

# NAVIGATING THE PATH TO FAIR PRACTICE

A COMPLETE OVERVIEW OF THE FINDINGS  
OF ECSA'S SURVEY ON FAIR PRACTICE



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# A COMPLETE OVERVIEW OF THE CONSULTATION'S RESULTS

## Introduction

This document presents a detailed overview of the results of the European Composer and Songwriter Alliance's (ECSA) survey on fair practice, which was launched in September 2022. Gathering over 200 responses from all across Europe, the survey shed light on the post-pandemic economic, social, and working conditions of European music creators. This companion document constitutes an expansion of the ECSA Report 'Navigating the Path to Fair Practice', which outlined the key findings of the survey and was published by our Alliance in November 2023. Please refer to the Report for a more detailed presentation of the survey's background and objectives.

## Scope and methodology

Referring to the 2019 Dutch Fair Practice Code, we decided to approach the notion of fair practice as the protection of a "fair, sustainable and transparent operational management" which guarantees that all stakeholders' interests are equally acknowledged and considered "with respect, solidarity and trust, in the service of a strong sector that fully utilises and makes profitable the potential and opportunities of creative professionals and artists."<sup>1</sup> Building upon these principles, we further defined the notion of fair practice based on the core values of Solidarity, Transparency, Sustainability, Diversity, and Trust (as identified in the Dutch Fair Practice Code).

This online survey targeted individuals both within and outside the ECSA network and aimed to gather data on a broad spectrum of issues impacting music creators, including fair remuneration, harmful or unfair contractual practices, working and employment conditions, social protection, funding opportunities, and the potential for collective actions and agreements in the music industry. The term "music creators" is used here as an umbrella term that encompasses composers, songwriters, performers, music producers, and conductors.

Featuring a combination of closed-ended and open-ended questions, the survey was open from 8 September 2022 to 12 May 2023, running for a period of nine months. It gathered a total of 247 responses from music creators across 24 different European countries. This document presents and analyses the responses to 38 of the most relevant questions from the 40 originally included in the survey.<sup>2</sup> For an overview of the key findings of the consultation, readers should to refer to our previous report.

<sup>1</sup> Fair Practice Code (2019), <https://quickscan.fairpracticecode.nl/en/fair-practice-code>

<sup>2</sup> The following questions were removed since they did not lead to any relevant results: "Follow-up: If not, and according to you, what are the main reasons?" (#34); "Do you have any additional comments, questions, or concerns you would like to share?" (#36). The answers to these questions are available on request at [info@composeralliance.org](mailto:info@composeralliance.org).

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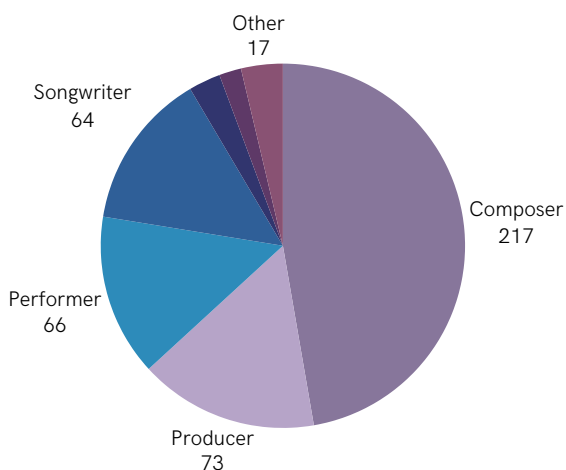
### **DEMOGRAPHICS**

35. Country of origin/residence
36. Age
37. Gender
38. Level of education

# PART I: FAIR REMUNERATION AND MAIN SOURCES OF INCOME

## 1. What is your profession?

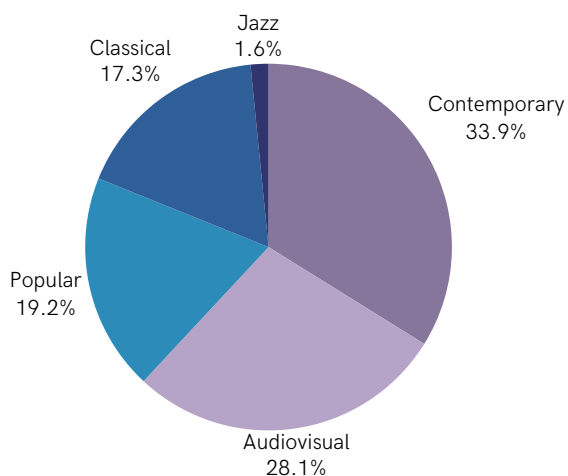
Mandatory question. Please note that multiple selections were allowed, and percentages in the table are calculated based on the total number of respondents (247).



<b>Composer</b>	217	87.9%
<b>Producer</b>	73	29.6%
<b>Performer</b>	66	26.7%
<b>Songwriter</b>	64	25.9%
<b>Conductor</b>	13	5.3%
<b>Teacher</b>	9	3.6%
<b>Other</b>	17	6.9%

## 2. Which genre of music is your main area of expertise?

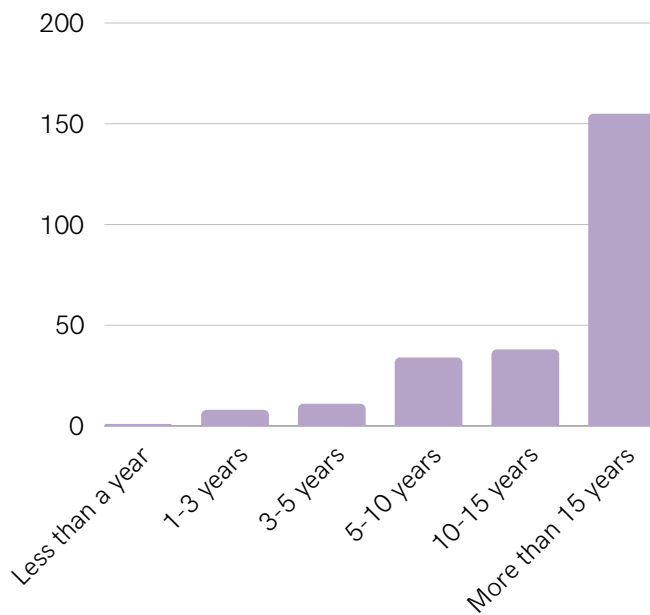
Mandatory question. Please note that multiple selections were allowed, and percentages in the table are calculated based on the total number of respondents (247).



<b>Audiovisual</b>	107	43.3%
<b>Contemporary</b>	129	52.2%
<b>Popular</b>	73	29.6%
<b>Classical</b>	66	26.7%
<b>Jazz</b>	6	2.4%

### 3. How long have you been working in the music sector?

Mandatory question.



Less than a year	1	0.4%
1-3 years	8	3.2%
3-5 years	11	4.5%
5-10 years	34	13.8%
10-15 years	38	15.4%
More than 15 years	155	62.8%

### 4. Are you able to earn sufficient income exclusively from your composer and songwriter profession or do you need to have multiple jobs?

Mandatory question.

Yes	66	26.7%
No	191	77.3%
No, I have another profession	146	59.1%
No, I receive external support (such as grants)	45	18.2%

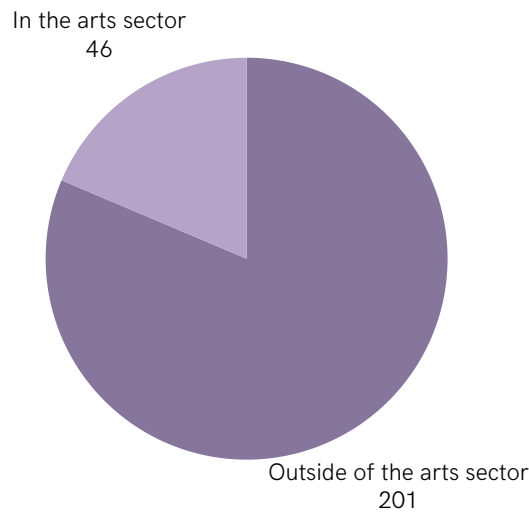
### 5. Follow-up: In case of multiple-jobs income, what kind of work do you do (e.g. teacher, manager, organiser, administrator, etc.)?

Mandatory question.

Teacher	123	49.8%
Organiser	33	13.4%
Manager	26	10.5%
Administrator	18	7.3%

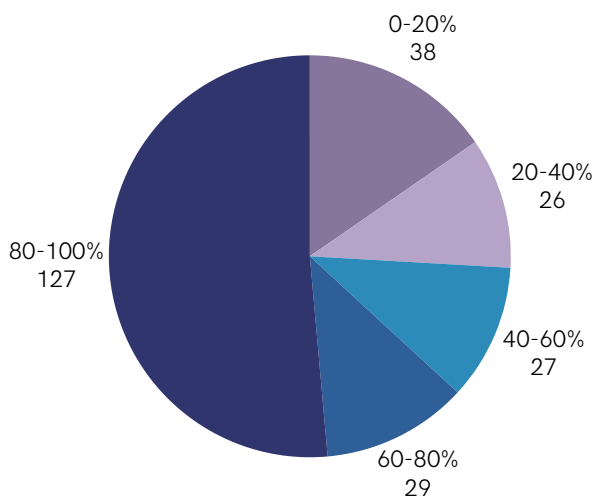
**6. Follow-up: Are these jobs all in the arts sector or do you make your living also outside the arts?**

Mandatory question.



**7. Overall, what percentage of your annual income comes from music-related work (such as performance fees, album sales, teaching, composing, administrating, advocating, etc.)?**

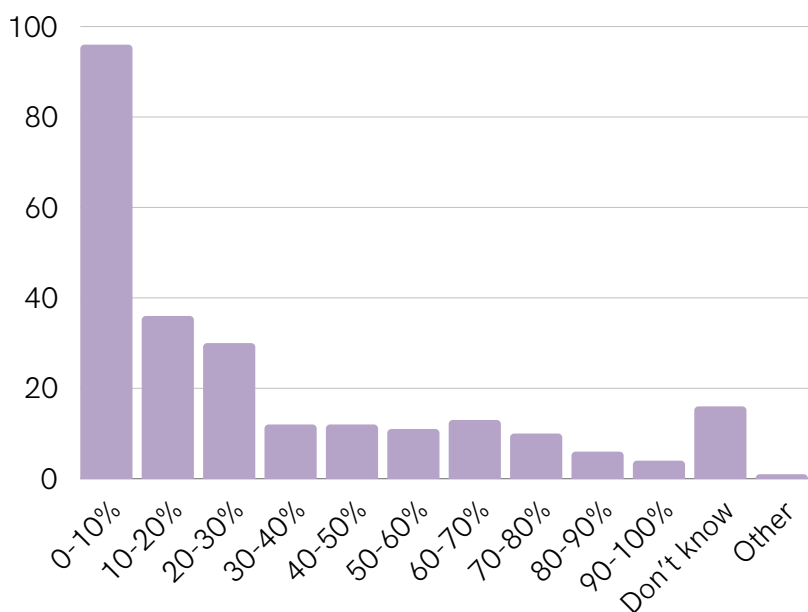
Mandatory question.



0-20%	38	15.4%
20-40%	26	10.5%
40-60%	27	10.9%
60-80%	29	11.7%
80-100%	127	51.4%

**8. Follow-up: How much of your income from music-related work comes from commissioning fees (excluding royalties) (in %)?**

Mandatory question.



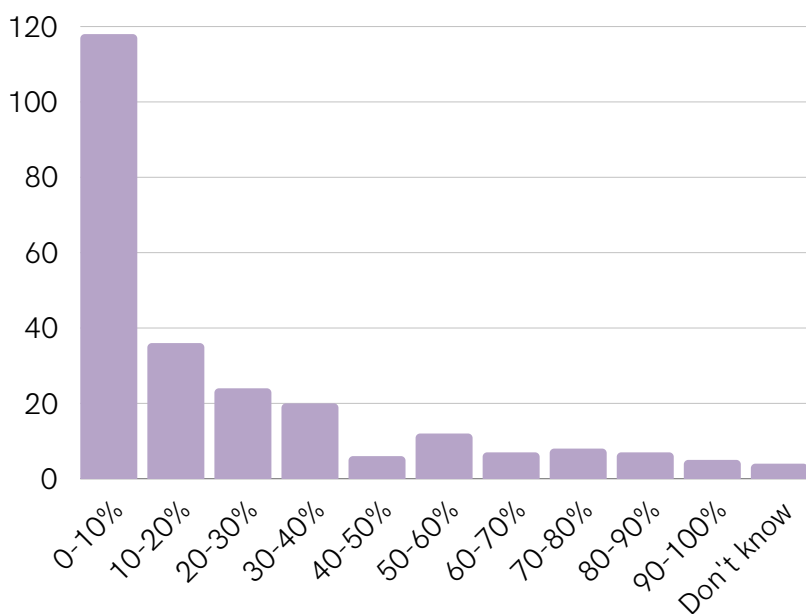
0-10%	96	38.9%
10-20%	36	14.6%
20-30%	30	12.1%
30-40%	12	4.9%
40-50%	12	4.9%
50-60%	11	4.5%
60-70%	13	5.3%
70-80%	10	4.0%
80-90%	6	2.4%
90-100%	4	1.6%
Don't know	16	6.5%
Other	1	0.4%

A cross-comparison of the results of Question 8 with those [Question 2](#) ("Which genre is your main area of expertise?") reveals that respondents working in the audiovisual sector and jazz music earn a greater share of their income from commissioning fees compared to respondents working in contemporary, classical or popular music.



## 9. Follow-up: How much of your income from music-related work comes from composing and songwriting royalties? (in %)

Mandatory question.

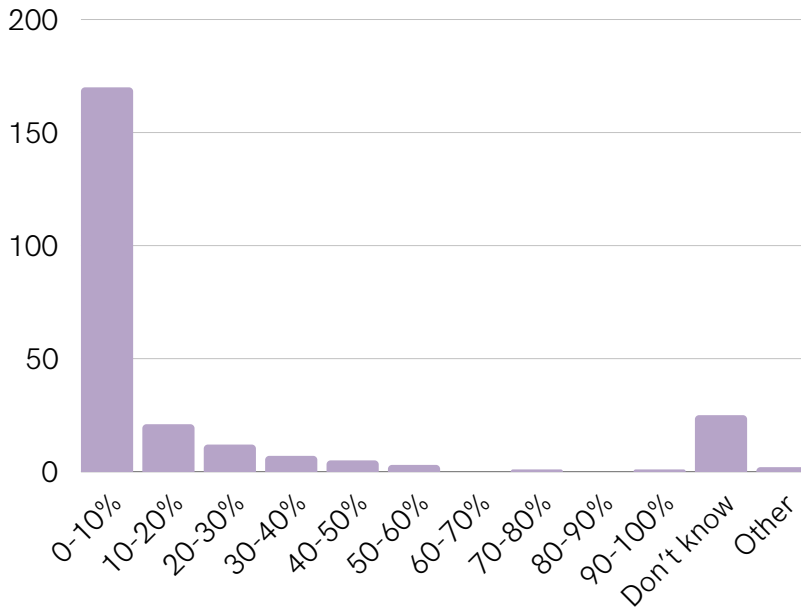


0-10%	118	47.8%
10-20%	36	14.6%
20-30%	24	9.7%
30-40%	20	8.1%
40-50%	6	2.4%
50-60%	12	4.9%
60-70%	7	2.8%
70-80%	8	3.2%
80-90%	7	2.8%
90-100%	5	2.0%
Don't know	4	1.6%

A cross-comparison of the results of Question 9 with those of [Question 2](#) ("Which genre is your main area of expertise?") reveals that respondents working in popular music and in the audiovisual sector earn a greater share of their income from composing and songwriting royalties compared to respondents in other genres. In particular, no respondents in the jazz sector indicated making more than 30% of their income from composing and songwriting royalties.

**10. Follow-up: How much of your income from music-related work comes from master rights royalties? (in %)**

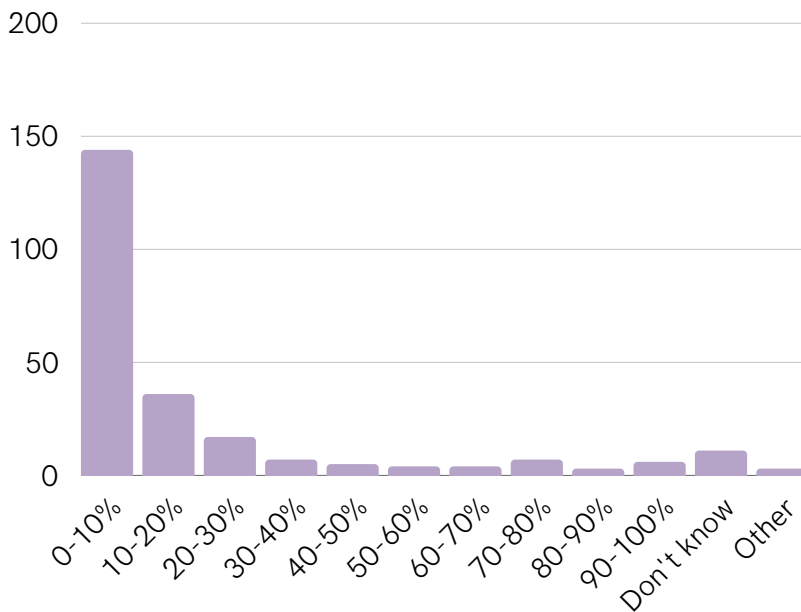
Mandatory question.



0-10%	170	68.8%
10-20%	21	8.5%
20-30%	12	4.9%
30-40%	7	2.8%
40-50%	5	2.0%
50-60%	3	1.2%
60-70%	0	0.0%
70-80%	1	0.4%
80-90%	0	0.0%
90-100%	1	0.4%
Don't know	25	10.1%
Other	2	0.8%

**11. Follow-up: How much of your income from music-related work comes from performance? (in %)**

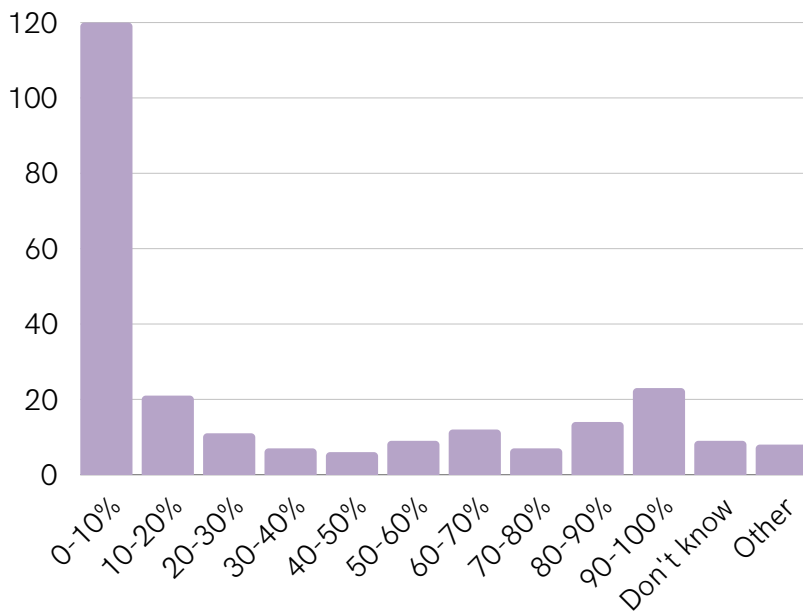
Mandatory question.



0-10%	144	58.3%
10-20%	36	14.6%
20-30%	17	6.9%
30-40%	7	2.8%
40-50%	5	2.0%
50-60%	4	1.6%
60-70%	4	1.6%
70-80%	7	2.8%
80-90%	3	1.2%
90-100%	6	2.4%
Don't know	11	4.5%
Other	3	1.2%

**12. Follow-up: How much of your income from music-related work comes from teaching? (in %)**

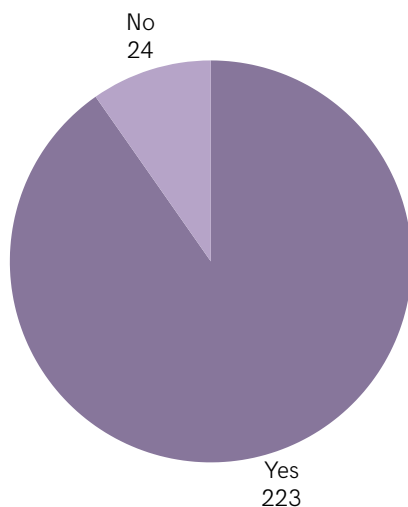
Mandatory question.



0-10%	120	48.6%
10-20%	21	8.5%
20-30%	11	4.5%
30-40%	7	2.8%
40-50%	6	2.4%
50-60%	9	3.6%
60-70%	12	4.9%
70-80%	7	2.8%
80-90%	14	5.7%
90-100%	23	9.3%
Don't know	9	3.6%
Other	8	3.2%

**13. As a composer and songwriter, have you ever experienced unpaid work?**

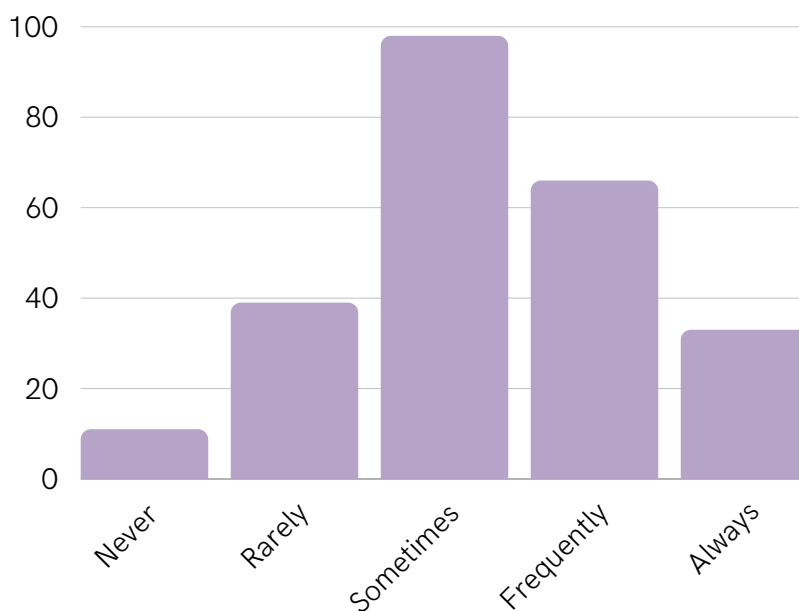
Mandatory question.



Yes	223	90.3%
No	24	9.7%
<b>Total</b>	<b>247</b>	

**14. As a composer and songwriter, how often have you experienced unfair remuneration?**

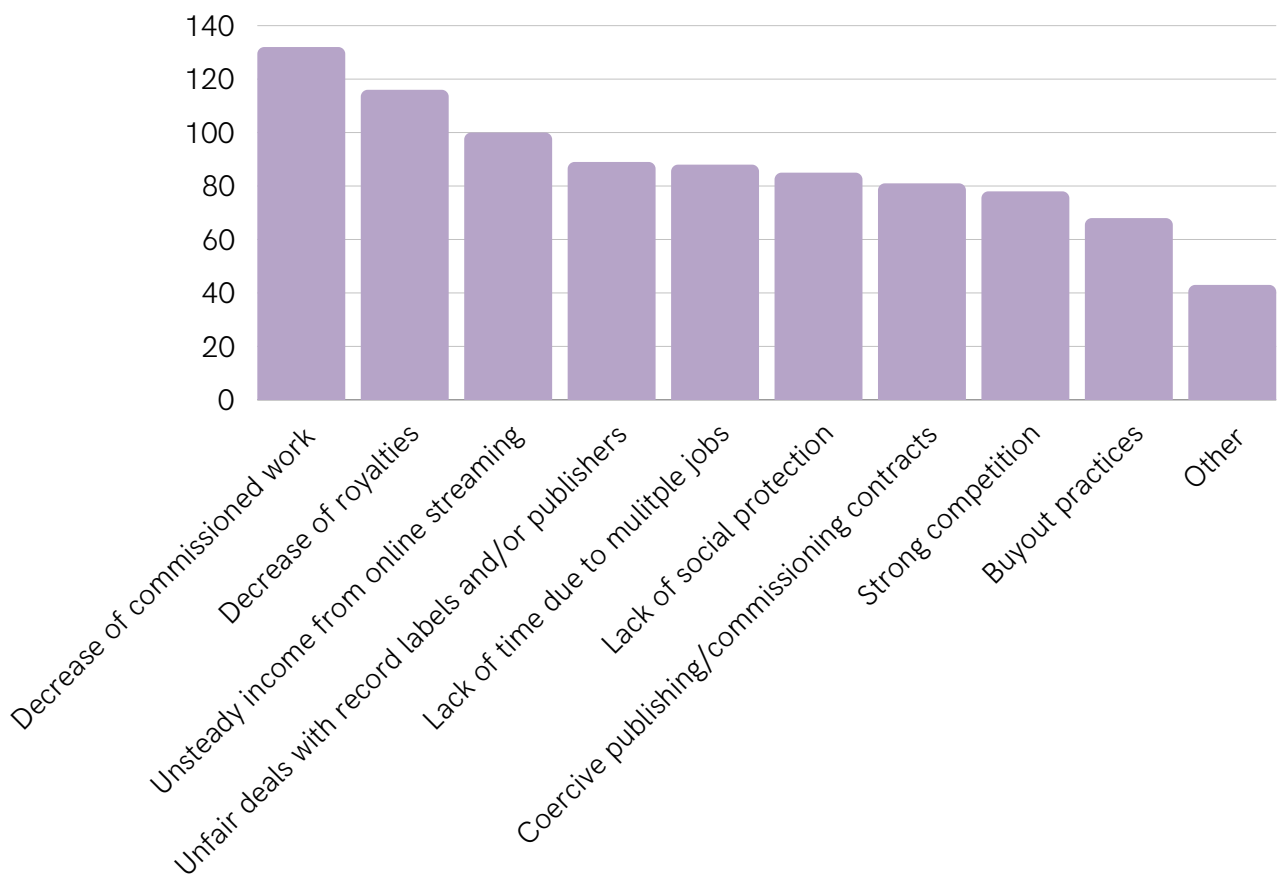
Mandatory question. Respondents could select a value on a scale from 1 to 5, where 1 indicates "Never experienced" and 5 indicates "Always experienced".



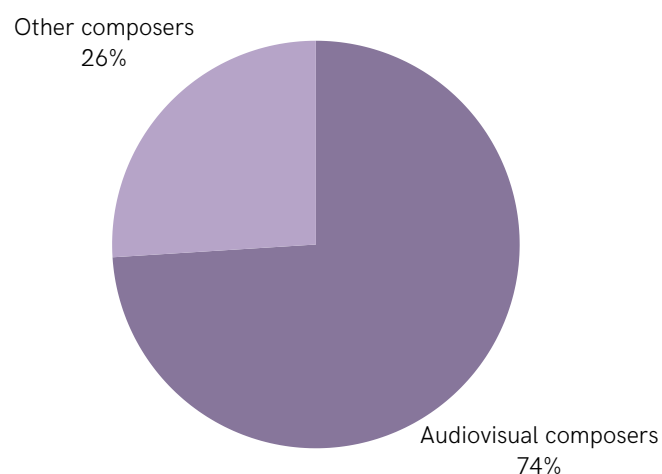
**15. What do you perceive as the main challenge(s) in terms of fair remuneration?**

Mandatory question. Please note that multiple selections were allowed.

Decrease of commissioned work	132	53%
Decrease of royalties	116	47%
Unsteady income from online streaming	100	40%
Unfair deals with record labels and/or publishers	89	36%
Lack of time due to multiple jobs	88	36%
Lack of social protection	85	34%
Coercive publishing/commissioning contracts	81	33%
Strong competition	78	32%
Buyout practices	68	28%
Other	43	17%



Notably, out of the 28% of respondents who indicated buyout practices to be one of the main challenges for fair remuneration, 74% of them work in the audiovisual sector. This finding indicates that composers in the audiovisual sector are particularly affected by these practices, echoing the results of ECSA’s 2021 consultation on buyout practices, which found that 53% of our members experienced buyout contracts.<sup>5</sup>

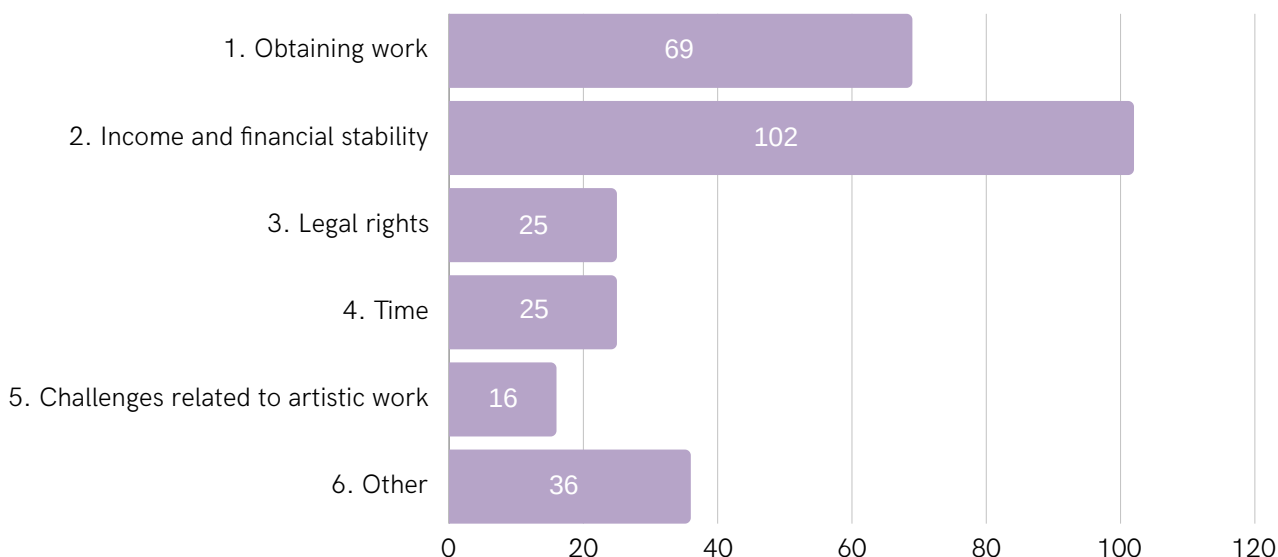


<sup>5</sup> ECSA (2021), *ECSA’s Vision on How Europe Can Prevent Buyout Contracts*, <https://composeralliance.org/media/250-ecsa-vision-on-how-europe-can-prevent-buyout-contracts.pdf>

## 16. What do you perceive as the main challenges in your current employment as a composer and songwriter?

Mandatory and open-ended question. Each of the 247 individual answers to this question was categorised under a maximum of two different categories, leading to a total of 273 entries. The six categories identified in the answers are the following:

- 1. Obtaining work:** Includes challenges related to obtaining commissions, due to high levels of competition and a lack of opportunities, and difficulty in networking and gaining exposure and visibility (e.g. by having your work performed)
- 2. Income and financial stability:** Includes a broad range of challenges, such as fair remuneration, low commission fees, decreasing royalties, low streaming revenues, budgets getting smaller, and overall financial instability
- 3. Legal rights:** Includes unfair contractual practices (buyouts), difficulty in negotiating and retaining the rights over your work, and the lack of a social safety net, in particular when it comes to sickness and maternity leave
- 4. Time:** Includes challenges related to the lack of time for artistic creation, such as the need to balance composing with other jobs, school, or family life
- 5. Challenges related to artistic work:** Includes challenges related to audience engagement, creating high-quality music for different publics, finding new ideas and inspiration
- 6. Other:** Includes a broad array of challenges, including uncertain circumstances, the rise of artificial intelligence and decreased interest in contemporary/concert music

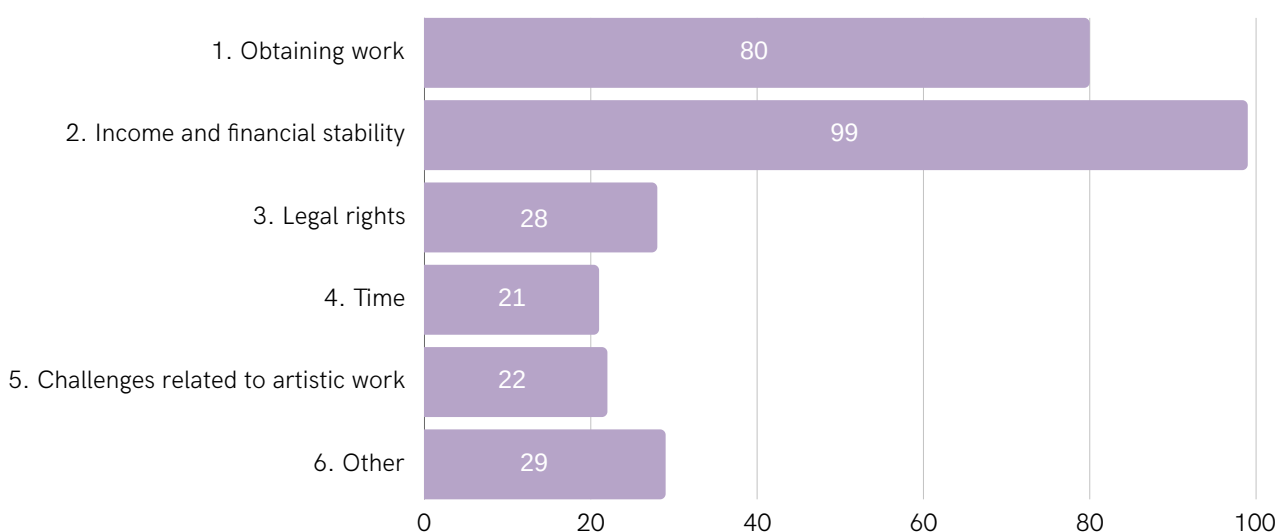


# PART II: SOCIAL AND HEALTH PROTECTION

17. As a composer and songwriter, what have been the greatest challenges you have experienced and/or you are still experiencing in pursuing a rewarding and sustainable career in the music industry?

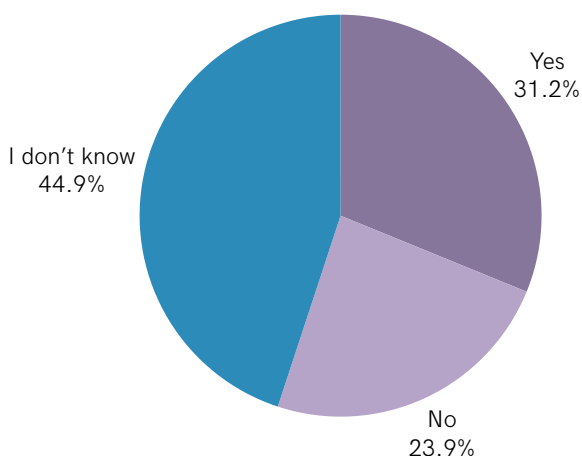
Mandatory and open-ended question. This question received a total of 247 answers. When an answer mentioned more than one challenge, it was counted multiple times, leading to a total of 279 answers. Six main categories were identified for this question:

1. **Obtaining work:** Includes challenges related to obtaining commissions, due to high levels of competition and a lack of opportunities, and difficulty in networking and gaining exposure and visibility (e.g. by having your work performed)
2. **Income and financial stability:** Includes a broad range of challenges, such as fair remuneration, low commission fees, decreasing royalties, low streaming revenues, budgets getting smaller, and overall financial instability
3. **Legal rights:** Includes unfair contractual practices (buyouts), difficulty in negotiating and retaining the rights over your work, and the lack of a social safety net, in particular when it comes to sickness and maternity leave
4. **Time:** Includes challenges related to the lack of time for artistic creation, such as the need to balance composing with other jobs, school, or family life
5. **Challenges related to artistic work:** Includes challenges related to audience engagement, creating high-quality music for different publics, finding new ideas and inspiration
6. **Other:** Includes a broad array of challenges, including uncertain circumstances, the rise of artificial intelligence and decreased interest in contemporary/concert music



### 18. Do you see your career as providing a sustainable future for you?

Mandatory question.



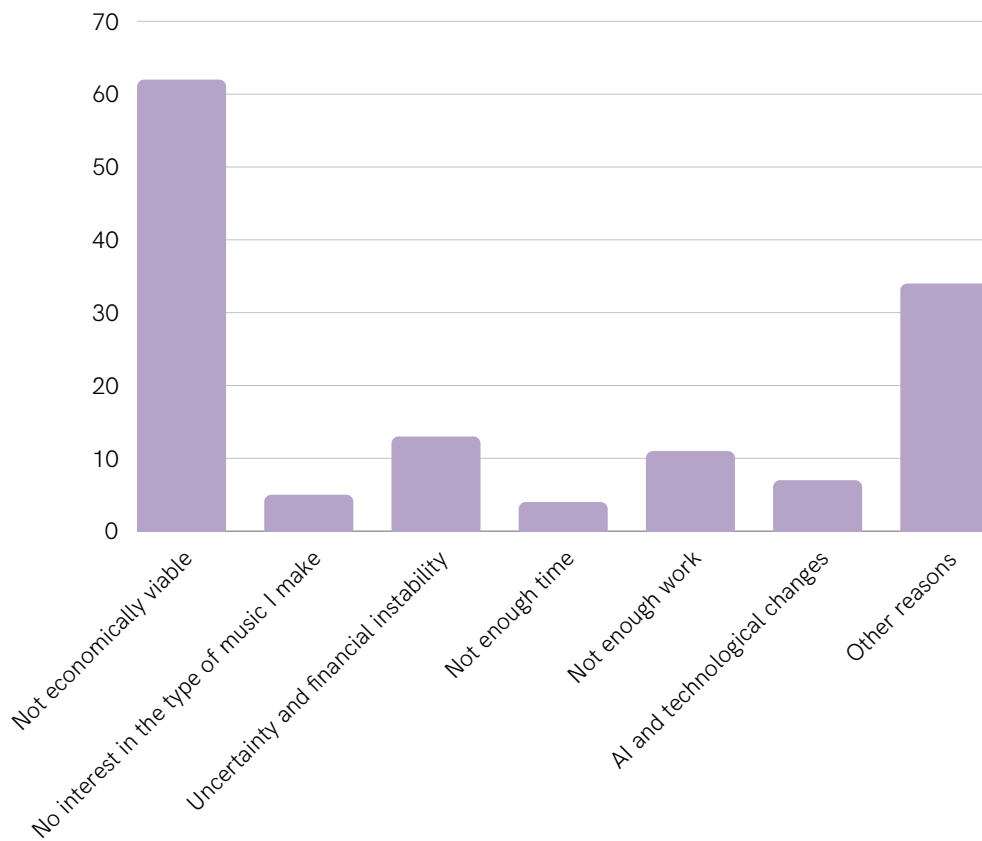
<b>Yes</b>	77	31.3%
<b>No</b>	59	23.9%
<b>Don't know</b>	111	44.8%

### 19. Follow-up: If not, what are the main reasons for this?

Optional and open-ended question. This question received a total of 136 answers, which were divided into eight different categories. The most reported reason was that composers and songwriters do not perceive their career as being economically viable (46% of answers), followed by other reasons (25%), uncertainty and financial stability (10%), and not having enough work (8%). The "Other reasons" category included a broad range of answers, with respondents highlighting issues such as their age, the political climate, and a general negative outlook on the future.

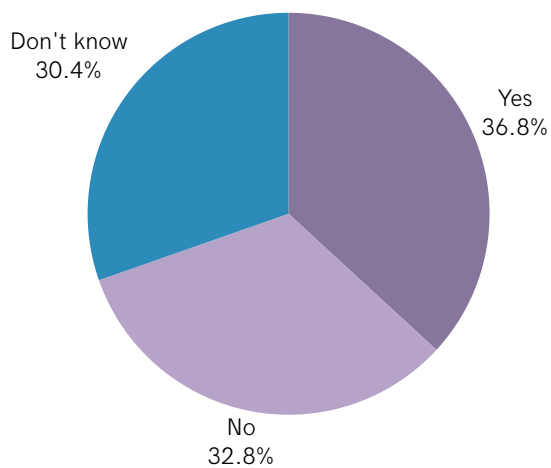
<b>Not economically viable</b>	62	46%
<b>No interest in the type of music I make</b>	5	4%
<b>Uncertainty and financial instability</b>	13	10%
<b>Not enough time</b>	4	3%
<b>Not enough work</b>	11	8%
<b>AI and technological changes</b>	7	5%
<b>Other reasons</b>	34	25%
<b>Total</b>	<b>136</b>	





**20. Is there any special social status protecting music authors that is recognised by the country you reside in?**

Mandatory question.

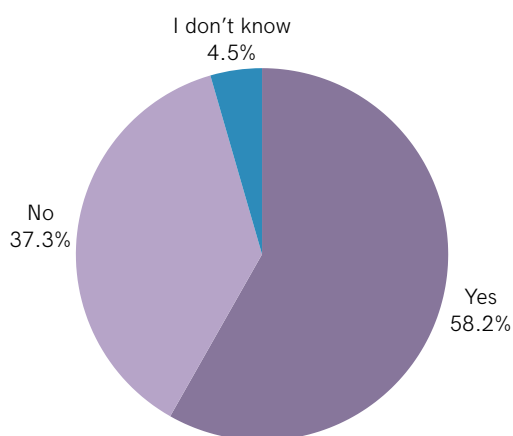


<b>Yes</b>	91	36.8%
<b>No</b>	81	32.8%
<b>Don't know</b>	75	30.4%

**21. Follow-up: If yes, does it have any impact on your work as a composer and/or songwriter? Please elaborate.**

Optional and open-ended question. This question received a total of 67 answers (of which 22 were excluded as non-applicable). Over half of the respondents (58%) indicated that the special status for composers and songwriters in their country had a positive impact on their work, while most of the remaining (37%) responded negatively.

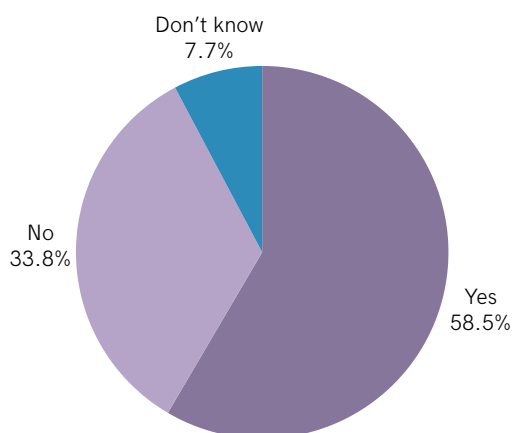
Notably, among the positive answers, respondents mentioned how the positive impact had to do with tax reductions (7.5%, 5 respondents), additional income (6%, 4 respondents), or that there was a status, but they could not claim it (9%, 6 respondents).



Yes	39	58.2%
No	25	37.3%
Don't know	3	4.5%

**22. Are you aware of any mechanisms adopted in your country of residence to ensure that composers and songwriters benefit from social and health protection instead of being put at a disadvantage? If yes, please elaborate.**

Optional and open-ended question. This question received a total of 152 responses, 10 of which were invalid, leaving a total of 142:

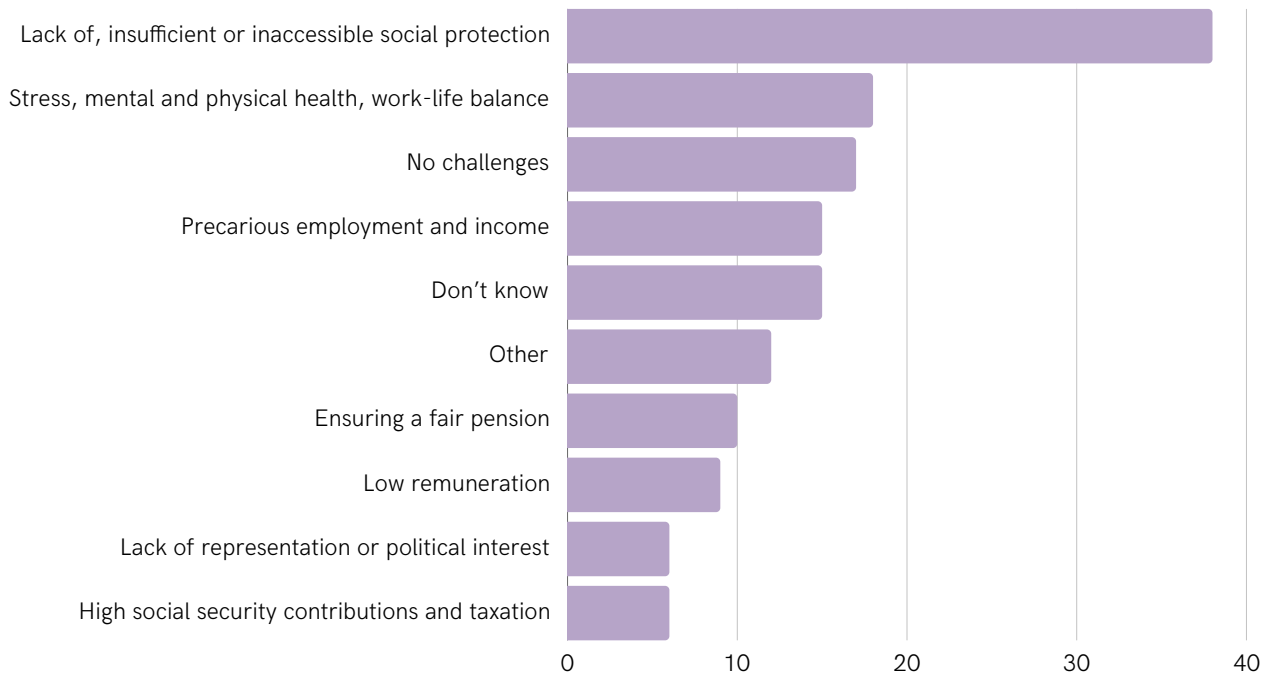


Yes	83	58.5%
No	48	33.8%
Don't know	11	7.7%

Among the positive responses, 15 respondents mentioned the *Künstlersozialkasse* (artists' social security fund) in Germany.

### 23. What do you perceive as main challenges linked to social and health protection for composers and songwriters?

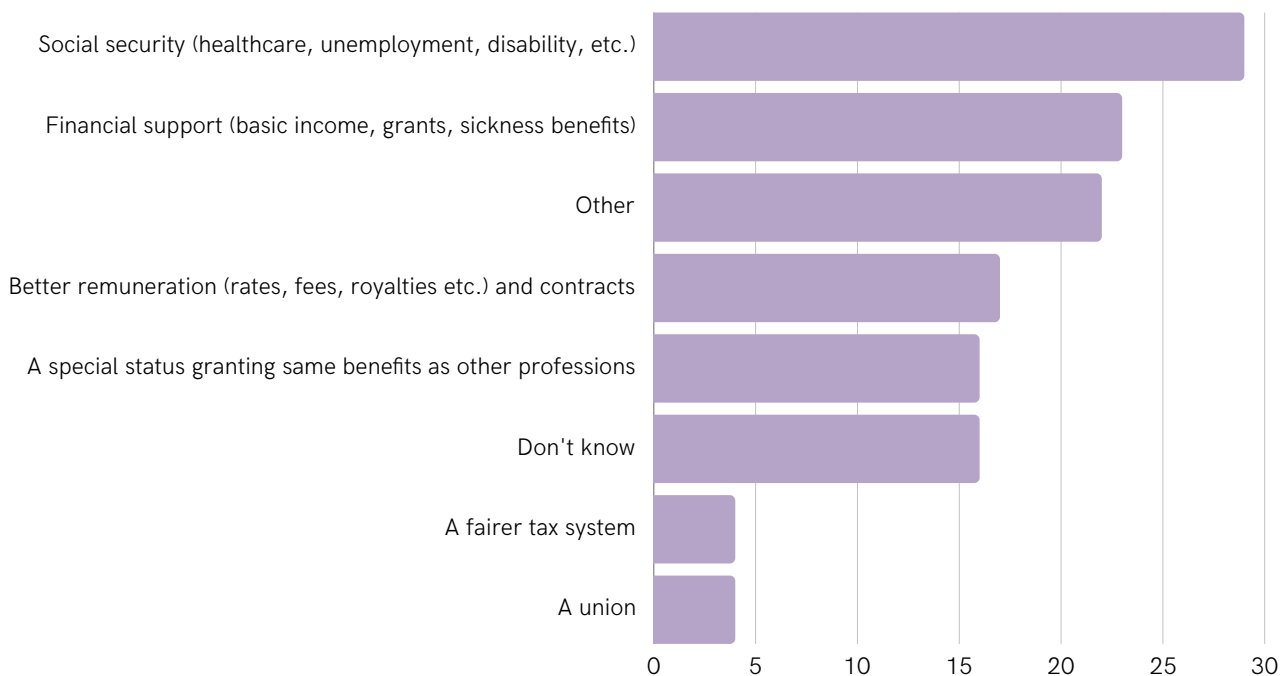
Optional and open-ended question. This question received 172 responses, 26 of which were invalid, leaving a total of 146.



<b>Lack of, insufficient or inaccessible social protection</b>	38	26.0%
<b>Stress, mental and physical health, work-life balance</b>	18	12.3%
<b>No challenges</b>	17	11.6%
<b>Precarious employment and income</b>	15	10.3%
<b>Don't know</b>	15	10.3%
<b>Other</b>	12	8.2%
<b>Ensuring a fair pension</b>	10	6.8%
<b>Low remuneration</b>	9	6.2%
<b>Lack of representation or political interest</b>	6	4.1%
<b>High social security contributions and taxation</b>	6	4.1%

## 24. What measures would you suggest to better support composers and songwriters in relation to social and health protection?

Optional and open-ended question. This question received 148 responses, 17 of which were invalid, leaving a total of 131:

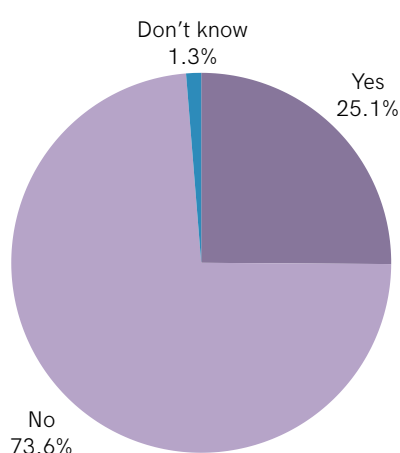


<b>Social security (healthcare, unemployment, disability, etc.)</b>	29	22.1%
<b>Financial support (basic income, grants, sickness benefits)</b>	23	17.6%
<b>Other</b>	22	16.8%
<b>Better remuneration (rates, fees, royalties etc.) and contracts</b>	17	13.0%
<b>A special status granting same benefits as other professions</b>	16	12.2%
<b>Don't know</b>	16	12.2%
<b>A fairer tax system</b>	4	3.1%
<b>A union</b>	4	3.1%

# PART III: NATIONAL INITIATIVES AND FUNDING OPPORTUNITIES

**25. Are you aware of any ongoing discussions at national level to improve music authors rights linked to the implementation of the 2019 EU Copyright Directive in your country (e.g. parliamentary committees, plenum discussions, public discussion in media, etc.)? If so, please elaborate.**

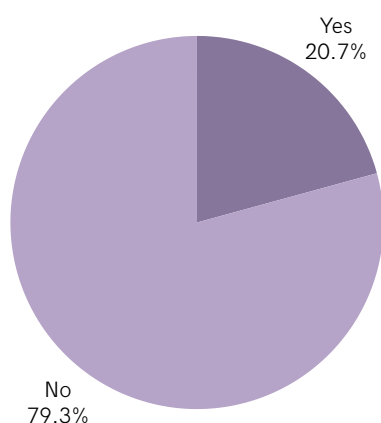
Mandatory and open-ended question. This question received 247 responses, 12 of which were invalid, leaving a total of 235:



Yes	59	25.1%
No	173	73.6%
Don't know	3	1.3%

**26. Follow-up: Apart from the implementation of the Directive into national law, are you aware of any legislation that your country has implemented or initiatives that were launched for fair working conditions and remuneration for music authors?**

Mandatory and open-ended question. This question received 247 responses, 6 of which were invalid, leaving a total of 241:



Yes	50	20.7%
No	191	79.3%

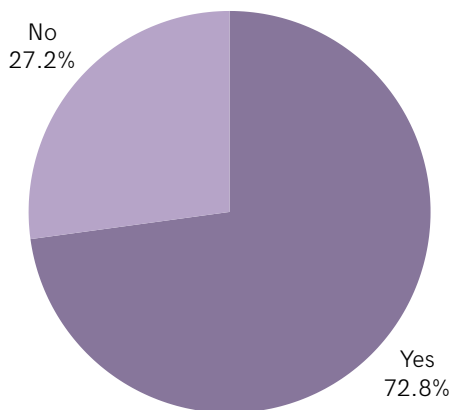
**27. Are you aware of any reports on the working conditions of composers and songwriters in your country? Please attach any relevant links below.**

Mandatory and open-ended question. The following table presents a summary of the initiatives and reports for which links were provided:

<b>Austria</b>	The "Gender Report" published by the Austrian Federal Ministry for Arts, Culture, Civil Service and Sport ( <a href="#">link</a> , page in German)
<b>Estonia</b>	Survey on Estonian creative freelancers ( <a href="#">link</a> , page in Estonian)
<b>Finland</b>	Annual report (2022) by the Society of Finnish Composers ( <a href="#">link</a> , document in Finnish)
<b>Germany</b>	Survey by the Culture Council of North Rhein-Westphalia, "How are culture and art happening in pandemic times and in the future?" ( <a href="#">link</a> , page in German)
	"Music streaming in Germany" report by GEMA (Sept. 2022) ( <a href="#">link</a> )
<b>Ireland</b>	"An Examination of the Music for film & TV Sector in Ireland" by the Irish Music Rights Organisation (IMRO) ( <a href="#">link</a> )
<b>Netherlands</b>	The #Unfairpractice campaign for international artists by the Kunstenbond ( <a href="#">link</a> )
<b>Norway</b>	A report by the Norwegian government on artists' conditions nationally and internationally ( <a href="#">link</a> , page in Norwegian)
<b>Poland</b>	A report by SWPS University showing the number of professionally active artistic circles and presenting their professional situation and opinions ( <a href="#">link</a> , page in Polish)
<b>United Kingdom</b>	Report by the UK Intellectual Property Office titled "Music Creators' Earnings: Buyout Contracts in the UK Audio-visual Commissioning Sector" (Sept. 2021) ( <a href="#">link</a> )

**28. Are you aware of any funding opportunities and resources (e.g. grants) available for the professional development of composers and songwriters in your country? Please elaborate.**

Mandatory and open-ended question. This question received 247 answers, 4 of which were invalid, leaving a total of 243. Most of the respondents (around 73%) saying they were aware of funding opportunities/resources:



<b>Yes</b>	177	72.8%
<b>No</b>	66	27.2%

This list indicates the number of positive responses per country:

<b>Belgium</b>	21	11.9%
<b>Germany</b>	17	9.6%
<b>Netherlands</b>	16	9.0%
<b>Switzerland</b>	14	7.9%
<b>Estonia</b>	12	6.8%
<b>Denmark</b>	11	6.2%
<b>Finland</b>	11	6.2%
<b>United Kingdom</b>	11	6.2%
<b>Slovenia</b>	10	5.6%
<b>Norway</b>	9	5.1%
<b>France</b>	9	5.1%

<b>Luxembourg</b>	6	3.4%
<b>Ireland</b>	6	3.4%
<b>Italy</b>	6	3.4%
<b>Austria</b>	5	2.8%
<b>Sweden</b>	5	2.8%
<b>Croatia</b>	3	1.7%
<b>Romania</b>	2	1.1%
<b>Hungary</b>	1	0.6%
<b>Poland</b>	1	0.6%
<b>Lithuania</b>	1	0.6%

The following list indicates all the funding opportunities and resources mentioned in the responses, divided by country. This is a list of all sources of funding mentioned in the responses:

<b>Austria</b>	Ministry of Culture
	START-Stipendium (Ministry of Culture)
<b>Belgium</b>	Fédération Wallonie-Bruxelles
	Forum des Compositeurs
	Kunstenpunt - Flanders Art Institute
	SABAM
<b>Croatia</b>	Croatian Composers' Society
	Ministry of Culture
<b>Denmark</b>	Arts Council
	Dansk Komponist Forening
	Statens Kunstfond - Danish Arts Foundation
	KODA
<b>Estonia</b>	Authors Society (eau.org)
	Composers Union (helilooja.ee)
	Kulka (kulka.ee)
	Ministry of Culture
<b>Finland</b>	Arts Promotion Centre (taike.fi)
	Finnish Cultural Foundation (skr.fi)
	Finnish Music Creators' Association (Suomen Musiikintekijöiden rahasto)
	Klaavi (Central grant system, klaavi.fi)
	Kone Foundation
	MES (Finnish Music Foundation, Musiikin edistämisyhdistys)
	Society of Finnish Composers (composers.fi)

<b>France</b>	AFDAS
	Centre national de la musique (CNM)
	La Maison des Artistes
	SACEM
<b>Germany</b>	GEMA
	GVL (gvl.de)
	Industriebank
	Initiative Musik (pop music)
	Musikfonds (contemporary music)
<b>Ireland</b>	Ministry of Culture
	Agility Awards (Arts Council)
	Arts Council
	City Council grants
<b>Italy</b>	Irish Music Rights Organisation
	Screen Composers Guild
	IMAIE
<b>Lithuania</b>	SIAE
	Music Information Centre
<b>Luxembourg</b>	Arts Council Lux. (kulturx.lu)
	Ministry of Culture
<b>Netherlands</b>	Buma-Stemra
	Dutch Art Fund
	Fonds Podiumkunsten
	Muziekinvesteringsfonds
	Prins Bernard Cultuurfonds

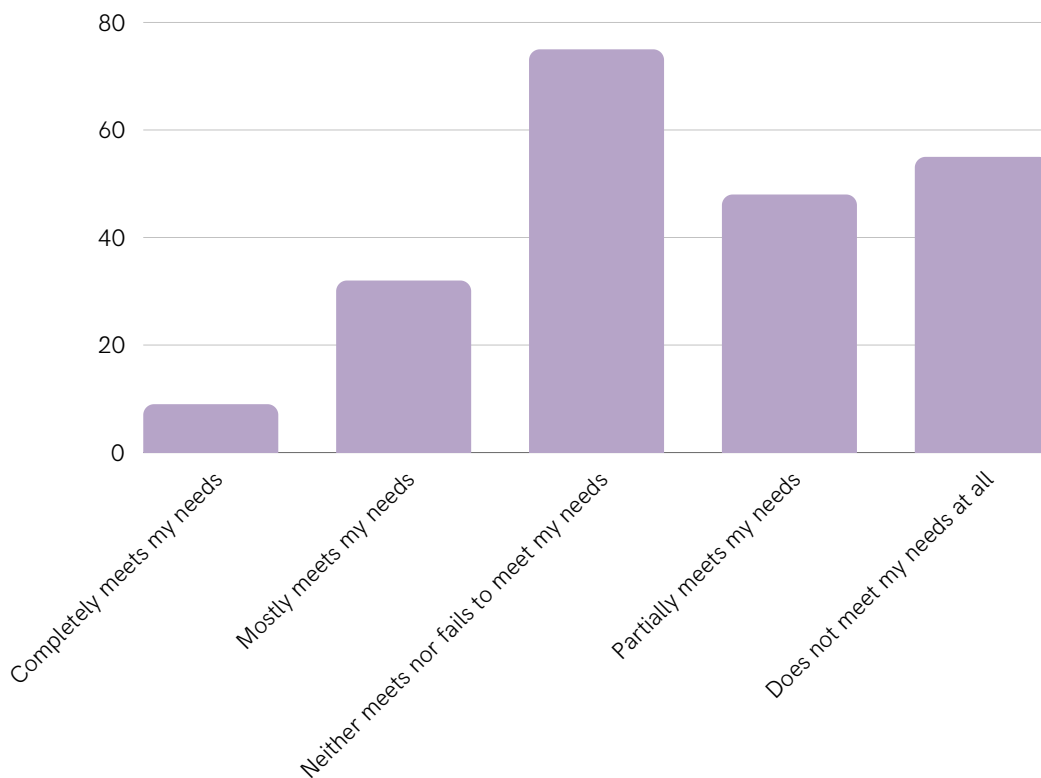


<b>Norway</b>	Composers' Remuneration Fund (Komponistenes vederlagsfond)
	NOPA
	Norwegian Arts Council
	TONO
<b>Poland</b>	Ministry of Culture
<b>Romania</b>	Union of Composers and Musicologists from Romania
<b>Slovenia</b>	Ministry of Culture

<b>Sweden</b>	STIM stipend
	Swedish Arts Grants Committee (Fromkonstnärnsämnden)
<b>Switzerland</b>	Fondation SUISA
	Regional grants
<b>United Kingdom</b>	Arts Council
	Help Musicians
	Ivors Trust
	PRS Foundation

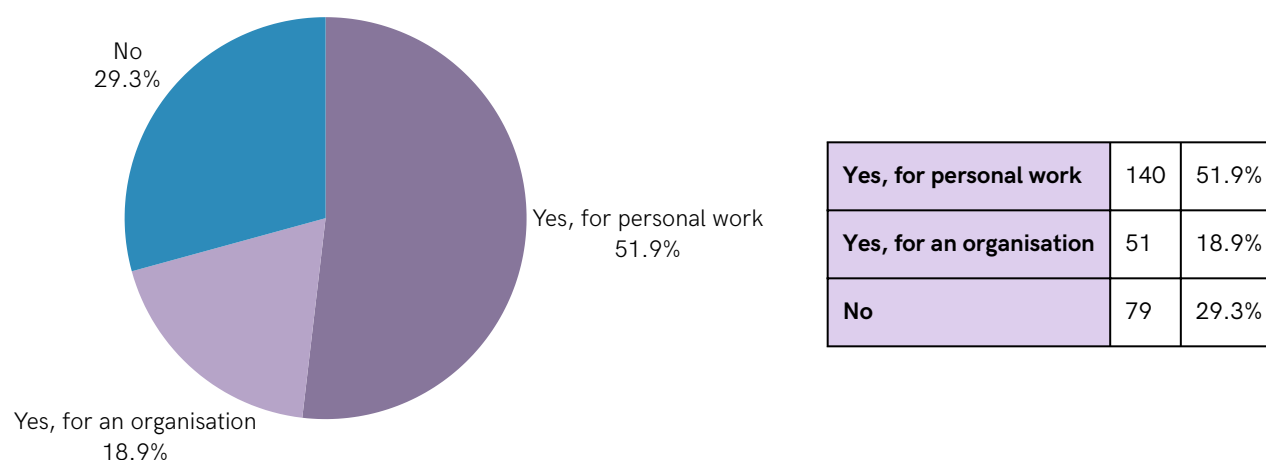
**29. Follow-up: To what extent do those funding opportunities meet your needs?**

Optional question. The question received a total of 219 responses. Respondents could select a value on a scale from 1 to 5, where 1 indicates "Completely meets my needs" and 5 indicates "Does not meet my needs at all".



**30. Have you ever applied for financial public support at a regional, national or EU level?  
Please elaborate (e.g. for personal work, for an organisation)**

Mandatory question.



**31. According to you and from your experience, what could be done to better support composers and songwriters financially?**

Optional and open-ended question. The question received a total of 191 responses, some of which included multiple suggestions, resulting in a cumulative count of 202 entries. Notably, 8 responses were deemed invalid, leaving a total of 194 valid answers.

The following list provides a general overview of the suggestions made by respondents, divided by theme:

Theme	Suggestion	Count	Percentage
<b>Fair remuneration 28.9%</b>	Better remuneration on digital platforms	19	9.8%
	Standard contracts/minimum fees	11	5.7%
	Higher fees	7	3.6%
	Other	6	3.1%
	Prohibit buyouts/coercive publishing	5	2.6%
	Faster and more accurate royalty payments	4	2.1%
	Pay for composing time, not work	2	1.0%
	Fairer distribution of profits	2	1.0%

<b>Social rights</b> 23.7%	A universal income	19	9.8%
	Better social security (health care, unemployment, pension, sickness insurance)	10	5.2%
	Unionising	6	3.1%
	A special status for authors	5	2.6%
	Other	3	1.5%
	Better education	3	1.5%
<b>Financial support</b> 23.2%	More funding opportunities	16	8.2%
	Increased public funding	10	5.2%
	Other	6	3.1%
	Improved access to funding	5	2.6%
	Fairer distribution of funding	4	2.1%
	Funding to go directly to composers	4	2.1%
<b>Other</b> 24.2%	Other	35	18.0%
	More transparency	6	3.1%
	Acknowledgement of/more respect for artistic professions	6	3.1%

**32. Are you aware of any existing collective bargaining agreements, code of conducts or model contracts between music authors' organisations and their contractual counterparts (e.g. publishers, producers, etc.) in your country? Please elaborate.**

Mandatory and open-ended question. Most respondents (65.8%) indicated not being aware of any such practices.

<b>Yes</b>	80	32.9%
<b>No</b>	160	65.8%
<b>Don't know</b>	3	1.2%

Among the positive responses, respondents mentioned being most aware of model contracts, recommended fees and codes of conduct.

**33. Follow-up: If yes, to what extent did it improve the contractual position of composers and songwriters and their remuneration?**

Optional and open-ended question. This question received 82 answers, 23 of which were invalid, leaving a total of 59. Out of the 59 valid responses, a majority of respondents (49.2%) indicated that the initiatives in their countries improved their contractual position, while 29% indicated no improvement at all.

<b>Some improvement</b>	29	49.2%
To some extent	17	28.8%
To a minimal extent	12	20.3%
<b>No improvement at all</b>	17	28.8%
<b>Don't know</b>	13	22.0%
<b>Total</b>	59	

**34. Could you identify the main principles/core values that in your opinion define the notion of "Fair Practice"?**

Mandatory question. Please note that multiple selections were allowed.



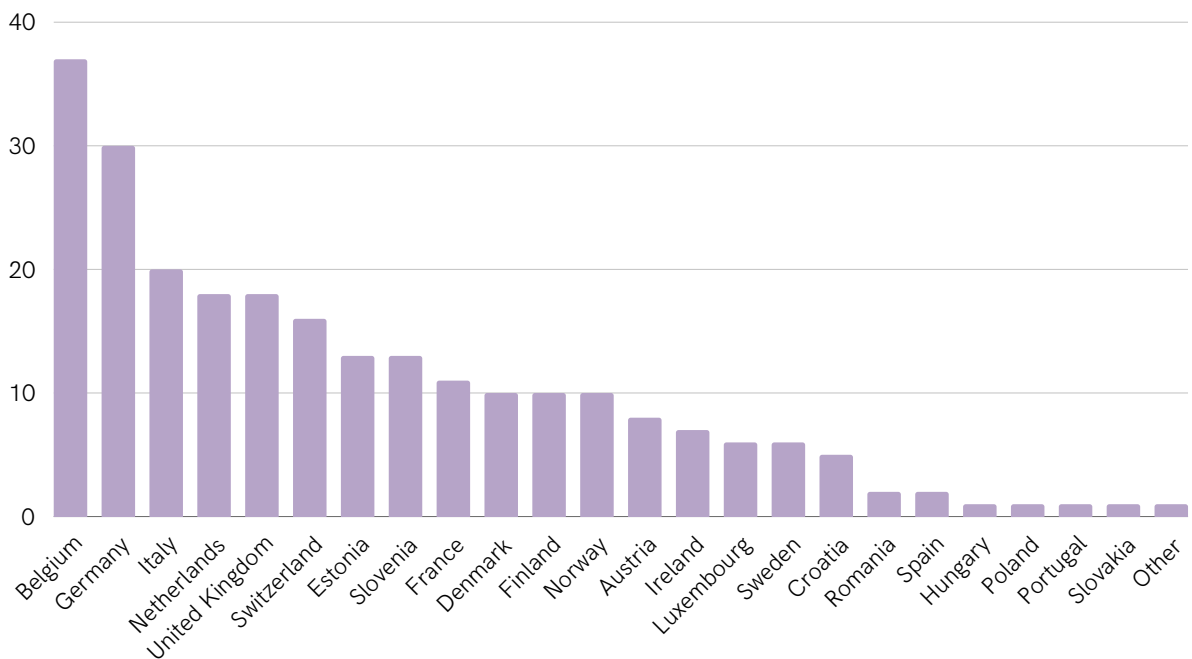
# DEMOGRAPHICS

All questions in this section were mandatory.

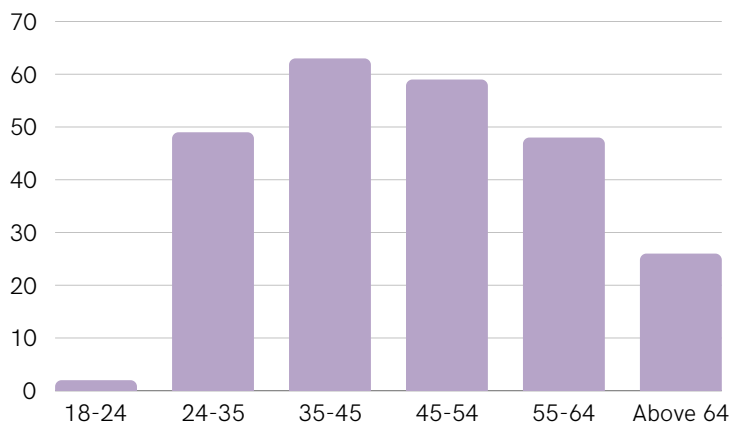
## 35. Country of origin/residence

Belgium	37
Germany	30
Italy	20
Netherlands	18
United Kingdom	18
Switzerland	16
Estonia	13
Slovenia	13
France	11
Denmark	10
Finland	10
Norway	10

Austria	8
Ireland	7
Luxembourg	6
Sweden	6
Croatia	5
Romania	2
Spain	2
Hungary	1
Poland	1
Portugal	1
Slovakia	1
Other	1

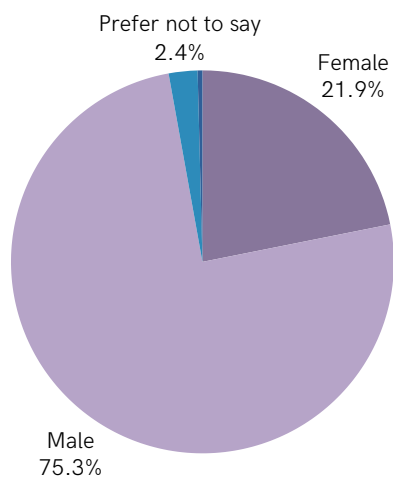


### 36. Age



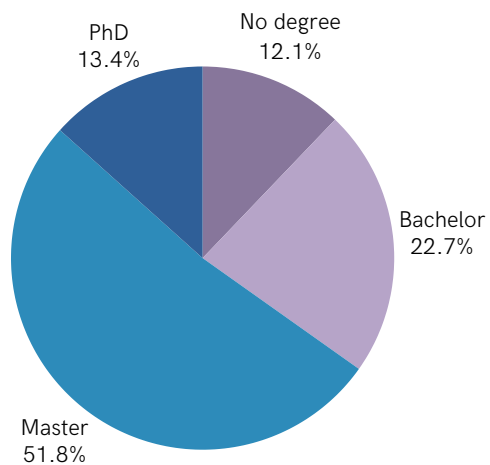
18-24	2	0.8%
24-35	49	19.8%
35-45	63	25.5%
45-54	59	23.9%
55-64	48	19.4%
Above 64	26	10.5%

### 37. Gender



Female	54	21.9%
Male	186	75.3%
Prefer not to say	6	2.4%
Non-binary	1	0.4%

### 38. Level of education



No degree	30	12.1%
Bachelor	56	22.7%
Master	128	51.8%
PhD	33	13.4%

The European Composer and Songwriter Alliance ([ECSA](https://composeralliance.org/)) represents over 30,000 professional composers and songwriters in 29 European countries. With 58 member organisations across Europe and beyond, the Alliance speaks for the creators of art and classical music (contemporary), film and audiovisual music, as well as popular 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.

For more information about our organisation, please visit: <https://composeralliance.org/>.

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