



Activity report

2024 - early 2025

ECSA
European Composer &
Songwriter Alliance



Co-funded by
the European Union



Welcome words from ECSA President

Helienne Lindvall



Dear readers,

It is a big honour to welcome you again to our activity report and to invite you to take a look back at the past one and a half years at ECSA.

Our alliance has been through quite some pivotal developments since the beginning of 2024. First and foremost, we were incredibly proud to announce in July 2024 that our application for the EU Creative Europe programme's call for networks had officially been selected. This means ECSA will continue to be co-funded by the EU's Creative Europe programme for an additional four years, allowing our organisation to pursue its advocacy work and cultural activities, launch new initiatives, and open up more opportunities to amplify the voice of composers and songwriters. Let me therefore thank the EU's Creative Europe programme for its continued support, and all of ECSA's member organisations and partners for this collective achievement.

Secondly, we were happy and pleased to see the ECSA community grow once again by welcoming three new members: *Asociación Madrileña de Compositores* (AMCC) from Spain, *Fédération des Auteur·rices, Compositeur·rices et Interprètes Réuni·es* (FACIR) from Belgium, and *Stowarzyszenie Polskich Kompozytorów Audiowizualnych* (SPACE) from Poland.

In March 2025, during the ECSA Session in Brussels, our members elected the new Chairs and Vice-Chairs of our Committees, forming the new ECSA Board. Having served as ECSA President in the previous Board, I've had the pleasure and privilege to work with eight incredibly motivated colleagues who couldn't have done a better job voicing the needs of music authors. I would like to thank them for their tireless efforts over the past three years. The growth and achievements our organisation has experienced would not have been possible without their tremendous work. Last but not least, I would like to thank Luis Ivars for his extraordinary work as an ECSA Board member since the foundation of our Alliance. ECSA would not be where it is today without his invaluable contributions and incredible optimism.

Welcome words

I am also extremely honoured to have been re-elected as ECSA President, and would like to sincerely thank our members for their renewed trust in me and my fellow Board members. One thing is certain: many challenges lie ahead of us, and the need to make the voices of music creators heard is more important than ever.

It's no surprise that many of these challenges are inherently linked to the continued rapid developments of artificial intelligence. Today's generative AI models have been trained in full opacity on creators' works without their consent, credit, nor compensation. Over the past year, we have tirelessly voiced our members' concerns on this issue, and we will firmly continue to do so to protect the rights of our creative communities and the value of our works.

Furthermore, music streaming remained a topic high on our agenda. We started off 2024 with the great news of the adoption of the European Parliament report on “Cultural diversity and the conditions for authors in the European music streaming market”. We are now working hard to get EU policy makers to implement the recommendations of the report, in order to reach a fairer and more sustainable music streaming ecosystem in which music creators can finally get appropriate remuneration from the vast dissemination of their works. We also urge policy makers to protect our cultural diversity, in the face of harmful streaming manipulation practices and the proliferation of AI-generated content.

At the same time, we have unfortunately seen that harmful practices in composers' contracts remain prevalent, in particular in the audiovisual sector. Composers frequently find themselves in negotiations with powerful entities that pressure them to give up their royalties and rights – or a substantial portion of them – threatening the long-term viability of their careers. ECSA has therefore repeatedly called on all policymakers and stakeholders, including in publications and panel sessions, to renew their efforts to tackle such practices in composers' contracts, so that composers can truly benefit from appropriate and proportionate remuneration from the exploitation of their works.

We have listed these calls for policy makers in our Manifesto, which offers 19 concrete and practical recommendations to shape policies at the European level in order to improve the livelihoods and working conditions of our members. As the EU started its new policy cycle in 2024, our recommendations should serve as a roadmap to improve the working conditions of composers and songwriters, and to send a strong signal to future generations who aspire to write, compose and create the art we all want to enjoy: music.

Welcome words

These are precarious times for composers and songwriters. Sometimes it can feel like we are under attack from all angles. But together we are strong and can accomplish what might, at times, seem impossible. This is why ECSA exists. In the past few years, we have achieved a lot – and I look forward to continue working for you and with you to continue to do so.

Over the last year and a half, the many cultural events we have organised, such as the ECCO Concerts, which showcase classical and contemporary music all over Europe, and the Camille Awards, which promote excellence in film music, showed us once again why music matters so much to so many people all over Europe. It will be an immense pleasure and privilege to continue these efforts, and I look forward to celebrate more of these moments with all of our members, partner organisations, stakeholders, and the growing ECSA family.

Sincerely,

Helienne Lindvall

ECSA President




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About ECSA



ECSA represents over 30,000 professional composers and songwriters in 28 countries. With 59 member organisations across Europe and beyond, the Alliance speaks for the creators of popular music, art and classical music, and film and audiovisual 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 7 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 specifically with topics relevant to composers and songwriters of popular music, whereas the ECF committee is focused on issues affecting the composers of art and contemporary music. The FFACE committee works on 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, artificial intelligence, 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 European Music Council (EMC), the Authors' Group, and the AI Coalition, the latter two gathering creators' organisations across all creative sectors.

At an international level, ECSA participates to WIPO (World Intellectual Property Organization) for Creators, and is a 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 numerous music creators organisations across the world.

Executive summary

2024 and the beginning of 2025 has been an incredibly active period for ECSA. Our support for the rights of music creators was reflected in many advocacy activities and cultural events. These events included two of ECSA's major event series: the Creators Conference, which took place on 25 March 2025, and the Camille Awards, which took place on 13 November 2024.

Advocacy activities

In the last one and a half year, ECSA's advocacy efforts mostly centered around four critical issues: AI companies using authors' works without consent, transparency, nor remuneration, dismal streaming royalties in a broken streaming market, unfair contractual practices, and an EU strategy for the music sector. We have listed these priorities in our [Manifesto](#), published on 21 October 2024. The Manifesto was created in the wake of the EU elections of June 2024. The Manifesto presents our recommendations for the new EU policy cycle. Those topics were at the center of our Creators Conference, organised at the European Parliament in Brussels on 25 March 2025.

As stated above, the rapid developments in AI heavily influenced our recent advocacy efforts. After the adoption of the EU AI Act in March 2024, our Alliance participated in the stakeholder consultations for the Code of Practice drawn up by the European Commission's AI Office. The Code of Practice should detail the AI Act rules for providers of general-purpose AI models.

In addition, together with a broad coalition of authors', performers', and other creative workers organisations, we have emphasised the importance of ensuring that generative AI respects the rights of creators and the fundamental principles of consent, transparency and remuneration through multiple open letters and statements to EU policy makers. Furthermore, with our participation in various conferences across Europe, such as at Eurosonic Noorderslag (ESNS), MaMa, WSA Ghent, and at our own Creators Conference, we also ensured that the challenges related to AI were heard by industry professionals, the creative communities, and general public.

Moreover, we continued to make our members' voice heard when it comes to the need to fix streaming. By implementing the recommendations in the European Parliament report on “Cultural diversity and the conditions for authors in the European music streaming market”, adopted in 2024, streaming should be made fairer for music authors. We also pointed out how to fix streaming in the paper “Music Streaming: How to Make It Sustainable for Music Creators”, co-authored by ECSA President Helienne Lindvall and Tobias Stenkjær (Chair of ECSA's Music Streaming Working Group), and published in April 2024 by the European Liberal Forum. These priorities were also featured during various panel sessions in which we participated, such as at ESNS and at the *Initiative Urheberrecht* Austria conference.

Next to AI and streaming, the importance of fair and balanced contracts to improve the working conditions of composers and songwriters, for instance by preventing buy-out practices and pseudo-publishing, has been high on our agenda. In December 2024, we published our report on audiovisual composers' contracts, outlining the various harmful practices our audiovisual members face today. This report served as a basis for various panel sessions throughout Europe, such as the panel "Breaking Down the Contract in the Era of Streaming", co-organised with Nordic Film Music Days at the European Film Market in Berlin on 15 February 2025.

Cultural activities

In order to support our policy objectives and promote music authors and their works, we have also organised various cultural projects throughout 2024 and early 2025, with the support of Creative Europe.

One of ECSA's flagship events, the Camille Awards, took place for the first time since 2022. On 13 November 2024, we revealed the winners of our four categories of outstanding film composers during a joyous ceremony at the *Bibliothèque nationale de France* in Paris, France. ECSA organised the ceremony in collaboration with French members SNAC, U2C and UNAC.

Moreover, ECSA members organised several ECCO (European Contemporary Composers Orchestra)

concerts over the course of the year, with the aim to promote contemporary art music beyond national borders and support Europe's musical diversity. ECSA members hosted concerts in Romania (organised by UCMR - Union of Composers and Musicologists of Romania), Slovenia (organised by SSC - Society of Slovene Composers), and Israel (organised by ICL - Israel Composers' League).

We also continued our pledge to strive for more gender equality in the music sector with the ECSA-AEC-EJN Mentorship Programme, an EU-funded initiative that supports young female and non-binary composers, songwriters, and jazz musicians by connecting them with established professionals. The programme, started in 2023, held its dissemination event on 15 November 2024 at the AEC Congress and General Assembly in Milan, Italy, highlighting the project's main results.

We also organised another mentoring programme, specifically tailored for film composers. In partnership with OTICONS – “The European talent agency for film composers”, we hosted a 2-day mentoring course for European film composers in the early stage of their career, which took place in September 2024.

On 21 June 2024, ECSA published the third edition of the “Discover ECSA Music Creators Playlist” in the frame of the World Music Day, with the theme “Celebrating Female Composers”.

2024 and early 2025 at a glance

January 2024

- **15 January:** Working Group on Music Streaming meeting with Frederik Juul Jensen (PhD student, Université Sorbonne Paris Nord)
- **18-19 January:** ECSA President Helienne Lindvall participates in three panels at Eurosonic Noorderslag (ESNS) in Groningen, Netherlands: "The AI Ecosystem: Ethical and legal challenges vs new business opportunities", "Moneymon: the Streaming Economy Evolution", and "Tackling Fake Streams: Industry Responses to Streaming Fraud".
- **19 January:** ECSA and Buma Music in Motion (BMIM) co-organise Capacity Triangle panel "The future of composing: AI as a limitless tool?" at ESNS in Groningen, Netherlands with among others ECSA President Helienne Lindvall and ECSA Member and CIAM President Arriën Molema
- **25 January:** ECSA and Ivors Academy organise exchange of views on music streaming and AI between MEP Ibán García del Blanco and UK MP Kevin Brennan

March 2024

- **18-19 March:** ECSA Session in Brussels, Belgium

May 2024

- **4 May:** ECSA President Helienne Lindvall participates in panel on the consequences for composers and songwriters of the new pay-out models on music streaming services at SPOT Festival in Aarhus, Denmark
- **6 May:** Working Group on Diversity and Inclusion meeting
- **13 May:** ECSA, FIM and IMC publish statement condemning the sentencing to death of Iranian rapper Toomaj Salehi
- **26 & 28 May:** ECCO Concerts organised by ECSA member UCMR: Arcadia String Quartet performs at National University of Music in Bucharest and Casa Libertății Religioase in Cluj-Napoca
- **27 May:** ECSA Secretary General Marc du Moulin participates in panel on the policy and regulatory challenges of the music sector at French *Centre national de la musique* (CNM)'s event "*Europe et Musique : un avenir à composer - Quelle place pour la musique dans la politique culturelle de l'Union Européenne*" in Paris, France

February 2024

- **17 February:** ECSA President Helienne Lindvall and Vice-President Jesper Hansen participate in panel at Nordic Film Music Days: "Rights & International Law" in Berlin, Germany
- **22 February:** ECSA President Helienne Lindvall participates to the Music Moves Europe dialogue in panel discussion on AI trends in the music sector in Brussels, Belgium
- **27 February:** Working Group on Diversity and Inclusion meeting

April 2024

- **25 April:** ECSA publishes joint statement on AI and EU AI Act with coalition of authors and performers organisations
- **17 April:** ECSA President Helienne Lindvall participates in panel on the use of AI in music at CISAC European Committee in Athens, Greece
- **26 April:** ECSA President Helienne Lindvall participates in panel on the legal implications of AI in music at IMPF General Assemblies in Dublin, Ireland
- **30 April:** European Liberal Forum publishes paper "Music Streaming: How to Make It Sustainable for Music Creators", co-authored by ECSA President Helienne Lindvall and Tobias Stenkjær (Chair of ECSA's Music Streaming Working Group)

June 2024

- **5 June:** ECSA and BMIM co-organise panel "How to tackle streamer contracts?" at BMIM Special in Amsterdam, the Netherlands, with among others ECSA Board member Anselm Kreuzer
- **7 June:** ECSA President Helienne Lindvall participates in the panel "Equity in music streaming", at the European Music Council (EMC)'s European Forum on Music in Sofia, Bulgaria
- **18 June:** Kick-off meeting Collective Management Practices Working Group
- **21 June:** ECSA publishes 2024 edition of the "Discover ECSA's Music Creators" playlist, with the theme "Celebrating Female Composers"
- **21 June:** Working Group on Diversity and Inclusion meeting
- **27 June:** ECSA publishes statement welcoming RIAA legal actions taken against Suno and Udio

July 2024

- **1 July:** ECSA Secretary General Marc du Moulin presents ECSA's main priorities in the coming years at the General Assembly of Belgian ECSA Member *Forum de la Création Musicale* at the *Maison des Musiques* in Brussels, Belgium
- **3 July:** ECSA Board Member Anselm Kreuzer and Secretary General Marc du Moulin participate in panel about AI, music, and related policies at SoundTrack_Cologne in Cologne, Germany
- **10-11 July:** ECSA President Helienne Lindvall participates in two panels at Wallifornia in Liège, Belgium: "Spotting the Synthetic: Unveiling AI-Generated Music" and "How Does a Collective Management Company Diversify and Develop New Businesses?"
- **23 July:** ECSA publishes [joint letter](#) to MEPs on the impact of generative AI on the European creative community with coalition of authors and performers organisations

September 2024

- **4 September:** Working Group on Collective Management Practices meeting with Sylvain Piat (Director of Business, CISAC)
- **5 September:** Film Music Business Career Mentoring for European Film Composers with OTICONS Film Composers Agency
- **12 September:** ECSA Secretary General Marc du Moulin speaks on panel "AI and Culture: European, Canadian, and Quebec Perspectives" at ALL IN in Montréal, Canada
- **17 September:** Working Group on Collective Management Practices meeting
- **18 September:** ECSA President Helienne Lindvall participates in Music Moves Europe Dialogue on fair remuneration in music streaming at Reeperbahn Festival in Hamburg, Germany
- **20 September:** ECSA President Helienne Lindvall participates in panel "Follow the Money", at Reeperbahn Festival in Hamburg, Germany
- **23 September:** Working Group on Diversity & Inclusion meeting
- **25 September:** Working Group on Music Streaming meeting

August 2024

- **26 August:** Working Group on Sustainability meeting

October 2024

- **2 October:** ECSA President Helienne Lindvall and ECSA Member and CIAM President Arriën Molema participate in the panel "Creative Entrepreneurship" at IMPF's Global Music Summit in Palma de Mallorca, Spain
- **2 October:** Working Group on Sustainability meeting
- **4 October:** ECSA Secretary General speaks at opening of Soundtrack_Zurich in Zurich, Switzerland
- **15 October:** ECSA co-organises ECSA Capacity Triangle panel at the World Soundtrack Awards (WSA) in Ghent, Belgium: "Composing in the Age of AI: Legal Challenges in Modern Film Scoring" with among others ECSA Board Members Jesper Hansen and Anselm Kreuzer
- **15-16 October:** ECSA Secretary General Marc du Moulin participates in European Union Intellectual Property Office (EUIPO)'s Plenary meeting in Alicante, Spain
- **16 October:** ECSA President Helienne Lindvall participates in panel "Creators in the Digital World" at MaMA Music and Convention in Paris, France
- **18 October:** ECSA President Helienne Lindvall participates in panel "What Funding for Music Creation?" at MaMA Music and Convention in Paris, France
- **21 October:** ECSA publishes its [Manifesto](#) to place the needs and priorities of music authors at the heart of Europe's future policies

2024 and early 2025 at a glance

November 2024

- **1 November:** ECSA President Helienne Lindvall participates in panel "The Artist as a Catalyst for Social Change" at Nordic Music Days in Glasgow, Scotland
- **7 November:** Working Group on Fair Practice meeting
- **12-13 November:** ECSA Session in Paris, France
- **13 November:** Camille Awards ceremony in Paris, France
- **14 November:** ECSA Vice-President Zahra Mani delivers keynote on fair remuneration in music streaming at *Initiative Urheberrecht Austria* conference in Vienna, Austria
- **19 November:** ECSA publishes report on gender equality: "Fostering Gender Equality among Music Creators"
- **20 November:** ECSA President Helienne Lindvall participates in panel "Bad Song Metadata, Unmatched Funds, KYC and What You Can Do About It" at Artists' Rights Symposium in Washington D.C., USA
- **29 November:** ECSA, *Musimagem Brasil* and MUCINE co-organise International Creators Dialogue "Addressing Common Challenges Faced by Audiovisual Composers in Europe and Latin America" with among others ECSA Board Member Luis Ivars and ECSA Secretary General Marc du Moulin

January 2025

- **17 January:** ECSA organises Creators' Talks panel "Streaming's Broken Record: Where Are My Royalties?" at ESNS in Groningen, the Netherlands, with among others ECSA President Helienne Lindvall and ECSA Member and CIAM President Arriën Molema
- **17 January:** ECSA President Helienne Lindvall, ECSA Board Member Aafke Romeijn and ECSA Secretary General Marc du Moulin participate in various panels at ESNS in Groningen, the Netherlands
- **28 January:** ECSA publishes Report on Audiovisual Composers' Contracts

December 2024

- **3 December:** ECSA's European Affairs Officer Giacomo Bonetti participates in panel "Digital regulation and copyright protection in the context of new media and streaming platforms" at Bydgoszcz Music Summit in Bydgoszcz, Poland
- **4 December:** ECSA publishes joint letter on AI to European Commission's Executive Vice-President Virkkunen and Commissioner Micallef with coalition of authors and performers organisations
- **10 December:** Working Group on Tech & AI meeting with law professor Daniel Gervais
- **22 December:** ECCO Concert organised by ECSA member ICL (Israel Composers' League)

February 2025

- **5-6 February:** Five ECSA Board members meet with high-level EU policy makers in Brussels, Belgium
- **7 February:** ECSA co-signs International Charter on Culture and Innovation in frame of Paris AI Action Summit
- **13 February:** ECSA organises International Creators Dialogue on AI with Screen Composers Guild of Canada in Berlin, Germany, with among others ECSA Secretary General Marc du Moulin
- **15 February:** ECSA and Nordic Film Music Days co-organise seminar "Breaking Down the Contract in the Era of Streaming" at European Film Market in Berlin, Germany, with among others ECSA Vice-President Jesper Hansen
- **17 February:** ECSA co-signs joint letter to European Commission Executive Vice-President Virkkunen and Commissioner Micallef on the draft AI Code of Practice
- **18 February:** ECSA Secretary General Marc du Moulin participates in panel "How music composers can find their voice and their paycheck in the film industry" at Afro Film Music Days in Berlin, Germany

2024 and early 2025 at a glance

March 2025

- **25 March:** ECSA Creators Conference at European Parliament in Brussels, Belgium
- **26-27 March:** ECSA Session in Brussels, Belgium
- **27 March:** ECSA Board election in Brussels, Belgium
- **28 March:** EU Affairs and Programme Manager Claire Iceaga moderates information session on ECSA's work with students from InMICS at Music and Cinema Marseille (MCM) Festival
- **28 March:** ECSA co-signs [joint statement](#) by coalition of authors, performers and other rightsholders active across the EU's cultural and creative sectors regarding the third draft of the EU AI Act's GPAI Code of Practice

April 2025

- **9 April:** ECSA co-signs [joint statement](#) with various organisations representing creators, culture sectors and human rights defenders in Europe, calling on the EU Agency for Fundamental Rights and national human rights agencies to document and monitor violations of artistic freedom
- **22 April:** ECSA publishes [first episode](#) of Tune in Dialogues podcast series



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Policy bits

ECSA's advocacy activities continued and intensified over the course of 2024 – early 2025. ECSA has been strengthening its advocacy activities and looks forward to continue its engagement over the next years. Following the EU elections in June 2024, and the start of a new policy cycle, on 21 October ECSA published its Manifesto, detailing our key advocacy priorities for the next EU legislative term. With the aim of placing the needs and priorities of music authors at the heart of Europe's future policies, the Manifesto puts forward 19 concrete recommendations for policymakers across four key priority areas: artificial intelligence, music streaming, composers' contracts, and the EU strategy for the music sector. Building on previous actions and recommendations adopted by the EU institutions and several European countries, the Manifesto aims to shape policymakers' next actions to achieve an equitable, sustainable, and thriving future for European music creators. These recommendations were further discussed with various EU policy makers and ECSA Board members during several meetings in February 2025.

Moreover, ECSA's priorities and recommendations on AI, music streaming, and contractual practices were at the center of our Creators Conference, organised at 25 March 2025 at the European Parliament in Brussels. During three high-level panel sessions, music creators, policy makers, and industry professionals exchanged on these three core issues. Find more information on the Creators Conference on page 20 of this report.

The following chapter will present a more in-depth look at ECSA's advocacy activities over the last one and a half year.

1. Artificial Intelligence

The past year and a half has seen the prevalence and importance of Artificial Intelligence (AI) further increase, occupying an even more significant share of ECSA's advocacy efforts. On the legislative side, 2024 saw the rollout of the EU AI Act, which - after having been adopted in the European Parliament (EP) on 13 March - was greenlit by the Council of Ministers of the EU on 21 May and officially entered into force on 1 August. Notably, the AI Act introduced obligations for general purpose AI (GPAI) model providers to comply with EU copyright rules and the reservation of rights and to draw up and make publicly available "sufficiently detailed" summaries of the training data used (Art. 53). To aid providers in the implementation of these obligations, the European Commission's AI Office has been tasked with preparing a Code of Practice, for which it launched two stakeholder consultations on 30 July. The first one gathered input from stakeholders (AI providers, rightsholders, trade associations, civil society, academia, and independent experts) to draft a first version of the Code of Practice and a template of the transparency summary, and ECSA submitted its input on 18 September. The second consultation, still ongoing, consists of periodic online meetings with stakeholders to draft and discuss various aspects of the Code. These meetings started in November 2024 and will continue until May 2025, when the final draft of the Code of Practice will be presented. ECSA is taking part in Working Group 1 on transparency and copyright rules, which has met in November 2024 and January 2025. We have also been consistently providing feedback to the draft in line with our requests for a use and development of generative AI based on the principles of transparency, consent, and remuneration.

In March 2025, the third draft of the Code of Practice was strongly rejected by a broad coalition of authors, performers and other rightsholders organisations active across the EU's cultural and creative sectors, including ECSA. In a [statement](#), published on 28 March, the signatories express their discontent and explain why the draft creates legal uncertainty, misinterprets EU copyright law and undercuts the obligations set out in the AI Act itself. Alongside its ongoing and active participation in the Code of Practice consultation, ECSA continued and intensified its advocacy activities with a coalition of 12 other authors', performers', artists' and creative workers' organisations. On 25 April 2024, ahead of the AI Act's formal approval in the Council, ECSA and its coalition partners published a [joint statement](#) highlighting the need for an effective implementation of the Act that enables rightsholders to exercise their rights, questioning the applicability of the TDM exception (Art. 4 DSM Directive) and calling for more involvement of creators in policy related to generative AI. On 23 July, a [letter](#) drafted by ECSA together with the coalition was sent to newly elected Members of the European Parliament (MEPs). Highlighting AI providers' unlicensed and untransparent use of creators' works and personal data, the letter urged MEPs to place transparency, consent and remuneration at the heart of their initiatives related to the use of generative AI in the cultural and creative sectors. Calling for determined action, the letter also asked MEPs to question the applicability of the TDM exception to generative AI and to ensure an effective implementation of the AI Act and a clear legal framework that preserves creators' rights. Lastly, on 4 December, the coalition sent a [joint letter](#) to the newly appointed Commissioner for Intergenerational Fairness, Youth, Culture and Sport Glenn Micallef and Executive Vice-President for Tech Sovereignty, Security and Democracy Henna Virkkunen.

ECSA also undertook various other initiatives on AI. On 27 June, our organisation published a [statement](#) supporting the Recording Industry Association of America's (RIAA) and the major labels' legal actions against AI companies Suno and Udio for the unlicensed use of copyrighted works in their models. Stressing the importance of safeguarding the value of human creativity and promoting responsible generative AI models, the statement also encouraged music authors' contractual counterparts in Europe to engage in similar legal actions against AI providers. In October, ECSA co-signed a statement denouncing the unlicensed use of creative works by generative AI as a "major, unjust threat to the livelihoods of the people behind those works" which must not be permitted. The [statement](#) has been signed by over 50,000 creators and 100 authors', performers' and rightsholders' organisations. The initiative was launched by composer and Fairly Trained founder Ed Newton-Rex. On 29 October, ECSA also published a [joint letter](#) together with various organisations of creators and rightsholders, calling for a meaningful implementation of the EU AI Act in order to enable creators and rightsholders to exercise and enforce their rights in relation to the training of AI models. Expressing concern with AI providers' use of creators' content without authorisation, the letter urged policymakers to ensure the AI Act addresses such malpractices and respects the core principles of fair market competition and fair remuneration for creators and rightsholders. In early 2025, ECSA supported various similar initiatives, including the co-signing of the [International Charter on Culture and Innovation](#) in the frame of the Paris AI Action Summit as well as a [joint letter](#) to European Commission Executive Vice-President Virkkunen and Commissioner Micallef on the draft AI Code of Practice, both in February.



"We must ensure that creators are able to exercise their rights, and know if their works are used. As tech & AI industries push back against any transparency and insist on the protection of trade secrets, we ask all policy makers to clearly distinguish between legitimate trade secrets – where the input has been legally acquired – and the secretive use of copyrighted works to train AI models without any authorisation. The protection of trade secrets does not justify the stealing of IP rights."

Jesper Hansen

Film Composer, ECSA Board Member, Denmark

These advocacy activities were further complemented by a host of panels and events attended and organised throughout 2024 and early 2025. On 19 January, ECSA and Buma Music in Motion (BMIM) co-organised the panel “The future of composing: AI as a limitless tool?” at the Eurosonic Noorderslag (ESNS) conference in Groningen, the Netherlands, as part of our Capacity Triangle series. Moderated by ECSA President Helienne Lindvall, various experts delved into the opportunities and pitfalls of incorporating AI into the creative process and the legal implications that may occur. On 22 February 2024, ECSA President Helienne participated in a panel discussion on AI trends in the music sector as part of another edition of the Music Moves Europe Dialogue organised by the European Commission in Brussels, Belgium, during which she spoke about the need for a human-centric approach to AI based on consent, credit and compensation. On 17 April 2024, Helienne joined a panel on the use of AI in music at CISAC European Committee in Athens, Greece. On 25 and 26 April 2024, Helienne attended the IMPF General Assemblies in Dublin, Ireland, where she spoke on another panel AI in the music industry.

On 3 July 2024, ECSA Board Member Anselm Kreuzer and Secretary General Marc du Moulin joined a panel on how to protect authors rights in the age of AI at SoundTrack_Cologne. The two spoke with various experts about AI’s rapid developments and the question of how creators’

rights can be protected through consent, compensation and transparency in the context of the then-recently adopted EU AI Act. On 12 September, ECSA Secretary General Marc du Moulin discussed AI’s challenges for creators at the panel “AI and Culture: European, Canadian, and Quebec Perspectives” during the ALL IN Conference in Montréal, Canada. Hosted by the Coalition for the Diversity of Cultural Expressions (CDCE), the panel explored ways to ensure that AI respects cultural diversity and creators’ rights from a European, Canadian, and Quebec perspective.

On 15 October, ECSA co-organised the panel “Composing in the Age of AI: Legal Challenges in Modern Film Scoring” at the World Soundtrack Awards in Ghent, Belgium. During the panel, ECSA Board members Jesper Hansen and Anselm Kreuzer spoke with several experts about the legal and creative challenges of generative AI for audiovisual composers.

ECSA continued these efforts in 2025. On 13 February, ECSA organised its International Creators Dialogue panel “Artificial Intelligence: Mapping the Future for Screen Composers” with the Screen Composers Guild of Canada in Berlin, Germany, with among others ECSA Secretary General Marc du Moulin.



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2. Music streaming

In the past year and a half, ECSA continued advocating for a sustainable music streaming ecosystem for authors. Building on the earlier mentioned European Parliament report on the conditions of authors in music streaming, we must make sure that streaming becomes fairer and sustainable for music creators, who currently still struggle to make a living from it. ECSA has been active on many fronts, emphasising that we need to have an ecosystem that fairly compensates those who deliver the core product on streaming services: music.

2024 started with a presentation by Frederik Juul Jensen, PhD student at Sorbonne Paris North University, on his research on alternative payment systems on music streaming platforms at ECSA's Working Group on Music Streaming on 15 January. On 17 January, the European Parliament officially adopted the CULT Committee [report](#) on cultural diversity and the conditions of music authors in music streaming, overseen by former Spanish MEP Ibán García del Blanco and strongly supported by ECSA. In the wake of its adoption, ECSA promoted the report's recommendations throughout various events and activities. On 17 February, the blog Music Technology Policy published an [interview](#) with ECSA President Helienne Lindvall on the European Parliament's report. Highlighting ECSA's long-standing commitment to making streaming sustainable, she discussed the main issues covered by the report, its implications for cultural diversity in the EU and the UK, and the importance of accurate metadata in ensuring compensation and tackling fraud. The interview was conducted on the sidelines of the ESNS panel "[Moneymon: The Streaming Economy Evolution](#)", in which Helienne featured alongside representatives of Deezer, Spotify, and Warner. The report was also largely the subject of discussions during an exchange of

views on music streaming and AI between (former) MEP Ibán García del Blanco and UK MP Kevin Brennan, which was organised by ECSA and the Ivors Academy on 25 January 2024.

On 27 April 2024, the European Liberal Forum published ECSA's article "[Music Streaming: How to Make It Sustainable for Music Creators](#)", co-authored by ECSA President Helienne Lindvall and Tobias Stenkjær (Chair of Danish Pop Authors and ECSA Music Streaming Working Group Chair). Building on the impetus of the EP report, the article described the issues making the current music streaming ecosystem unsustainable for authors, and advanced several recommendations for policymakers to act upon. On 4 May 2024, Helienne Lindvall and Tobias Stenkjær participated in a panel organised by DPA at SPOT Festival in Aarhus, Denmark, exchanging views on the new pay-out models on music streaming services.

On 7 June, ECSA President Helienne Lindvall participated in the panel "Equity in music streaming", at the European Music Council (EMC)'s European Forum on Music in Sofia, Bulgaria. With various experts, she talked about alternative models of music streaming that offer fairer recognition and remuneration for creators. On 18 September, Helienne joined the Music Moves Europe Dialogue at the 2024 edition of Reeperbahn Festival in Hamburg, Germany, where she discussed fair remuneration in music streaming. The discussion was organised in the context of the European Commission's framework to support the music sector, bringing together industry stakeholders to discuss how to jointly address issues around fair remuneration. Two days later, on 20 September, Helienne participated in the panel "Follow the Money" at Reeperbahn Festival, speaking on how technologies can ensure fair and transparent artist compensation.



"It is time for policy makers to act on recommendations by the European Parliament report on 'Cultural diversity and the conditions for authors in the European music streaming market'. Today, composers and songwriters still do not get a fair share of the pie, even though annual streaming revenues keep on growing. We must change this."

Ole Henrik Antonsen
Composer, NOPA Chair, Norway

On 25 September, our Working Group on Music Streaming had the pleasure to welcome Associate Professor Jannick Kirk Sørensen (Aalborg University) to present his research on fairness as part of Fair MusE, an EU-funded research project that aims to promote fairness and transparency in online music platforms. In particular, the project aims to raise awareness about how music algorithms, data collection, and exploitation models of social media and streaming platforms influence creators and audiences.

On 14 November, ECSA Board Member Zahra Mani (Austrian Composers) held a keynote speech on music streaming at the second edition of the *Initiative Urheberrecht Österreich* conference in Vienna, Austria, which focussed on creators' remuneration in relation to AI and music streaming.

On 17 January 2025, ECSA organised the Creators' Talks panel "Streaming's Broken Record: Where Are My Royalties?" at Eurosonic Noorderslag (ESNS) in Groningen, the Netherlands. During the panel, which was moderated by ECSA President Helienne Lindvall, Indre Boaretto (Head Global Publishing - Deezer) Arriën Molema (songwriter, Chair - BAM! Popauteurs, CIAM President), and Nicole Schulze (Secretary General - IMPF) dived into the world of streaming royalties for songwriters, and discussed how we can make sure songwriters get a fairer share of the pie.

3. Contractual practices

Harmful practices in composers' contracts, particularly in the audiovisual sector, continues to be a key priority for ECSA. Our Alliance organised and participated in several panels on this topic, starting on 17 February 2024, when ECSA participated in the seminar "Rights & International Law" during the Nordic Film Music Days in Berlin. During the seminar, ECSA President Helienne Lindvall, ECSA Vice-President Jesper Hansen, and composer and producer Pjetur Jónsson presented a brush-up on legal and contractual matters for composers. In late February 2024, ECSA called on its members to participate in a consultation launched by the European Commission's DG CNECT for a "Study on contractual practices affecting the transfer of copyright and related rights and the creators and producers' ability to exploit their rights". This study, eventually published in March 2025, maps the applicable rules for authors and performers at national and EU level and gathers information and evidence on the contractual practices used in different sectors. ECSA also participated in the study and has been in close contact with the consortium carrying out the study. On 5 June 2024, ECSA and Buma Music in Motion (BMIM) co-organised the panel "How to tackle streamer contracts?" at BMIM Special in Amsterdam, the Netherlands. Panelists Anselm Kreuzer, Valerie Dobbelaere (Strike A Score), Marc Huiskamp (BumaStemra) and moderator Mark Gordon (Score Draw Music) discussed contracts with streamers, buyouts, royalties, publishing rights, and much more.



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On 28 January 2025, ECSA published its [Report on Audiovisual Composers' Contracts](#). Drawing on consultations with our members from across Europe, the report outlines and denounces various harmful and persistent contractual challenges faced by European audiovisual composers, such as buyout contracts and work made for hire provisions, pseudo-publishing, and the waiving of moral rights. The report also provides key recommendations to tackle these harmful practices.

Following its publication, the report served as the central theme of the panel "Breaking Down the Contract in the Era of Streaming", co-organised with Nordic Film Music Days at the European Film Market in Berlin on 15 February 2025, during which Pär Frid (Composer, SKAP), Wendi Pendeza Kazonza (GILT), Barbara Persyn (Strike A Score), and moderator Jesper Hansen (Composer, ECSA Vice-President) focused on the most vital issues audiovisual composers should be aware of when signing contracts with the big streamers.

4. Other activities

In addition to these important issues, we have been active with various other advocacy activities over the last year and a half. In March 2024, ECSA published an [overview of the complete results](#) of ECSA's consultation on fair practice, building on the November 2023 publication of the ECSA Report ["Navigating the Path to Fair Practice"](#). The results of the consultation among music creators showed that they generally face insecure economic and social conditions, including precarious working conditions, low and fluctuating income, and very weak bargaining power with their contractual counterparts.

For instance, only 26.7% of music creators who responded to our survey are able to earn sufficient income exclusively from composing or songwriting, while 90.3% have experienced unpaid work, and only 31.3% thinks their career provides a sustainable future. Moreover, ECSA continued to support the One Voice for European Music initiative under two different presidencies of the Council of the EU. The One Voice initiative was launched in 2022 under the French Presidency of the Council and was then continued under the subsequent Czech, Swedish and Belgian Presidencies.

On 9 May 2024, on the occasion of Europe Day, the One Voice for European Music initiative presented a set of policy recommendations for the Belgian Presidency (January-June 2024) endorsed by 40 organisations representing the European music sector, including ECSA. Among other things, the document called for tackling issues such as authors' remuneration on streaming services, buy-out practices, the transparency of generative AI training and algorithms, a dedicated EU funding strand for music, the creation of a European Music Observatory and launch of a European music export strategy, and reinforcing Music Moves Europe with a tangible EU roadmap for music. Importantly, many of these initiatives also feature prominently in ECSA's [Manifesto](#). On 2-3 October 2024, on the occasion of the Bydgoszcz Music Summit in Poland, ECSA gathered with various stakeholders from the European and Polish music sector to discuss the [next chapter of the One Voice initiative](#) under the helm of the Polish Presidency. The initiative is expected to present a new set of recommendations at the end of June 2025.



"Pseudo-publishing practices deprive composers of their fair share of publishing rights, representing anywhere from 30% to 75% of their potential royalties, without maintaining a proactive relationship with the composer or providing any of the services traditionally performed by publishers. Furthermore, they also take away work from legitimate publishing and rendering it more difficult for media composers to attract and maintain a strong publisher team for the whole of their career and work. It is time to act against these harmful practices."

Sarah Glennane
CEO of Screen Composers Guild of Ireland, Ireland

Finally, our Alliance continued being active at the international level, too. On 29 November, ECSA, together with with *Associação Brasileira de Compositores para Audiovisual* (Musimagem Brasil) and *Asociación Colombiana de Compositores de Música Para Cine* (MUCINE) organised its third International Creators Dialogue, titled “Addressing Common Challenges Faced by Audiovisual Composers in Europe and Latin America”. The panel addressed audiovisual composers’ challenges including “Fairness and Transparency in Music Contractual Practices” and the “Impact of Artificial Intelligence on Music Creators”. ECSA Board Member Luis Ivars (Musimagem) moderated the discussion between panellists Marcos Alves de Souza (Brazilian Ministry of Culture), Marc du Moulin (ECSA), Felipe Radicetti (Musimagem Brasil), José Riucarte (MUCINE), and Marcos Souza (Musimagem Brasil). The Dialogue was organised as part of Musimagem's 2024 Annual Congress.

The International Creators Dialogues, co-funded by Creative Europe, serve as platforms for networking activities with international music creators’ associations in America, Asia and Africa.

On 13 February 2025, the Screen Composers Guild of Canada (SCGC) and ECSA co-organised another International Creators Dialogue panel, titled “Artificial Intelligence: Mapping the Future for Screen Composers”. The panel took place at the Embassy of Canada in Berlin, Germany, in the frame of SCGC’s International Screen Composer Leadership Summit. Moderated by Marc Ouellette (Chairman of the Board, SOCAN), the discussion focused on the legal implications the rapid developments in AI will have for screen composers around the world. Panellists included Anna Jahn (Senior Policy Director, Mila - *Institut québécois d’intelligence artificielle*), Andrea Kokonis (Chief Legal Officer and General Counsel, SOCAN), Micki Meuser (President, DEFKOM, Board Member, GEMA) and Marc du Moulin (Secretary-General, ECSA).



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ECSA projects 2024 - early 2025



Orchestre Padeloup at the Camille Awards 2024

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The Creators Conference

ECSA organised the latest edition of the Creators Conference on 25 March 2025 at the European Parliament in Brussels. The Creators Conference, founded in 2010 by ECSA Honorary President Alfons Karabuda, provides a high-level platform for discussion and exchange of ideas on the various challenges facing creators in the music sector, as well as the creative and cultural industries in general.

The 2025 edition featured three panel discussions, each aligned with the priorities outlined in ECSA's [Manifesto](#):

- **"Copyright and Generative AI: Fundamental Challenges for Creators and the Way Forward"**, with panelists Alexandra Bensamoun (Professor of Law at *Université Paris-Saclay*), Dominick Luquer (Secretary General of FIA - International Federation of Actors), Julia Niebler-Kaiser (Deputy General Counsel of GEMA) and moderator Helienne Lindvall (Songwriter, ECSA President)
- **"Changing the Tune: How to Build a Sustainable Music Streaming Ecosystem for Creators"** with panelists Chris Cooke (Co-founder of Complete Music Update - CMU), Ferid Lakhdar (Composer, Vice-President of ZAiKS), Tobias Stenkjær (Songwriter, Executive Chair of Danish Popular Authors - DPA) and moderator Aafke Romeijn (Songwriter, ECSA Board Member).
- **"Towards Fair and Balanced Contracts for Audiovisual Composers"** with panelists Adriana Moscoso del Prado (General Director of GESAC), Emmanuelle du Chalard (Head of Unit of DG CNECT, Copyright) and moderator Anselm Kreuzer (Composer, ECSA Board member).

This year's conference was hosted by Members of the European Parliament Bogdan Andrzej Zdrojewski (EPP, Poland), who delivered the conference's opening remarks, and Emma Rafowicz (S&D, France), who presented a keynote speech. The conference also included keynote speeches from Commissioner for Intergenerational Fairness, Youth, Culture and Sport Glenn Micallef and former MEP Ibán García del Banco. Find the aftermovie [on Youtube](#), and the press release [on our website](#).



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The Camille Awards

The Camille Awards (European Film Composer Awards) are a set of awards given to composers of exceptional pieces of film and audiovisual music. The 2024 edition of the Camille Awards ceremony took place on 13 November 2024 at the *Bibliothèque nationale de France* (BnF) in Paris, France. The ceremony was organised by ECSA in collaboration with its members *Syndicat National des Auteurs et des Compositeurs* (SNAC), *Union des Compositrices et des Compositeurs* (U2C) and *Union Nationale des Auteurs et des Compositeurs* (UNAC), and with the support of Creative Europe and the Film Music Foundation.

The ceremony honoured composers of original music for audiovisual works in three categories: “Best Film Score” (winner: Alfonso de Vilallonga), “Best Score for a Feature Documentary” (winner: Anna Rice) and “Best Original Music for a Drama Series” (winner: Blair Mowat). Composer Miriam Cutler was honoured with the Outstanding Contribution Award in recognition of her long and exceptional career both as a composer and an outstanding advocate for inclusivity in the world of film music.

The *Orchestre Pasdeloup* performed various of the nominated pieces live, and opened the ceremony with Camille Saint-Saëns’ score for “The Assassination of the Duke of Guise”, the very first film music in the history of cinema. This year’s international jury consisted of Dirk Brossé, Maggie Rodford, Philippe Rombi, Manel Santisteban, and Stephen Warbeck. The nominees were carefully selected by ECSA’s FFACE committee.

Prior to the Camille Awards ceremony, ECSA organised the panel “Women in Film Music: State of Play”, featuring moderator Sarah Glennane and panellists Delphine Ciampi (UNAC), Miriam Cutler (Alliance for Women Film Composers), Hannah Peel (Camille Award nominee), and Maggie Rodford (Air-Edel). The panel focused on how we can collectively contribute to a more diverse and inclusive film music sector in which everyone receives equal chances.

The ceremony's aftermovie is available on [Youtube](#), and the press release on our [website](#).



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The ECCO Concerts through ECCO-System grants

The European Contemporary Composers Orchestra (ECCO) is a concert series dedicated to performing and promoting contemporary art music beyond national borders as well as to reaching new audiences.

In 2022, ECSA has launched the ECCO-System grants (financial support to third parties) for which ECSA members were invited to apply for a funding opportunity to organise an ECCO concert in collaboration with an ensemble, whether possible in the frame of one of their national concert series or contemporary music festivals. The ECCO-System grants are co-funded by Creative Europe. The second call for proposals under the ECCO-System grants was launched in June 2023 for concerts taking place in 2024. Funding was awarded in accordance with the requirements set out by ECSA. Through the ECCO-System, ECSA seeks to empower its members to organise the ECCO concerts in the framework of festivals or concert series taking place in their respective countries. During these concerts, the repertoire of contemporary composers for previous ECCO concerts were further performed.



The first two ECCO Concerts in 2024, organised through the ECCO-System grants, took place in Romania. The concerts were organised by ECSA member UCMR (Union of Composers and Musicologists of Romania). During both concerts, the Arcadia String Quartet performed various pieces. The first concert took place on 26 May 2024 at the National University of Music in Bucharest, in the frame of the International week of New Music Festival (SIMN). On 28 May, the quartet performed a second concert at the *Casa Libertății Religioase* in Cluj-Napoca.

On 23 October 2024, another ECCO concert took place in Ljubljana, Slovenia. The concert was organised by ECSA Member Society of Slovene Composers (SSC) with the support of Creative Europe, the Slovenian Ministry of Culture, and the Municipality of Ljubljana. The program included seven pieces performed by the Dissonance Ensemble (*Ansambel Dissonance*).

On 22 December 2024, ECSA member Israel Composers' League (ICL) organised the last ECCO Concert of the year in Israel with pieces performed by professional ensembles Meitar and Tremolo.

Creators' Talks panels

Co-funded by Creative Europe, ECSA's Creators' Talks (until 2025 known as the Capacity Triangle series) provide a platform to build capacities and empower creators through knowledge. The Creators' Talks sessions are usually organised as panel sessions in the frame of well-established music conferences and festivals.

Throughout 2024, ECSA organised two panels within the Capacity Triangle series. On 19 January 2024, ECSA and Buma Music in Motion co-organised the Capacity Triangle panel “**The future of composing: AI as a limitless tool?**” at the conference of Eurosonic Noorderslag (ESNS) in Groningen, Netherlands. During the panel, composers Tomas Louter (Media.Monks) and Arriën Molema (BAM! Popauteurs), Assistant Professor of Law and Technology Lorena Flórez Rojas (University of Groningen) and moderator Helienne Lindvall (ECSA President) exchanged about the opportunities and pitfalls of incorporating AI into the creative process of composing and the legal implications that may occur. More details can be found [here](#).

On 15 October 2024, ECSA and World Soundtrack Awards Ghent co-organised the Capacity Triangle panel “**Composing in the Age of AI: Legal Challenges in Modern Film Scoring**” in the frame of Film Fest Ghent. Moderator Anselm Kreuzer (Composers' Club, ECSA) was joined by Jesper Hansen (BFM, ECSA), Michel Bisceglia (composer), Barbara Persyn (Strike A Score), and Jozefien Vanherpe (KU Leuven) to talk about the legal and creative challenges of generative AI for film and audiovisual composers. The panellists discussed what composers can do to better protect their rights, the importance of collective action and advocacy, the creative process of using AI in their work, and much more. A recording of the panel is available [here](#).

From 2025, ECSA renamed the Capacity Triangle series to the Creators' Talks series. On 17 January 2025, ECSA organised the Creators' Talks panel “**Streaming's Broken Record: Where Are My Royalties?**” at Eurosonic Noorderslag ([ESNS](#)) in Groningen, the Netherlands. During the panel - which was moderated by ECSA President Helienne Lindvall - Indre Boaretto (Head Global Publishing - Deezer) Arriën Molema (songwriter, Chair - BAM! Popauteurs, CIAM President), and Nicole Schulze (Secretary General - IMPF) dived into the world of streaming royalties for songwriters: how can we make sure songwriters get a fair share of the pie?



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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.

In 2024, ECSA's International Creators Dialogue, titled “**Addressing Common Challenges Faced by Audiovisual Composers in Europe and Latin America**” took place on Friday 29 November. For this edition, ECSA partnered with *Associação Brasileira de Compositores para Audiovisual* (Musimagem Brasil) and *Asociación Colombiana de Compositores de Música Para Cine* (MUCINE) to address audiovisual composers' challenges including ‘Fairness and Transparency in Music Contractual Practices’, and the ‘Impact of Artificial Intelligence on Music Creators’. The Dialogue, moderated by ECSA Board Member and composer Luis Ivars, was organised as part of Musimagem's 2024 Annual Congress. The other participants in the dialogue were Marcos Alves de Souza (Brazilian Ministry of Culture), José Riucarte (MUCINE), Marc du Moulin (ECSA), Marcos Souza (*Musimagem Brasil*), and Felipe Radicetti (*Musimagem Brasil*).

On 13 February 2025, another International Creators Dialogue was organised, this time in collaboration with the Screen Composers Guild of Canada (SCGC). The panel, titled “**Artificial Intelligence: Mapping the Future for Screen Composers**”, took place at the Embassy of Canada in Berlin, Germany, in the frame of the SCGC's International Screen Composer Leadership Summit. The discussion was moderated by Marc Ouellette (Chairman of the Board, SOCAN) and featured Anna Jahn (Senior Policy Director, Mila - *Institut québécois d'intelligence artificielle*), Andrea Kokonis (Chief Legal Officer and General Counsel, SOCAN), Micki Meuser (President, DEFKOM, Board Member, GEMA) and Marc du Moulin (Secretary-General, ECSA).

AEC-ECSA-JMI Mentorship Programme

The Mentorship programme, co-organised by AEC (European Association of Conservatoires), ECSA, and EJN (Europe Jazz Network), is an EU-funded initiative that aims to serve as an introduction to the music industry for young female (identifying) composers and songwriters who are in the beginning phase of their careers, with the help of female role models and with the ultimate goal of enhancing gender equality within the sector.

On 15 November 2024, the Mentorship programme was concluded during the AEC Annual Congress in Milan, Italy. Bringing together the nine mentees and nine mentors, the event provided an opportunity for reflection on the programme. The panel featured Ragnar Berthling (Keychange), Tatiana Papastoitsi (ECSA), Francesca Cerretani (EJN), and Alfonso Guerra (AEC).

The mentorship participants highlighted the core purpose of the mentorship programme: promoting gender equality, increasing non-binary representation and creating sustainable opportunities for emerging artists. The mentees shared how the programme helped them to build confidence, develop their artistic skills and access professional opportunities that once felt beyond their reach. Mentors reflected on the rewarding process of guiding and empowering young artists, emphasising the importance of supporting underrepresented voices in the music industry.



The ECSA - Nordic Film Music Days panels

From 2025, ECSA and the Nordic Film Music Days (NFMD) each year organise a panel session or seminar at the European Film Market in Berlin, held in the frame of the Berlinale Film Festival. The sessions are co-funded by Creative Europe.

On 15 February 2025, the first panel session in the frame of this collaboration took place with the session “**Breaking Down the Contract in the Era of Streaming**”. During the panel, Pär Frid (Composer, SKAP), Wendi Pendeza Kazonza (GILT), Barbara Persyn (Strike A Score), and moderator Jesper Hansen (Composer, ECSA Vice-President) focused on the most vital issues audiovisual composers should be aware of when signing contracts with the big streamers.

OTICONS mentoring course for film composers

This year, ECSA partnered up again with OTICONS – “The European talent agency for film composers” and launched an open call for European film composers to award a two-day mentoring course performed by OTICONS’ founder George Christopoulos. Co-funded by Creative Europe, the call ran for two months and gathered applications from various European countries. ECSA and OTICONS selected two winners: Célyne Baudino and Thibault Torzuoli from France. After having announced the winners in September 2024, the course offered the two winners customised career advice and industry insights from networking techniques, to pitching, contracts and music publishing.

“Discover ECSA’s music creators” Playlist

Since 2022, in the frame of *Fête de la musique* ECSA has been publishing the “Discover ECSA’s music creators” playlist every year on 21 June. 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 21 June 2024, ECSA proudly presented the third edition of the playlist, this year with the theme “Celebrating Female Composers”. Over the past few years, ECSA has been striving for more gender equality and diversity in the music industry. However, we still see an underrepresentation of female composers and songwriters in music. The 2024 edition of “Discover ECSA’s music creators playlist” therefore celebrates the works of our members’ female composers. By putting their music in the spotlight, we hope to foster a more diverse and inclusive landscape for music creators.

The playlist includes a great variety of different genres, such as contemporary, classical, jazz, pop, film music, soul, and folk. Delve into the playlist and listen to our selection of more than 40 different songs, coming from 16 ECSA member organisations. Listen and enjoy our playlist on [Spotify](#) and [Apple Music](#).



"Tune in Dialogues" podcast series

ECSA's Tune in Dialogues podcast, started in 2025, highlights the work of ECSA to defend and promote the rights of music authors across Europe. With interviews, conversations, and panel sessions featuring composers, songwriters, and other industry professionals, the podcast brings you up to date on developments related to artificial intelligence, music streaming, creativity in composing, diversity and inclusion in the creative sectors, and other topics.

On 25 March 2025, ECSA organised the Creators Conference at the European Parliament in Brussels. Our first podcast episode, released on 22 April 2025, features a recording of the first panel of this conference, titled "Copyright and Generative AI: Fundamental Challenges for Creators and the Way Forward", during which Alexandra Bensamoun (Université Paris-Saclay), Helienne Lindvall (ECSCA), Dominick Luquer (FIA), and Julia Niebler-Kaiser (GEMA) dived into the main challenges posed by AI training to music authors, creators and others rightsholders in the context of the current EU legal framework. The episode is available on all platforms [on this link](#).



ECSA working groups

Working Group on Diversity & Inclusion

ECSA's Diversity and Inclusion Working Group raises awareness on the lack of gender balance and equality among composers and songwriters and aims to work towards a more diverse music industry in which everyone can feel safe and represented. 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.

In 2024, members of the group met during four online meetings. Most of the Working Group's work was dedicated to ECSA's report 'Fostering Gender Equality Among Music Creators', which collects and presents insights and lessons learned over the period 2022 – 2024, and which was published in November 2024. Additionally, the Working Group reviewed the findings from the AEC-ECSA-EJN Mentorship Programme.

As part of the Mentorship Programme, a dissemination event took place on 15 November 2024 in the frame of the AEC Congress and General Assembly in Milan, Italy. The session brought together Ragnar Berthling (Co-founder Keychange), Tatiana Papastoitsi (ECSA), Francesca Cerretani (EJN-Europe Jazz Network), Alfonso Guerra (AEC-European Association of Conservatoires), and mentors and mentees from the programme who discussed the role of mentorship in artistic development, professional growth, and networking. The session concluded with the introduction of a new mentorship programme for 2025-2028, developed by AEC, ECSA, EJN, and JMI (through its Ethno programme), and supported by the Creative Europe programme.



"Today's music industry is still far from diverse enough. Every day, we witness the urgent need to take resolute action for gender equality, and with initiatives like our report on gender equality and our joint mentoring programme with AEC, EJN and JMI, our Working Group aims to accelerate this process."

Samsaya Sampda Sharma

Songwriter, NOPA Vice President, member of ECSA Diversity and Inclusion Working Group, Norway

Working Group on Collective Management Practices

Managing the rights of music authors, Collective Management Organisations (CMO's) play an essential part in the livelihood of composers and songwriters. Hence, the exchange of information among ECSA members on how these CMO's manage their rights on national level, as well as on related best practices, is extremely valuable to ECSA members across its three Committees. Therefore, ECSA chose to transform its previously titled One Stop Licensing Working Group, which dealt with similar topics, to a new Working Group on Collective Management Practices. Compared to the previous Working Group, this Working Group will thus have a broader scope, while comparing the different approaches of the national CMO's remains a priority.

In 2024, the Working Group met three times. On 18 June, the Working Group held its kick-off meeting, setting the goals of this Working Group. On 4 September, the Working Group was joined by an external speaker: Sylvain Piat, the Director of Business of CISAC, who presented and answered questions on CISAC's work and the CIS-net platform, a network of CMOs' databases which aims to facilitate a more extensive and effective licensing of their repertoires and faster and more efficient distribution of revenues. Lastly, the Working Group met again on 17 September, to follow-up on the meeting with Sylvain Piat.

Working Group on Music Streaming

ECSA's Music Streaming Working Group aims at elaborating on concrete solutions to improve the remuneration for music authors and collaborating with stakeholders to make music streaming revenues a meaningful source of income for music authors. In collaboration with the Working Group, ECSA led numerous discussions about music streaming in 2024 and early 2025. Once again, the developments around music streaming and the need to solve related issues remained more than relevant.

In 2024, the first Working Group meeting took place on 15 January, during which Frederik Juul Jensen (PhD student, *Université Sorbonne Paris Nord*) presented the findings of his research paper titled "Rethinking Royalties – Alternative Payment Systems on Music Streaming Platforms". He discussed the pros and cons of alternative remuneration models for streaming platforms, as well as the recent changes implemented by Spotify and Deezer. The presentation was followed by a Q&A with ECSA members.

The second Working Group meeting of the year was organised on 25 September, and was joined by another external speaker. The meeting featured a presentation on EU-funded research project Fair MusE by Jannick Kirk Sørensen (Associate Professor in Digital Media, PhD, "Digital Transformation" research group, Aalborg University Copenhagen).

Working Group on Tech and AI

Technological developments, in particular the enormously high pace of the development of Artificial Intelligence (AI) in music, continued heavily impacting the music sector in 2024 and early 2025. ECSA has always supported a human centric approach to AI, based on fundamental rights and essential EU values. As AI comes with opportunities as well as risks and challenges for music authors, ECSA's Tech & AI Working Group aims to ensure that music creators and their rights are protected in further policy initiatives on this matter, while also informing composers on their legal rights and the creative process.

The Tech & AI Working Group met online on 10 December 2024. The meeting was joined by Professor Daniel J. Gervais (Vanderbilt Law School) who delivered a presentation on his paper “The Remuneration of Music Creators for the Use of Their Works by Generative AI”, published last August by Fair Trade Music International (FTMI) and the International Council of Music Creators (CIAM). The paper aims to address the challenge of ensuring compensation for music creators and their partners once most of the existing music has been used to train AI models. It proposes a new right to equitably address the ethical issues surrounding creator remuneration, as generative AI models generate output that compete with human creators' work. Daniel Gervais' presentation was followed by a Q&A with ECSA members.

Working Group on Social and Economic Conditions of Music Authors

As of 2025, ECSA chose to transform its previous Working Group on Fair Practice to the Working Group on Social and Economic Conditions of Music Authors. This Working Group will focus on understanding and addressing the working conditions of music authors in Europe, including issues such as fair remuneration, access to healthcare and social protections, and career sustainability. By advocating for policies and initiatives that support the well-being and professional development of music authors, this Working Group aims to create a conducive, inclusive and sustainable environment for creativity.

In its previous capacity as Fair Practice Working Group, the Working Group met on 24 January 2024, with the participation of Eva-Maria Bauer (Vice-President of the Austrian Music Council), who held a presentation on the Austrian fairness process, discussing its main objectives, its implementation and what has been achieved so far.

The last Fair Practice Working Group of the year took place on Thursday 7 November 2024, with a presentation on the Finnish Fair Art Campaign by Anne Lehtelä (Fair Art Campaign Manager, Arts Promotion Centre Finland).

Working Group on Contracts and Collective Bargaining

As of 2025, ECSA established its Working Group on Contracts and Collective Bargaining. Contracts constitute the cornerstone of the relationship between authors, rights holders and other stakeholders in the music industry. This new Working Group looks into existing contractual practices including coercive market practices and the detrimental impact they have on music authors. By providing guidance on contract negotiations and collective bargaining mechanisms, this Working Group aims to empower European music authors and creators to secure favourable, fair and transparent terms and protect their creative rights.

Sustainability Working Group

ECSA actively encourages its members and other stakeholders to engage on the challenges surrounding climate change, environmental protection and sustainability, and to develop concrete solutions on how music authors, songwriter associations and the music sector extensively can become greener and more environmentally sustainable.

In 2024, the Working Group on Sustainability met online three times.

In April and August, two meetings were held to assess the progress of the Working Group over the past years. Members reviewed key achievements, reflected on lessons learned, and engaged in discussions to shape the publication of the Charter on Sustainability.

On 2 October 2024, the Working Group invited external speaker Becky Young from Earth Percent, an environmental charity that aims to invite artists and the music industry at large to donate a small percentage of their income, making change through organisations that meaningfully address the climate and nature crises.

In November 2024, in close cooperation with the Sustainability Working Group, ECSA published its Charter on Sustainability. The publication of ECSA's Charter on Sustainability marks the culmination of the activities of ECSA's Working Group on Sustainability under its Creative Europe application for the period 2022-2024. By outlining a series of pledges the Charter provides a way to keep track of our progress towards these efforts in the long term, offering a tangible record of our alliance's commitment to environmental sustainability.

Our network

Membership update

With 59 organisations across Europe and beyond, ECSA's membership covers 28 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.

New members

In 2024 and early 2025, ECSA had the honour to welcome three new members to the Alliance:

- [*Asociación Madrileña de Compositores*](#) (AMCC) (ES)
- [*Fédération des Auteur·rices, Compositeur·rices et Interprètes Réuni·es*](#) (FACIR) (BE)
- [*Society of Polish Audiovisual Composers*](#) (*Stowarzyszenie Polskich Kompozytorów Audiowizualnych - SPACe*) (PL)

The ECSA Sessions

The biannual ECSA 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 past, future, and ongoing Creative Europe activities.

The 2024 ECSA Winter Session took place in Brussels on 18-19 March 2024 at the *Maison européenne des Auteurs et des Autrices* (MEDAA). Later in the year, our members gathered in Paris, France, for the ECSA Autumn Session on 12-13 November, organised at the *Bibliothèque nationale de France* (BnF). The Session was co-organised with ECSA members *Syndicat National des Auteurs et des Compositeurs* (SNAC), *Union des Compositeur·ices et des Compositeurs* (U2C) and *Union Nationale des Auteurs et des Compositeurs* (UNAC). In the frame of this ECSA Session, ECSA and its three organising members also organised the Camille Awards. The first 2025 ECSA Session took place in Brussels again on 26-27 March, right after the Creators Conference took place on 25 March. During this ECSA Session, ECSA's Board elected the new ECSA Board.

The ECSA Board

On 27 March 2025, ECSA members elected the Chairs and Vice-Chairs of the three Committees, forming the new ECSA Board.

- ECSA President: Helienne Lindvall (SKAP, Sweden)
- ECSA Vice Presidents: Zahra Mani (Austrian Composers Association, Austria), Jesper Hansen (BFM, Denmark)
- Treasurer: Aafke Romeijn (BAM! Popauteurs, the Netherlands)

Popular music (APCOE Committee)

- Chair: Helienne Lindvall (SKAP, Sweden)
- Vice-chairs: Aafke Romeijn (BAM! Popauteurs, the Netherlands), Tobias Stenkjaer (DPA, Denmark)

Art & Contemporary music (ECF Committee)

- Chair: Zahra Mani (Austrian Composers Association, Austria)
- Vice-chairs: Niilo Tarnanen (Society of Finnish Composers, Finland), Vlad Răzvan Baciú (UCMR, Romania)

Film and audiovisual music (FFACE Committee)

- Chair: Jesper Hansen (BFM, Denmark)
- Vice-chairs: Anselm Kreuzer (Composers Club, Germany), Johan van der Voet (BCMM, the Netherlands)

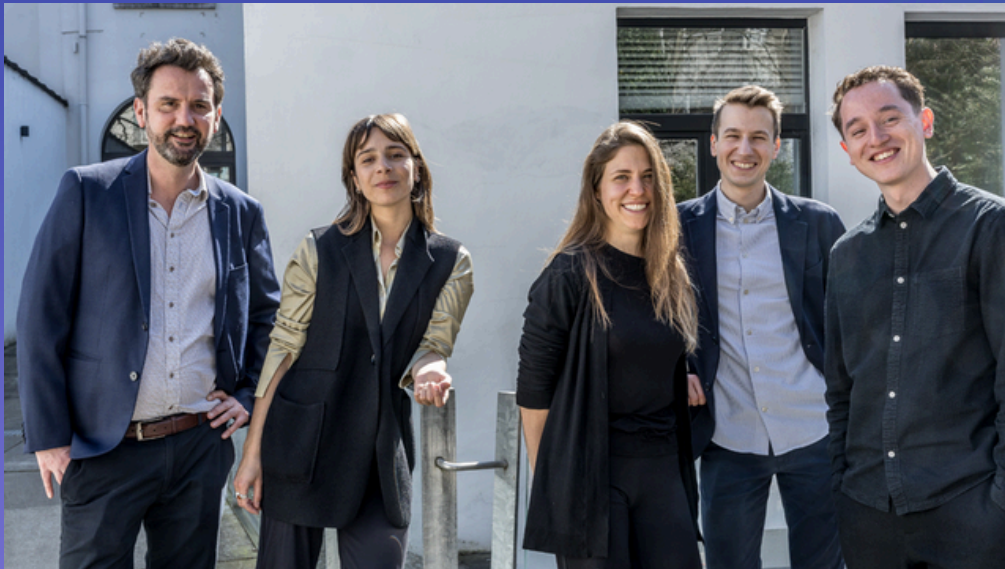


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The ECSA Office

In 2024-2025, the ECSA Office was composed of Secretary-General Marc du Moulin (FR), European Affairs and Programme Manager Claire Iceaga (FR), Executive and Finance Officer Tatiana Papastoitsi (GR), European Affairs Officer Giacomo Bonetti (IT) and Project and Communication Manager Machiel Smit (NL).

In early 2024, the ECSA Office was supported by trainee Aleyna Naz Coskun (TR). We would like to express our gratitude for her tremendous work.



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ECSA would like to express its deepest gratitude and appreciation to:

- All previous Board members for their invaluable work and their dedication to fight for the livelihoods of music authors over the last three years.
- Luis Ivars for his extraordinary work as an ECSA Board member since the foundation of our Alliance.
- The European Union's Creative Europe Programme for their continued support.
- Our members U2C, SNAC, and UNAC for hosting the ECSA Session and Camille Awards in Paris.
- Former Member of the European Parliament Iban García del Blanco (S&D - Spain) for his leadership and tremendous work on the EP report on “Cultural diversity and the situation of authors in the European music streaming market”.
- Our coalition of authors' and performers' organisations for working towards our common aim of defending the rights of creators in a time full of challenges.
- Members of the European Parliament Bogdan Andrzej Zdrojewski and Emma Rafowicz, who hosted our Creators Conference on 25 March 2025.
- ZAiKS, GEMA, BumaStemra, SACEM, PRS, OSA and SABAM, who supported our Creators Conference on 25 March 2025.
- All music conferences, festivals, partners and stakeholders who collaborated with us on numerous panels, seminars, and other events.

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



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