022, and focused on the draft of the Mentoring Toolkit and the Open Call for Mentors and Mentees, who will be selected by a jury of experts, composed of AEC and ECSA's Working Groups, or other experts appointed by them. The Group also provided input to the draft of the common mentorship guidelines, which were published at the Mentorship Kick-Off meeting. The Kick-Off meeting took place in March 2023, in the frame of ECSA's Creators Conference. The Working Group also organised an Online Lounge on Diversity & Inclusion in the music industry on 22nd November 2022. The programme is available on our website and the recording of the session can be watched on YouTube. Finally, several working group members participated in an ECSA panel at Eurosonic 2023 called "Creating a Safe Working Environment in the Music Industry".

ECSA Working Groups

Music Streaming Working Group

The scope of the Music Streaming Working Group is to address the most relevant issues affecting composers and songwriters on the topic of music streaming. ECSA has led numerous discussions and published a [position paper](#) about music streaming in 2021. However, fixing streaming and making it sustainable for composers and songwriters remains more relevant than ever.

The extensive development of music listening habits has led to the significant growth of online music streaming services in recent years. However, composers and songwriters did not reap the benefits of this shift and record labels remain the main beneficiaries. With the creation of the Working Group on Music Streaming, ECSA aims at elaborating on concrete solutions to improve the remuneration for music authors and collaborating with stakeholders to make music streaming revenues a meaningful income for music authors. Members of the Working Group met online in April and July 2022, to advance on their mission and develop their position on music streaming and remuneration-related issues. The meeting in July included a discussion with FIM (International Federation of Musicians) on the recent streaming agreement in France and the “equitable remuneration” scheme put in place in Belgium.



Tobias Stenkjaer
Songwriter, Chair of the Music Streaming
Working Group

"In order to fix streaming and make it sustainable for music authors, we have to focus on the bigger picture. This includes competition issues, the legal nature of a stream, and the current allocation of revenues per stream."

ECSA Working Groups

Tech and AI Working Group

The technological developments and the growth of Artificial Intelligence (AI) have a tremendous impact on the whole music sector, from how music is created to how it is made accessible to music listeners. In recent years, ECSA has made this topic one of its priorities and organised a series of discussions and roundtables with its members. This led to the publication of a position paper on AI which addresses the opportunities and questions raised by the increasing use of AI (from copyright to cultural diversity) and supports a human centric approach of AI, based on the respect for fundamental rights and essential EU values.

New technologies and online services offer both opportunities and challenges to music creators' needs. The Working Group aims at identifying new and relevant technologies as well as online services which have or will have an impact on musical diversity and the remuneration of music authors. The goal is notably to discuss amongst ECSA Members new technologies and online services while they emerge and to address any issues with relevant stakeholders from the outset. The members of the Working Group had a first online meeting in April 2022 to discuss the general scope, workplan and central topics they wish to address (including AI, metadata and royalty collection and the question of non-fungible tokens (NFTs) in music). The second meeting, which took place in December 2022, served as an opportunity for members to reflect on the use of AI by creators from a legal perspective. The meeting was joined by external speaker Florian Koempel, a German lawyer who worked on the application of AI in the music industry, on AI-generated musical works and the legal implications.

ECSA Working Groups

Fair Practice Working Group

Most composers and songwriters in Europe experience unfair contractual practices and precarious working conditions. The Fair Practice Working Group seeks to develop a mapping of current realities of the creative labour market for music creators across Europe, and to analyse enduring inequalities and diversity issues in the sector.

Composers and songwriters are at the very source of artistic creation. However, they are frequently confronted with insecure economic and social conditions including precarious working conditions, low and unstable income, and weak bargaining power regarding their negotiating counterparts, placing them in a position of vulnerability and insecurity. The Fair Practice Working Group aims to assess music creators' socioeconomic necessities, to discuss solidarity, transparency and diversity issues across Europe and to compare the situation within ECSA members to draw practical recommendations.

The Chair of the Working Group, Sine Tofte Hannibal, took part on 17th May 2022 in the Classical:NEXT Conference's panel on Fair Practice in Today's Music, discussing "the effects and consequences on diversity and cultural development". This interactive dialogue between the audience and the speakers gathered a wide range of participants from all over the world. This was an opportunity to discuss the main challenges related to Fair Practice and to push for concrete tools to improve the conditions of authors.

On 8th September 2022, the Fair Practice Working Group launched a survey aimed at collecting data and evidence on the social and economic situation of music authors in Europe. All the data and evidence will be gathered in a report providing an overview of the situation of composers and songwriters in Europe. Its official publication will mark the beginning of a European campaign on Fair Practice and a list of good practices and recommendations will be summarised in an EU Fair Practice Manifesto.

ECSA Working Groups

One Stop Licensing Working Group

The One Stop Licensing Working Group focuses on state of the art methods for collective licensing in audiovisual media and particularly in the online domain. Its aim is to get an accurate picture of current trends and to find out the best ways to resist disruptive licensing models which are not in line with the principles of a fair and proportionate remuneration for authors. The Working Group examines chances for CMOs to create one-stop-licensing models for online content that are competitive and convenient. In addition, the Working Group aims to encourage more exchange between CMOs in various countries with regard to their methods of licensing and content management.

After noticing the increasing presence of non-PRO repertoire in several online streaming and broadcast sectors, particularly in the “online only” domain, various delegates of the FFACE Committee decided to create a group dedicated to discuss the issue of royalty free music and the trends of its usage across European countries. In many countries, TV broadcasters with increasing online only content tend to use royalty free music which raises key concerns for the remuneration of music authors.

Throughout the course of 2022, and in early 2023, the working group members have continued regularly exchanging by email to develop a strategy to address the problem of royalty free music. As the wish of the ECSA working group is to help establishing a sustainable ecosystem for composers and musicians in the online area, the members have concluded that it would be appropriate to first address the collective management of neighbouring rights in the online-only area. The working group is currently deciding on how to move forward to organise meetings with representatives from Neighbouring Rights societies. Parallely, the group has been working on drafting a glossary with relevant music industry terms to make the topics of discussions accessible to all interested ECSA members.

ECSA Working Groups

Sustainability Working Group

The challenges of climate change, environmental protection and sustainability are at the forefront of the EU's agenda and the European Green Deal. ECSA encourages its members and other stakeholders to actively engage on this topic to develop concrete recommendations on how music authors, songwriter associations and the music sector extensively can become greener and more environmentally sustainable.

Approaches to reduce the ecological footprint of cultural activities are still in their early stage of development as the cultural sector is rarely included in climate policy debates. Nevertheless, various stakeholders have lately addressed this gap in the policy discussions, emphasising that “there is an emerging consensus among government ministries and national arts bodies that culture policy must be linked to environment policy” (Julie's Bicycle, 2021, Culture: the missing link to climate action). The Members of the Working Group on Sustainability had a first online meeting in June 2022 which was an opportunity to share resources (studies, articles, past or ongoing initiatives) aimed at tackling the global challenge of climate change and promoting environmental sustainability including the European Music Council (EMC)'s SHIFT eco-guidelines for cultural networks, Live DMA's Digital Safaris on Sustainability and the European Forum on Music Online Series on 'Climate Action: Music as a Driver for Change'. The second Working Group meeting took place on 23 November 2022 and was organised in collaboration with EMC and KEMUT. This gave Working Group members the opportunity to learn from the various initiatives undertaken to reduce the ecological impact of the music industry in general. EMC introduced the SHIFT eco-guidelines, which operate as a guide for network organisations that seek to reduce their environment impact and undertake environmentally-friendly activities. A representative from KEMUT then presented their Sustainable Music Industry Toolkit, which is meant to foster sustainable development in the music industry by creating a concrete set of tools mainly for live music activities.

ECSA Working Groups

Communication Working Group

The Communication Working Group's mission is to support and offer guidance to the ECSCA office in developing a communication strategy that increases awareness about ECSCA, its activities, and its members.

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

The Communication Working Group continued exchanging regularly on strategies of dissemination inside and outside the ECSCA network. The working group met virtually at the end of May to give feedback on ECSCA's communication strategy, its guidelines and outputs. The working group members commented that they have been seeing an improvement in ECSCA's presence on a variety of channels.

The Working Group has met online again at the end of November to give feedback on ECSCA's communication in the second half of the year and on the draft version of the yearly Communication report.

OUR NETWORK

ECSA members

With 54 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 the alliance's outreach and impact. If you wish to join us, please find more information on our [website](#).

New members

In 2022, ECSA has welcomed the [Film Scoring Academy of Europe \(FSAE\)](#) from Sofia, Bulgaria, as an Associated member.

The FSAE is a division of the European Academy of Fine Arts (EAFA), and both are constituent colleges and remote locations of the Irish American University (IAU), which has its main campus in Dublin, Ireland.

Other Membership Updates

On 1st July 2022, during the general assembly of Swiss member SONART (*Association Suisse de Musique*), it was decided to integrate SMECA, the Association of Film and Media composers, into SONART. With this step, SONART also creates a new specialist area for film and media music, which is an extremely exciting enrichment for the association and its members.

The ECSA Sessions

The ECSA Winter Session 2022 took place online due to the COVID-19 pandemic outbreak and the consequent restrictions to international travel, as well as the difficulties in planning a physical event in advance within this context. The ECSA autumn session 2022 took place in person again in Split, Croatia. 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 the new Creative Europe work programme. During the ECSA Winter Session 2022, the elections took place. The last online session gathered more than 70 participants between ECSA delegates and observers. The Session in Split gathered around 70 participants.

The ECSA Winter Session 2023 took place in Brussels, once again gathering more than 70 participants. During the Session, ECSA members discussed ECSA's advocacy and cultural priorities and ECSA's state of play, the three committees had a chance to meet and discuss in person, and the working groups gave the members an update on recent activities and future plans.

The ECSA Board

Elections of a new Board took place in the frame of the ECSA Winter Session in February 2022. Please find below the elected new Board members and their new functions.



Helienne Lindvall
ECSA President



Zahra Mani
ECSA Vice President



Jesper Hanssens
ECSA Vice President



Aafke Romeijn
Treasurer

Popular Music (APCOE Committee)



Ole Henrik Antonsen
(Chair)

Art & Contemporary Music (ECF Committee)



Orphy Robinson
(Chair)

Film audio-visual music (FFACE Committee)



Jesper Hansen
(Chair)



Helienne Lindvall
(Vice-chair)



Aafke Romeijn
(Vice-chair)



Zahra Mani
(Vice-chair)



Niilo Tarmenen
(Vice-chair)



Anselm Kreuzer
(Vice-chair)



Luis Ivars
(Vice-chair)

The ECSA team

The ECSA office consists of four staff members and two trainees. ECSA's Secretary General is **Marc du Moulin** (FR). There have been various changes in the composition of the rest of the team. **Claire Iceaga** (FR) has joined the ECSA Staff in March 2022 as the new European Affairs and Programme Officer. Also, **Tatiana Papastoitsi** (GR) has replaced the former Executive & Finance Officer, **Anita Marullo** (IT) in May 2022. In October 2022, **Machiel Smit** (NL) joined the team as Projects & Communications Officer, replacing Projects & Communications Manager **Alessandra Callegari** (IT). Our Alliance is very grateful for Anita's and Alessandra's valuable contributions to the Alliance's work, and wishes them all the best for the future.

Two trainees supported the Alliance's work in the first months of the year: **Pietro Villani** (IT) and **Amal Rahman** (PK). Two new trainees, **Anastasiia Zaitseva** (UA) and **Athanasios Pagkoutos** (GR), have joined the ECSA Staff in May 2022, and supported our cultural projects, communication activities, and advocacy efforts until December 2022. In February 2023, two new trainees joined the ECSA office: **Yullia Lomako** (UA) and **Francesco Comerci** (IT).

ACKNOWLEDGEMENTS

- Jörg Evers for his incredible work as a tireless advocate for authors' rights. We will always remember him with gratitude, as a friend, colleague and mentor to many music creators in Europe and around the world.
- ECSA's Honorary President Alfons Karabuda and honorary Vice President Bernard Grimaldi for their dedication and leadership towards ECSA since its creation.
- All former and current Board members for their time and commitment to ECSA.
- ECSA Office Team members: Anita Marullo and Alessandra Callegari for their love, hard work and dedication towards ECSA during the last 4 years.
- The European Union's Creative Europe Programme and in particular Olga Sismanidi, ECSA's Project Officer at the European Education and Culture Executive Agency (EACEA).
- HDS – Hrvatsko društvo skladatelja, the Croatian Composers' Society for hosting the first ECSA Session in person after two years of pandemic.
- The French Presidency of the Council for its report on the effectiveness of the EU Copyright framework and the French "Centre National de la Musique" for its "One voice for European Music recommendations.
- The European Parliament's Cultural Creators Friendship Group and its Members.
- Our allies in the Authors' Group: The Federation of European Screen Directors (FERA), The European Writers' Council (EWC), The Federation of Screenwriters in Europe (FSE) for their support to the Conference on the Implementation of the Copyright Directive.
- FAME's and OTICONS: our partners for the Camille Awards 2022.
- Fames - European Orchestral Performing Institute for the collaboration on the film music seminar.
- SoundTrack_Cologne and its team.
- The International Music Council (IMC) and European Music Council (EMC).
- Le Senghor and Ensemble STYX for the 17th edition of the ECCO concert.

Last but not least, a big thank you to all ECSA Members for their continued support.



Co-funded by
the European Union



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