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Activity report 2025 - early 2026

ECSA
European Composer and
Songwriter Alliance



Welcome words from ECSA President

Helienne Lindvall



Dear readers,

I am honoured to once again introduce you to our report and walk you through 2025 and early 2026 at ECSA.

In this report, we look back on a period that has been crucial for ECSA in several ways. With a newly elected Board in March 2025, we have been unwavering in our efforts to fight for our common goals on multiple fronts. Moreover, last year marked the first year of our new Creative Europe grant (2025 – 2028), for which we are incredibly grateful to the European Union. Thanks to this support, we can now continue organising some of our signature events as well as brand new activities, defending and promoting music creators' livelihoods and their works.

We are so pleased to have achieved this with all our members, and to see the ECSA family growing once again. We had the pleasure of welcoming *Asociación Madrileña de Compositores* (AMCC) from Spain, Greek Composers' Union (GCU), and Society of Polish Audiovisual Composers (SPACe) to our membership. I would like to take this opportunity to once again welcome them to our alliance. It was also fantastic to gather all our members, both old and new, at the biannual ECSA Sessions, where our members shape our agenda and actions. I would particularly like to thank our Slovenian members *Drustvo Slovenskih Skladateljev* (DSS) for an inspiring and wonderfully executed session in Ljubljana.

With our newly elected Board, expanded membership, and renewed Creative Europe grant, we have been incredibly busy tackling the many challenges music authors face today. Undoubtedly, the fast-paced developments in AI and its impact on music and copyright have continued to play an important role in our advocacy efforts. On one hand, we took a proactive stance on the recent developments across the music industry, notably on the lack of transparency in recent deals between major labels and AI companies. On the other hand, we have also been very active on the policy front, from the disappointing implementation package of the EU AI Act to the recent European Parliament report on Generative AI and copyright, which calls for “an additional legal framework to clarify licensing rules for generative AI” to establish a functioning licensing market that enables the fair remuneration of creators. On all those fronts, we remain more committed than ever to stand firm and continue our fight for transparency, consent, and fair remuneration for music creators.

Welcome words



It is no surprise that AI's influence also flows over into other crucial policy areas, such as music streaming. With an ever-increasing amount of AI-generated content on streaming platforms, the need to fix streaming has become even more urgent. During various panels, statements, interviews and other activities, we have therefore continued to call for a fairer and more sustainable streaming ecosystem, including the implementation of the European Parliament report on “Cultural diversity and the conditions for authors in the European music streaming market”, which includes vital recommendations to work towards a situation in which composers and songwriters can finally benefit from the streaming pie.

The livelihoods of our members have also continued to be affected by harmful contractual practices, particularly within the audiovisual sector. These practices were outlined in our 2025 Report on Audiovisual Composers' Contracts, drawing on consultations with our members. The report shows how practices such as buy-out contracts and work made for hire provisions, pseudo-publishing, and the waiving of moral rights prevent composers from receiving fair and proportionate remuneration. In the past year and a half, the report served as a blueprint for various events we organised, such as a jointly organised session with our members, their collective management organisations, and EU policy makers at the European Parliament in collaboration with GESAC in February 2026.

Looking ahead, we will continue to advocate to see those issues tackled by EU policy makers. On top of this, we will pay close attention to the European Commission's proposal for the new AgoraEU programme within the 2028–2034 EU budget, which offers a huge opportunity to address the specific and concrete challenges faced by music creators and the European music sector. We will continue advocating for a strong budget and a sectoral approach for music within this programme, so that our sector gets the visibility, investment, and policy recognition it deserves.

All of these priorities have been at the heart of the advocacy events we organised in 2025 and early 2026, with the Creators' Conference at the European Parliament setting the tone in March 2025. With a packed programme full of panels, conferences, roundtables and other gatherings in the pipeline, the next year will have even more in store for us. At the same time, ECSA will celebrate the core of what we represent – namely music – with flagship ECSA events such as the Camille Awards and ECCO Concerts, but also with brand new initiatives such as the Songwriting Camp co-organised with Independent Music Publishers Forum (IMPF), supporting young creators.

Welcome words

Alongside our entire membership, and in close collaboration with the many partners and friends within our wider community, I am certain that ECSA will keep making a crucial contribution to advancing the goals, ambitions, and interests of music creators throughout Europe.

Helienne Lindvall

Songwriter, ECSA President



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About ECSA



ECSA represents over 30,000 professional composers and songwriters in 29 countries. With 57 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 7th March 2007 in Madrid with the purpose of becoming the central European organisation representing the interests of all music authors, giving composers and songwriters a unique and independent voice in Europe.

The structure of ECSA is composed of three committees. The APCOE committee deals 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 multiple organisations of authors and performers' and other like-minded European organisations in all creative and cultural sectors.

At an international level, ECSA is an accredited observer at the World Intellectual Property Organization (WIPO) as well as a member of the European Music Council (EMC) and 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

In 2025 and early 2026, ECSA continued to act as a strong voice for composers and songwriters across Europe, aiming to safeguard authors' rights and improve our members' working conditions.

In March 2025, ECSA kickstarted the year with the Creators' Conference at the European Parliament in Brussels, bringing together creators, EU policy makers and stakeholders from the music sector to discuss European music creators' present and future challenges, including on copyright and generative AI, harmful contractual practices and music streaming. The conference set the stage for ECSA's further advocacy activities in 2025 – early 2026 and aimed to put these topics on the agenda of European policy makers.

ECSA organised the Creators' Conference in the frame of the ECSA Winter Session held in Brussels. During this session, ECSA elected a new Board. Please find the full composition of our current Board on the final page of this report.

Advocacy activities

Artificial intelligence remained one of ECSA's important advocacy priorities, aiming to ensure that AI respects the principles of consent, transparency and remuneration. Following the adoption of the EU AI Act, ECSA closely monitored its implementation, in particular the development of the Code of Practice for general-purpose AI and the related transparency template.

We provided detailed feedback during consultations, drafted and published several joint letters and statements, and publicly expressed concerns about insufficient protection for rightsholders. At the same time, ECSA actively engaged with the European Parliament's work on copyright and generative AI, welcoming the adoption of the JURI Committee report in early 2026 and calling for the effective implementation of its recommendations. In addition, ECSA worked extensively on the forthcoming European Parliament's CULT Committee's report "Cultural and creative sectors in the age of AI", to be adopted in the coming months.

Harmful contractual practices also featured prominently in our work. Following the publication of our Report on Audiovisual Composers' Contracts in January 2025, we organised and participated in numerous discussions to raise awareness on harmful practices and to call for policy responses. This culminated in a dedicated gathering at the European Parliament in February 2026, co-organised with GESAC, bringing together composers, collective management organisations and EU policymakers to address the alarming issue of unfair contractual practices and coercive buy-out contracts.

Music streaming remained another key focus area for us. We continued advocating for a more transparent and sustainable streaming ecosystem that can ensure fair remuneration for composers and songwriters.

Through various activities, we highlighted structural imbalances in revenue distribution and the growing challenges linked to platform practices and the rise of AI-generated content.

In addition, we actively engaged in discussions surrounding the European Commission's Culture Compass for Europe and the proposed AgoraEU programme within the next EU budget. Through stakeholder consultations and joint statements, we advocated for an ambitious cultural framework and adequate financial support tailored to the specific needs of the music sector.

Cultural and capacity building events

ECSA organised and contributed to a broad range of cultural and capacity building activities.

Throughout 2025 and early 2026, the Creators' Talks series provided practical and policy-oriented discussions at major international conferences, addressing topics such as streaming remuneration, discoverability, contractual practices and career sustainability for songwriters and composers.

ECSA also continued to foster professional development and inclusion. A new edition of the ECSA-AEC-EJN-JMI Mentorship Programme was launched in early 2026 to support emerging female and non-binary composers, while film composers benefited from tailored mentoring sessions organised in partnership with Oticons Talent Agency's George Christopoulos and renown documentary composer Miriam Cutler.



ECSA Session in Brussels (18 March 2026)

2025 and early 2026 at a glance

January 2025

- **16-17 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
- **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 Arriën Molema (BAM! Popauteurs)
- **28 January:** ECSA publishes [Report](#) on Audiovisual Composers' Contracts

March 2025

- **20 March:** ECSA Secretary General Marc du Moulin participates in Culture Compass stakeholder consultation led by Commissioner for Intergenerational Fairness, Youth, Culture and Sport Glenn Micallef
- **25 March:** ECSA Creators Conference at European Parliament in Brussels, Belgium
- **26-27 March:** ECSA members gather in Brussels, Belgium for ECSA Session, including Board elections
- **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

May 2025

- **6 May:** ECSA and other authors' and performers' organisations across the cultural and creative sectors send [joint letter](#) to the EU's Ministers of Culture calling to safeguard copyright and related rights in AI development
- **13 May:** ECSA organises Creators' Talks panel "Discoverability and cultural diversity in the digital age" at CLASSICAL:Next in Berlin, Germany, with among others ECSA Board member Zahra Mani and Esther Gottschalk (*Nieuw Geneco*)
- **28 May:** ECSA at BMIM co-organise Creators' Talks panel "Contracts Under Pressure: How to Protect the Composer" at BMIM Special in Amsterdam, the Netherlands, with among others ECSA Board member Jesper Hansen, Hans Everling (BCMM), and ECSA Secretary General Marc du Moulin

February 2025

- **5-6 February:** ECSA Board members meet with various 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 and Pär Frid (SKAP)
- **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

April 2025

- **9 April:** ECSA and other organisations representing creators, culture sectors and human rights defenders in Europe publish [statement](#) calling on the EU Agency for Fundamental Rights and national human rights agencies to document and monitor violations of artistic freedom in Europe
- **22 April:** ECSA publishes first [episode](#) of "Tune in Dialogues" podcast: "Copyright and Generative AI: Fundamental Challenges for Creators and the Way Forward"
- **29 April:** ECSA Board member Anselm Kreuzer delivers keynote on music streaming at Initiative Urheberrecht workshop in Berlin, Germany
- **30 April:** ECSA President Helienne Lindvall speaks on AI's challenges and opportunities at ECSA Member Screen Composers Guild of Ireland event in Dublin, Ireland

June 2025

- **4 June:** ECSA Secretary General Marc du Moulin participates in European Parliament's Legal Affairs (JURI) Committee workshop on Generative AI and Copyright
- **6 June:** ECSA Secretary General Marc du Moulin participates in the Sabam Academy Day in Brussels, Belgium, bringing in ECSA's perspectives on key European policies and the challenges facing music creators in the digital age
- **11-12 June:** ECSA President Helienne Lindvall joins NMPA, SONA, and Songwriters Hall of Fame events in New York, USA
- **12 June:** ECSA Secretary General Marc du Moulin participates in panel "AI and musical diversity: opportunity or threat?" at EMC's European Forum on Music in Brussels, Belgium
- **19 June:** ECSA and other authors' and performers' organisations across the cultural and creative sectors, send [letter](#) to Members of the European Parliament's JURI Committee on Member of the European Parliament (MEP) Axel Voss' (EPP - Germany) report on "Copyright and generative artificial intelligence – opportunities and challenges"
- **23 June:** ECSA President Helienne Lindvall participates in various sessions at Creative Wave roundtable in Biarritz, France
- **25 June:** ECSA organises Collective Management Practices Working Group meeting on CMOs' licensing policies for AI
- **30 June:** ECSA co-signs [call](#) to increase the budget of Creative Europe

September 2025

- **3 September:** ECSA participates in European Parliament's CULT Committee roundtable on European creators' challenges
- **4-9 September:** ECSA organises Film Music Career Mentoring Sessions for European Film Composers, with George Christopoulos (Oticons Talent Agency) and composer Miriam Cutler
- **8 September:** ECSA organises Music Streaming Working Group meeting with presentation by music lawyer Ryan Schmidt
- **24 September:** ECSA and other organisations from across Europe's music sector publish [call](#) for a comprehensive policy strategy and an ambitious budget for Europe's music sector within AgoraEU
- **25 September:** ECSA publishes [second episode](#) of "Tune in Dialogues" podcast: "Towards a Safer Working Environment in the Music Sector"
- **29 September:** ECSA organises Collective Management Practices Working Group meeting on CMOs' policies in relation the registration of AI(-assisted) works

July 2025

- **1 July:** ECSA Secretary General Marc du Moulin participates in roundtable discussion *Union européenne : quel soutien pour la musique ?* ("European Union: What support for music?") at the *Forum Entreprendre dans la Culture* in Paris, France
- **2 July:** ECSA publishes [statement](#) urging the European Commission to block Universal Music Group's proposed acquisition of Downtown Music
- **9 July:** ECSA Secretary General Marc du Moulin holds keynote speech on copyright and AI at opening of the AI Music Conference of SoundTrack_Cologne in Cologne, Germany
- **30 July:** ECSA and other authors' and performers' organisations across the cultural and creative sectors publish [joint statement](#) expressing strong concerns on EU AI Act implementing package

October 2025

- **7 October:** ECSA and other authors' and performers' organisations across the cultural and creative sectors publish joint [statement](#) presenting voting recommendations on proposed amendments to JURI draft report on copyright and AI
- **10 October:** ECSA President Helienne Lindvall participates in keynote conversation on collaboration between composers and publishers at IMPF Global Music Summit in Palma, Spain
- **13-14 October:** ECSA members gather in Ljubljana, Slovenia for ECSA Session hosted by Slovenian ECSA Members DSS

- **16 October:** ECSA organises Creators' Talks panel "Negotiating in The Dark: The Composer's Contract" at World Soundtrack Awards in Ghent, Belgium, with among others ECSA Board member Johan van der Voet (BCMM) and Sarah Glennane (SCGI)
- **20 October:** ECSA participates in Forum on EU-UK Cultural & Media Relations in Brussels, Belgium
- **24 October:** ECSA Secretary General Marc du Moulin participates in panel "Generative AI and the entertainment sector: the creators' perspective" at Apollon and FIM's "Music in the Digital Age" conference in Athens, Greece
- **30 October:** ECSA organises Tech and AI Working Group meeting with presentation by Dr. Kai Welp (GEMA)

December 2025

- **1 December:** ECSA organises Working Group on Tech and AI meeting with presentation by Simon Gozzi (STIM)
- **10 December:** ECSA Vice-President Zahra Mani, ECSA Honorary Vice-President Luis Ivars, and ECSA Secretary General Marc du Moulin participate in panel on international representation of contemporary music at AMCC and SGAE's Jornadas de Encuentros Profesionales de Música Contemporánea in Madrid, Spain

November 2025

- **5 November:** ECSA President Helienne Lindvall participates in roundtable on AI at Kristiansand Roundtable Conference in Kristiansand, Norway
- **19 November:** ECSA organises Working Group on Social and Economic Conditions of Music Authors meeting with presentation by Esther Gottschalk (*Nieuw Geneco*), Noud van de Rhee (fairPACCT) and Willem Jan Keizer (Musicconnect)
- **21 November:** ECSA and Linecheck co-organise panel "How to (re)act to stories or incidents of violation or violence" at Linecheck Music Meeting & Festival in Milan, Italy, with among others ECSA Vice-President Zahra Mani and Samsaya Sampda Sharma (NOPA)
- **27 November:** ECSA publishes [statement](#) expressing concern over the lack of transparency of licensing deals announced by major labels with various AI companies

January 2026

- **9 January:** ECSA President Helienne Lindvall talks about AI's impact on music creators during [interview](#) with Bloomberg Tech Europe
- **16 January:** ECSA organises Creators' Talks panel "The Business Behind the Song: Practical Career Tips for Songwriters" at ESNS in Groningen, the Netherlands, with among others ECSA President Helienne Lindvall and ECSA Board member Aafke Romeijn
- **16 – 17 January:** ECSA President Helienne Lindvall, ECSA Board Member Aafke Romeijn and ECSA EU Affairs and Programme Manager Claire Iceaga participate in various panels at ESNS in Groningen, the Netherlands
- **23 January:** ECSA Secretary General Marc du Moulin participates in roundtable on AI at *Conservatoire National Supérieur de Musique et de Danse* (CNSMD) in Lyon, France
- **27 January:** ECSA organises Working Group on Social and Economic Conditions Working Group meeting with presentation by cultural policy researcher Elena Polivtseva
- **28 January:** ECSA publishes [statement](#) welcoming European Parliament's JURI Committee's report on copyright and AI and calling on all MEPs to support it in plenary
- **29 January:** ECSA organises Working Group on Diversity and Inclusion meeting with arts manager, curator and festival programmer Ceyda Berk-Söderblom

February 2026

- **3 February:** ECSA and GESAC organise gathering with composers, songwriters, representatives of collective management organisations and EU policy makers at European Parliament in Brussels, addressing unfair contractual practices such as buy-out contracts
- **4-6 February:** ECSA President Helienne Lindvall participates in panels on discoverability in music streaming and on AI at MIDEM, Cannes, France
- **9 February:** ECSA publishes [joint statement](#) calling for a strong budget and an ambitious sectoral approach for music within the future AgoraEU programme
- **12 February:** AEC, ECSA, EJM and JMI organise kick-off of Mentorship Programme for female and non-binary composers
- **13 February:** ECSA organises International Creators Dialogue on "The State of the Score" with Screen Composers Guild of Canada in Berlin, Germany, with among others ECSA Vice-President Jesper Hansen and Secretary General Marc du Moulin
- **14 February:** ECSA and Nordic Film Music Days organise panel "The Dynamics of Composing for Film" at European Film Market in Berlin, Germany, with among others Torgny Amdam (NOPA)
- **20 February:** ECSA publishes [third episode](#) of Tune in Dialogues podcast: "Liz Pelly on why we should fix the music streaming ecosystem"

April 2026

- **14 April:** ECSA Vice-President Zahra Mani participates in panel on AI at IAMA International Conference in Tallinn, Estonia
- **16 April:** ECSA organises Creators' Talks panel "Fair Practice Across Borders" with among others ECSA Vice-President Zahra Mani, Esther Gottschalk (*Nieuw Geneco*), and Sine Tofte Hannibal (Danish Composers Society) at Baltic Music Days in Riga, Latvia
- **17 April:** ECSA Board member Niilo Tarnanen participates in panel "Composing in Between Cultures" at Tampere Biennale in Tampere, Finland

March 2026

- **2 March:** ECSA publishes a [joint open letter](#) to the European Parliament Culture and Education (CULT) Committee on the upcoming report "Cultural and creative sectors in the age of AI"
- **2 March:** ECSA participates in a stakeholders' meeting organised by the European Parliament CULT Committee on the upcoming report "Cultural and creative sectors in the age of AI"
- **4 March:** ECSA participates in stakeholders' meeting organised by the European Parliament CULT Committee on the AgoraEU legislative file
- **10 March:** ECSA publishes [statement](#) welcoming the European Parliament's adoption of JURI Committee report on copyright and AI in plenary session and calling on the Commission to implement its recommendations
- **17-18 March:** ECSA members gather in Brussels, Belgium for ECSA Session
- **26 March:** ECSA President Helienne Lindvall participates in panel on AI and creative industries at Anthropy26 in Cornwall, UK

Policy bits



The past year and a half have been rich with important policy developments at EU level, marking a period of continued intense advocacy activities for ECSA. Following the adoption of the EU AI Act in 2024, artificial intelligence, and in particular generative AI, continued to be at the forefront of copyright discussions and of ECSA's efforts to advocate for the principles of transparency, consent and remuneration. In this context, 2025 saw two major developments: on one hand, ECSA has denounced the Commission's implementation of the AI Act's copyright-relevant obligations through a deeply flawed Code of Practice and transparency template; on the other, we have contributed to and supported the Legal Affairs (JURI) Committee report on copyright and generative AI (adopted in March 2026), which included several positive requests for music creators and other rightsholders. In addition, ECSA has drafted a joint coalition paper and participated to hearings on the European Parliament Culture and Education (CULT) Committee's report "Cultural and creative sectors in the age of AI", to be adopted in the coming months. Another crucial development was last year's Commission's proposal for the next EU long-term budget, which included an almost two-fold increase in the budget allocated to cultural programmes (including Creative Europe) through the new AgoraEU programme. ECSA has been working individually, as well as jointly with several organisations from the European music sector, to ensure an ambitious budget as well as a sectorial action for music within AgoraEU. We will continue actively working on this front as negotiations on the EU budget and AgoraEU intensify. Lastly, ECSA engaged with policymakers and advocated for our core positions on music streaming and authors' contractual conditions. Both issues, together with AI, took centre stage at ECSA's Creators Conference on 25 March 2025. Lastly, ECSA kicked off 2026 with a roundtable on buy-outs and other harmful contractual practices in the European Parliament, co-hosted with GESAC, with participation of several EU policymakers.

ECSA looks forward to continuing the important work on all of our priorities in the coming months and years.

1. Artificial Intelligence

Discussions around copyright and generative AI continued to intensify over 2025. As part of the implementation of the 2024 EU AI Act, over 2025 the European Commission held a consultation to draft a Code of Practice for General-Purpose AI (GPAI) providers. ECSA actively participated in the drafting process by providing written feedback to the various draft versions of the Code. The process ran from November 2024 to March 2025, leading to the final version of the Code being published in July 2025. This was followed, in the same month, by the publication of the template for the summary of content used for training by GPAI providers, as well as a set of official guidelines for GPAI providers.

ECSA and several other rightsholders' organisations strongly criticised the Code and the accompanying documents for failing to spell out strong and clear obligations for GPAI providers. On 17 February, ECSA drafted and signed a joint letter to EU Commission Vice-President Virkkunen and Commissioner Micallef to address the shortcomings of the Code of Practice and ensure the protection of copyright. Later in the year, ECSA joined a broader coalition of rightsholders' organisations from across Europe's CCS in signing two joint statements, published on 28 March and 30 July 2025, under the "#StayTrueToTheAct" campaign. Both statements expressed our discontent and criticism of the Code, with the second one expanding on those concerns after the publication of the AI Act's full implementation package. Moreover, on 6 May, ECSA and 12 other organisations representing authors, performers and other creative workers (the "Coalition") sent an open letter to EU Ministers of Culture ahead of the Education, Youth, Culture and Sport Council on 12-13 May 2025, in support of Spain and Portugal's calls for the GPAI Code to be revised.

In February, as the implementation of the AI Act was wrapping up, MEP Axel Voss (EPP, Germany) was appointed as rapporteur for the report “Copyright and generative artificial intelligence – opportunities and challenges” in the European Parliament’s JURI Committee. Following an early meeting between representatives of our Board and Axel Voss in February, on 4 June ECSA Secretary General Marc du Moulin participated in a JURI Committee workshop on generative AI and copyright that informed the first draft of the report. On 19 June, ECSA sent a joint letter with a coalition of authors and performers’ organisations, highlighting our key asks ahead of the draft report’s publication. On 7 October, ECSA and the coalition reached out once again to all Members of the JURI Committee with our [joint voting recommendations](#) on the report’s amendments. Following months of negotiations among the political groups, the report was adopted by the JURI Committee on 28 January 2026, and by the European Parliament in plenary session on 10 March ([press release](#)). ECSA welcomed the adoption of the report, calling for the European Commission to promptly implement its recommendations.

In parallel to the JURI report, which has a clear focus on the copyright-related aspects of generative AI, in late 2025 the European Parliament’s CULT Committee announced the decision to draft an own-initiative report titled “Cultural and creative sectors in the age of AI”. The report will deal with the impact of AI on the European CCS on a more general level. On 2 March, ECSA and the Coalition sent a joint open letter to rapporteur MEP Zoltán Tarr (EPP, Hungary) and the rest of the CULT Committee. The letter includes seven key asks for the report, including, among others: reaffirming the right of authors and performers to authorise and be fairly remunerated for the use of their content by AI; ensuring a high level of transparency of AI outputs, including on music streaming platforms; ensuring the prominence and discoverability of European works online; and making EU funding conditional on the appropriate and proportionate remuneration of authors, performers and other cultural workers. Moreover, on the same day, ECSA EU Affairs Officer Giacomo Bonetti took part in a stakeholders’ meeting organised by the CULT Committee and highlighted ECSA’s key recommendations for the report, several of which were presented in [our joint letter](#) published earlier that day.

Lastly, on 27 November ECSA published [a statement](#) calling for transparency in the licensing agreements between major labels and various AI companies. In particular, our statement expressed concern over the lack of transparency of the deals and called for any licensing agreements to involve parity between publishing and master rights. These licensing deals also marked the withdrawal of some of the major labels’ legal actions against Suno and Udio, which ECSA [welcomed](#) when they were first announced in June 2024.

In addition to our policy letters and statements, ECSA organised and joined various panels and events around the topic of AI. On 13 February 2025, ECSA organised the International Creators Dialogue panel “Artificial Intelligence: Mapping the Future for Screen Composers” with the Screen Composers Guild of Canada in Berlin, Germany. On 25 March 2025, ECSA held its Creators Conference, with a panel dedicated to AI and copyright, joined by ECSA President Helienne Lindvall, Alexandra Bensamoun (Professor of Law at *Université Paris-Saclay*), Dominick Luquer (Secretary General of International Federation of Actors), and Julia Niebler-Kaiser (Deputy General Counsel of GEMA). A recording of the panel was also made available as the first episode of ECSA’s “Tune in Dialogues” podcast ([available here](#)). On 30 April 2025, ECSA President Helienne Lindvall spoke on the challenges and opportunities of AI for audiovisual composers at an event organised by ECSA Member the Screen Composers Guild of Ireland in Dublin, Ireland. On 9 July in Cologne, Germany, ECSA Secretary General Marc du Moulin delivered a keynote speech on copyright and AI at the opening of the AI Music Conference of SoundTrack_Cologne. On 24 October in Athens, Greece, he joined the panel “Generative AI and the entertainment sector: the creators’ perspective” at Apollon and FIM’s Music in the Digital Age conference. ECSA President Helienne Lindvall has also been active on this front. On 5 November in Kristiansand, Norway, she took part in a roundtable on AI at the Kristiansand Roundtable Conference, while on 9 January 2026, she discussed AI’s impact on music creators during an on-air interview with Bloomberg Tech Europe. Finally, on 23 January, Marc du Moulin participated in a roundtable on AI at the *Conservatoire National Supérieur de Musique et de Danse* (CNSMD) in Lyon, France.

Lastly, AI continued to play an important role as well in the frame of ECSA's Working Groups. In 2025, the Working Group on Collective Management Practices held two meetings on 25 June and on 29 September to discuss CMOs' practices and policies in relation to AI. The Tech and AI Working Group also held meetings on 30 October and 1 December. During the former meeting, Dr. Kai Welp, Legal Counsel of GEMA, presented insights into GEMA's ongoing legal actions against two prominent AI companies and GEMA's two-pillar licensing model for AI. The latter meeting saw a presentation by Simon Gozzi, Head of Business Development at STIM, about STIM's licensing model for AI and their first licensing agreement with an AI company.

2. AgoraEU and the Culture Compass for Europe

On 12 November 2025, the European Commission unveiled the Culture Compass for Europe, an overarching strategic framework outlining the direction of EU policies on culture through to 2028. Prior to the launch of the Compass, the Commission organised a consultation with key stakeholders from the cultural and creative sectors (CCS), including ECSA, on 20 March 2025. ECSA Secretary General Marc du Moulin participated in the consultation, which was led by Commissioner for Intergenerational Fairness, Youth, Culture and Sport Glenn Micallef. On this occasion, Marc du Moulin reiterated ECSA's focus on ensuring that AI respects the principles of consent, transparency and remuneration and the need to make music streaming sustainable for

creators. He stressed that addressing these problematics is fundamental for ensuring the improvement of working conditions of creators and safeguarding their artistic freedom. Following the Culture Compass's publication, the Commission will engage in a series of actions such as establishing an EU cultural data hub, providing support to the Creators Learn Intellectual Property (CLIP) platform launched by WIPO for Creators (which ECSA actively contributed to), and working on an AI strategy for the CCS. Going forward, ECSA will continue advocating to ensure that the Culture Compass leads to effective measures that protect and uphold creators' rights.

Another important part of our recent work has been to advocate for an ambitious and strong funding for creators and the music sector within the Multiannual Financial Framework (MFF), the EU's next long-term budget for 2028-2034. Following the presentation of the Commission's proposal for the new MFF in July 2025, ECSA worked to ensure that AgoraEU, the new proposed funding instrument incorporating Creative Europe, not only provides significant funding for music creators, but also includes targeted actions for the sector. With this aim, on 24 September ECSA published a [joint statement](#) calling for a comprehensive policy strategy and an ambitious budget for Europe's music sector within AgoraEU. Among other points, the statement welcomed AgoraEU's two-fold increase of the budget allocated to Creative Europe and called for the inclusion of specific sectoral actions.



ECSA's Creators Conference. © Omar Havana

These points and others were also emphasised by ECSA EU Affairs and Programme Manager Claire Iceaga during her participation at various panels at the ESNS Conference in Groningen, the Netherlands on 16-17 January. On 9 February, ECSA coordinated and published a second [joint statement](#) calling for a strong budget and an ambitious sectoral approach for music within the future AgoraEU programme, this time with more specific recommendations, such as the establishment of a European Music Observatory to conduct independent studies and data collection to monitor and analyse the music sector's trends and challenges. Claire Iceaga highlighted these important points, as well as the need to ensure fair working conditions and social conditionality in the programme, during her participation in a stakeholder dialogue on the AgoraEU legislative proposal organised by the European Parliament's CULT Committee on 4 March 2026.

3. Buy-outs and other harmful practices in composers' contracts

Throughout the past year and a half, harmful contractual practices affecting composers, and particularly buy-outs in the audiovisual sector, continued to remain a high priority for ECSA, starting with the publication of our [Report on Audiovisual Composers' Contracts](#) on 28 January 2025. Drawing on consultations with our members, the report outlines and denounces various harmful contractual challenges faced by European audiovisual composers, particularly buy-out contracts and pseudo-publishing, and advances key recommendations to policymakers for tackling these issues.

Several panels at conferences and events throughout the year focussed on buy-out

contracts, pseudo-publishing and other harmful contractual practices, amplifying the recommendations of our report. We started with 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 and with the participation of Pär Frid (Composer, SKAP), Wendi Pendeza Kazonza (GILT), Barbara Persyn (Strike A Score), and moderated by Jesper Hansen (Composer, ECSA Vice-President). After that, ECSA's Creators Conference on 25 March 2025 saw a dedicated panel on audiovisual composers' contracts with the participation of Emmanuelle Du Chalard (Head of Copyright Unit, DG CNECT, European Commission) and Adriana Moscoso del Prado (General Director, GESAC) and moderated by ECSA Board Member Anselm Kreuzer. On 28 May 2025, ECSA co-organised the panel "Contracts Under Pressure: How to Protect the Composer" at BMIM Special in Amsterdam, the Netherlands, with among others ECSA Board member Jesper Hansen, Hans Everling (BCMM), and ECSA Secretary General Marc du Moulin. This was followed by another Creators' Talk panel on 16 October titled "Negotiating in The Dark: The Composer's Contract" at World Soundtrack Awards in Ghent, Belgium. The panel saw the participation of, among others, ECSA Board member Johan van der Voet (BCMM) and FFACE delegate Sarah Glennane (SCGI). Lastly, on 3 February 2026, ECSA and GESAC co-hosted a lunch discussion in the European Parliament, bringing together several ECSA members, representatives of GESAC and EU policymakers to discuss buy-outs and other harmful contractual practices for audiovisual composers. The event aimed to raise awareness among policymakers and demand legislative action to tackle these issues, especially in light of the Commission's forthcoming review of the 2019 EU Copyright Directive ([press release](#)).



"Our 2025 Report on Audiovisual Composers' Contracts has shown that composers still face a lot of unfair contractual practices, including buy-out contracts and pseudo-publishing. It is high time for the EU to act against these harmful practices, as they deprive composers from receiving appropriate and proportionate remuneration for their work."

Jesper Hansen
Composer, ECSA Vice-President (Denmark)

4. Music streaming

Over the past year and a half, ECSA continued advocating for a sustainable music streaming ecosystem for authors throughout our advocacy actions and in different panels and conferences. This started with a panel at ESNS in Groningen, the Netherlands on 17 January 2025. The panel, titled "Streaming's Broken Record: Where Are My Royalties?" was moderated by ECSA President Helienne Lindvall and joined by Indre Boaretto (Head Global Publishing, Deezer) Arriën Molema (songwriter, Chair of *BAM! Popauteurs*, CIAM President), and Nicole Schulze (Secretary General, IMPF), who discussed how we can ensure songwriters get a fairer share of music streaming revenues. Music streaming also featured prominently at ECSA's Creators Conference on 25 March 2025. At the conference, a panel session was dedicated to the challenges faced by composers and songwriters in the current music streaming market. The panel was joined by Chris Cooke (Co-founder and Main Director of Complete Music Update), ECSA Board members Tobias Stenkjær and Aafke Romeijn, and Ferid Lakhdar (Composer, Vice President of ZAIKs). On 13 May 2025, ECSA organised the Creators' Talks panel "Discoverability and cultural diversity in the digital age" at CLASSICAL:Next in Berlin, Germany, with among others ECSA Board member Zahra Mani and Esther Gottschalk (*Nieuw Geneco*). On 8 September 2025, issues related to music streaming in conjunction with the rapid development and increase in popularity of AI-generated music were discussed at a Music Streaming Working Group with guest speaker and U.S. music lawyer Ryan Schmidt.

More panel discussions on music streaming followed in early 2026. On 16 and 17 January, ECSA President Helienne Lindvall and Board Member Aafke Romeijn discussed issues for music authors on streaming in various panels at ESNS in Groningen, the Netherlands, and on 4

February, ECSA President Helienne Lindvall participated on panels on discoverability in music streaming and AI at MIDEM in Cannes, France. Finally, on 20 February, ECSA published a Tune in Dialogues podcast episode containing an interview with Liz Pelly, author of the book "Mood Machine: The Rise of Spotify and the Costs of the Perfect Playlist" (access the episode via [this link](#)).

5. Other activities

ECSA engaged in advocacy efforts on various other fronts. In 2025, ECSA organised two different information and education sessions with young composers and students. On 28 March, EU Affairs and Programme Manager Claire Iceaga moderated a session presenting ECSA's work to students of InMICS at Music and Cinema Marseille (MCM) Festival, while on 6 June, ECSA Secretary General Marc du Moulin participated in the Sabam Academy Day in Brussels, Belgium, bringing in ECSA's perspectives on key European policies and the challenges facing music creators in the digital age. The past year saw also ECSA's participation at other events, not covered above, where we advocated more generally in support of all of our priorities. On 1 July, Marc du Moulin participated in a roundtable discussion titled "*Union européenne: quel soutien pour la musique?*" at the *Forum Entreprendre dans la Culture* in Paris, France, while on 3 September, ECSA participated in a European Parliament CULT Committee roundtable on European creators' challenges. A month later, on 10 October, ECSA President Helienne Lindvall participated in a keynote conversation on collaboration between composers and publishers at IMPF Global Music Summit in Palma, Spain. Lastly, on 2 July, ECSA published a [statement](#) urging the European Commission to block Universal Music Group's proposed acquisition of Downtown Music, stressing the detrimental consequences that the approval of this deal would have on composers and songwriters, as well as the entire music market.



"The developments in music streaming in the past year, including the flood of AI generated content, have once again proven that the current system is flawed in so many ways and unsustainable for music creators. We must act so that music streaming can be a trusted and sustainable source of income for creators once and for all."

Aafke Romeijn

Songwriter, ECSA Board member (the Netherlands)

Creative Europe-funded ECSA projects 2025 - early 2026

1. 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, ECSA Board member) and moderator Aafke Romeijn (Songwriter, ECSA Board Member).

- **"How Unfair Contracts Harm the Music Behind Your Favourite Movies"** 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).

The programme also included a keynote speech by Commissioner for Intergenerational Fairness, Youth, Culture and Sport Glenn Micallef. The conference was hosted by Members of the European Parliament Bodgan Andrzej Zdrojewski (EPP, Poland), who delivered the conference's opening remarks, and Emma Rafowicz (S&D, France), who presented a keynote speech.



ECSA's Creators' Conference © Omar Havana

2. The ECCO Concerts

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.

Within the framework of ECSA's Creative Europe project 2025–2028, ECSA will organise two editions of the ECCO concerts. The first edition will take place in October 2026, in collaboration with [Kyiv Contemporary Music Days \(KCMD\)](#). The concert will feature the [Athelas Sinfonietta](#) as the performing ensemble and will be hosted at the House of Ukraine in Copenhagen. The Call for Works for pieces to be performed was published in early March. Further information will follow in due course.

3. The Creators' Talks panels

ECSA's Creators' Talks 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 2025, ECSA organised four panels within the Capacity Triangle 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, and discussed how can we make sure songwriters get a fair share of the pie.

On 13 May 2025, Classical:NEXT and ECSA co-organised the second Creators' Talks of the year: "Discoverability and cultural diversity in the digital age: Where do we stand and what are the future trends?" at Classical:NEXT in Berlin, Germany.

During the panel, Esther Gottschalk (Director, *Nieuw Geneco*), Zahra Mani (ECSA Vice-President, Austrian Composers) and Dr. Jannick Kirk Sørensen (Associate Professor, Aalborg University) exchanged insights on how we can enhance the prominence and visibility of European works on music streaming services, while promoting European cultural diversity and niche repertoires. They particularly focused on the issue of availability and accessibility of cultural content, and how the multifaceted role of algorithmic recommendations affect cultural diversity.

On 28 May 2025, at Buma Music in Motion (BMIM)'s BMIM Special in Amsterdam, the Netherlands, ECSA and BMIM organised the panel "Contracts Under Pressure: How to Protect the Composer" featuring composers Nainita Desai and Hans Everling (BCMM), and ECSA Secretary General Marc du Moulin, and moderated by composer and ECSA Vice-President Jesper Hansen. The four shared a range of insights on how we can better protect audiovisual composers from unfair contracts. The panelists highlighted what can be done at international and national level to bring a halt to harmful contractual practices, and emphasised the importance for composers to be aware of their rights.

On 16 October 2025, World Soundtrack Awards (WSA) and ECSA co-organised the Creators' Talks panel "Negotiating in The Dark: The Composer's Contract" in Ghent, Belgium. During the panel, composer and ECSA Board Member Johan van der Voet (BCMM), composer Aisling Brouwer, Valerie Dobbelaere (Strike A Score), Harriet Moss (Faber Music) and moderator Sarah Glennane (Screen Composers Guild of Ireland) shared their perspectives and practical tips on what film composers can do to better protect their rights, and on what action we can take collectively against unfair contracts. Find more info on the panel in an article by [Variety](#), and watch the recording of the panel [here](#).

In 2026, ECSA so far organised two Creators' Talks sessions. On Friday, 16 January 2026, ECSA hosted the panel "The Business Behind the Song: Practical Career Tips for Songwriters" at Eurosonic Noorderslag (ESNS) in Groningen, Netherlands. During the panel, songwriter and ECSA President Helienne Lindvall (SKAP), songwriter and ECSA Board member Aafke Romeijn (*BAM! Popauteurs*), songwriter/artist RuthAnne, and Edith Severs (Copyright Power International) delved into the practical side of being a songwriter in this day and age. From streaming remuneration to the importance of registering your songs correctly, the panellists provided practical, first-hand tips on how to build a sustainable career as a songwriter.

On 16 April 2026, ECSA organised a Creators' Talks panel at Baltic Music Days in Riga, Latvia. During the session, titled "Fair Practice Across Borders", ECSA Vice-President Zahra Mani, Esther Gottschalk (*Nieuw Geneco*), Liene Ozoliņa (Latvian Academy of Culture) and moderator Sine Tofte Hannibal (Danish Composers Society) took a deep dive into fair practice throughout Europe as a way to ensure fair pay and improve the working conditions for artists and cultural workers.

Two more Creators' Talks panels will be organised in 2026.

4. The International Creators Dialogue

The International Creators Dialogues (ICD) serve as platforms for networking activities with international music creators' associations in

America, Asia and Africa. On 13 February 2025, ECSA organised the 2025 edition of the International Creators Dialogue 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).

On 13 February 2026, ECSA teamed up with the Screen Composers Guild of Canada (SCGC) again to host the International Creators Dialogue titled "The State of the Score: A Conversation With the Leadership of Screen Composer Associations Around The World", featuring ECSA Vice-President Jesper Hansen, ECSA Secretary General Marc du Moulin, Micki Meuser (DEFKOM), Amanda Brown (AGSC), David Das (SCL), John Rowley (SCGC) and Halfdan E. (BFM). The panelists offered insights into how collective action and strategic partnerships can shape a more sustainable future for screen composers worldwide, with a specific focus on working conditions and copyright integrity to AI, education, and government advocacy. The panel was part of SCGC's second International Screen Composer Leadership Summit.



Creators' Talks panel at BMIM Special 2025. © Birgit Bijl

4. ECSA-AEC-EJN-JMI Mentorship Programme

The Mentorship Programme, co-organised by ECSA, the European Association of Conservatoires (AEC), the Europe Jazz Network (EJN), and *Jeunesses Musicales International* (JMI), is an initiative designed to introduce emerging female and non-binary composers, songwriters and artists at the early stages of their professional careers to the music industry.

Through the programme, participants are supported by established female and non-binary professionals who act as mentors and role models, with the ultimate goal of enhancing gender equality across the sector.

The programme officially launched on 12 February 2026 with a kick-off meeting held in the frame of AEC's Pop and Jazz Platform at the Metropolia University of Applied Sciences in Helsinki. The session introduced the programme's objectives and structure, alongside the participating networks and partner contributors, including the Keychange initiative and the Estonian Academy of Music and Theatre (REMAM project). Through presentations, mentorship tools, and dedicated mentor-mentee exchanges, participants laid the foundations for the six-month mentorship programme running from April to September 2026, with a final dissemination event foreseen in 2027.

5. The ECSA - Nordic Film Music Days panels

On a yearly basis since 2025, ECSA and the Nordic Film Music Days (NFMD) organise a panel session or seminar at the European Film Market in Berlin, Germany, held in the frame of the Berlinale Film Festival.

On 15 February 2025, the first panel session in the frame of this collaboration took place with the panel "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.

On 14 February 2026, NFMD and ECSA co-organised the second panel in this collaboration, titled "The Dynamics of Composing for Film". The panel shed light on the complex set of relationships and collaborations between composer, director, producer, and editor - shaped by artistic vision, time pressure, budgets, and shifting creative priorities. Perspectives from across the whole filmmaking ecosystem were shared by Chiara Sambuchi (documentary filmmaker, FERA Board Member), Matthew Whiteside (composer, sync agent), Andrea Berentsen Ottmar (producer of Oscar-nominated film "Sentimental Value") and moderator Torgny Amdam (composer, artist).



Kick-off meeting of mentorship programme. © AEC

6. Film Music Career Mentoring for European Film Composers

After various successful previous editions, ECSA partnered up again with Oticons Talent Agency, and for the first time also with world-renowned documentary composer Miriam Cutler. During mentoring sessions spread over several days in September 2025, Oticons' founder George Christopoulos and Miriam Cutler provided the two selected mentees tailored guidance through both the creative and business aspects and dimensions of the film composer's profession, aiming to help them enhance their chances in having a successful career as a film composer. The project provided career advice and industry insights to the two winners of a dedicated call that was sent out in June 2025: Nikolai Clavier (The Netherlands/Norway) and Darcy Cole (United Kingdom).

7. Tune in Dialogues Podcast

Started in 2025, ECSA's Tune in Dialogues podcast 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. In 2025 and 2026, ECSA so far published three podcast episodes:

Episode 1: Copyright and Generative AI: Fundamental Challenges for Creators and the Way Forward (April 2025)

On 25 March 2025, ECSA organised the Creators Conference at the European Parliament in Brussels. This first podcast episode 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 (ECSA), Dominick Luquer (FIA), and Julia Niebler-Kaiser (GEMA) dived into the main challenges posed by AI training to music authors, creators and other rightsholders in the context of the current EU legal framework.

[Listen](#)

Episode 2: Towards a Safer Working Environment in the Music Sector (September 2025)

In November 2024, ECSA published a report titled "Fostering Gender Equality among Music Creators". One of the main issues the report touches upon is the issue of harassment and unwanted behaviour in the music sector. A majority of women in music experience sexual harassment, while most of them do not report these experiences, due to fear of retaliation or the belief that nothing would change. What can we do to accommodate those who experienced harassment or unwanted behaviour in the music industry in the best way? Can we learn from initiatives taken by ECSA member organisations? In this episode, ECSA delegates Delphine Ciampelli (UNAC), Jojo von Hertzen (Finnish Music Creators), and Aafke Romeijn (*BAM! Popauteurs*) share their experiences and insights on initiatives taken on national level in their respective countries.

[Listen](#)

Episode 3: Liz Pelly on why we should fix the music streaming ecosystem (February 2026)

In this episode, ECSA President Helienne Lindvall speaks to Liz Pelly, author of the book "Mood Machine: The Rise of Spotify and the Costs of the Perfect Playlist" (2025). In her book, she explores Spotify's influence on music creation and consumption, and examines how streaming services have reshaped the music industry as a whole. During this podcast interview, Helienne and Liz talk about how Spotify's increasing focus on



"I find mentoring up and coming film and media composers very inspiring. They are so talented and some have the drive to make it in this challenging line of work. Applying for this type of program shows that they are willing to put themselves out there and ambitiously pursue opportunities for growth."

Miriam Cutler
Film Composer (United States)

algorithms, playlisting, and personalisation often comes at the expense of the majority of music creators. They also discuss the lack of transparency behind these practices, how Spotify's approach influences songwriting, how we should address the rise of AI-generated content on streaming platforms, and how we can work towards a fairer streaming ecosystem.

[Listen](#)

8. 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 most recent edition of the Camille Awards ceremony took place on 13 November 2024 at the *Bibliothèque nationale de France* (BnF) in Paris, France.

The next edition of the awards will take place on 22 September 2026 in Vienna, hosted by Austrian Composers (ACOM). More information will follow very soon.

9. ECSA - IMPF Songcamp in Palma

This year, ECSA will for the first time join IMPF in co-organising the 5th edition of the Palma Songcamp, an initiative created by IMPF. The camp will take place from 5 October to 8 October 2026, bringing together 20 international writers, and will run alongside the IMPF Global Music Summit in Palma. The camp will offer writers the opportunity to collaborate with peers from across Europe and beyond, develop new works, and build meaningful connections within an international network. More information will follow soon.



Camille Awards 2024 © Joffrey Huet

ECSA Working Groups



Working Group on Diversity and 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.

The Diversity and Inclusion Working Group met online on 29 January 2026 for a session titled "From Awareness to Power: Why Gender Equality Remains Hard to Shift in Music", led by arts manager, curator and festival programmer Ceyda Berk-Söderblom. While gender equality is a widely shared value, turning this shared awareness into real, lasting change often proves difficult, especially when it comes to decision-making and positions of influence. This session invited ECSA members to move from policy to practice and to reflect on how power operates in everyday working life. It combined expert insights with collective reflection, aiming to bridge the gap between theory and practice.

Working Group on Collective Management Practices

Managing the rights of music authors and publishers, 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.

In 2025, the Working Group firstly met online on 25 June. The meeting focused on actions taken by CMOs in relation to AI, such as measures to prevent the misuse of AI in compositions, as well as recent major labels' deals with AI companies and the implications and challenges this raises for CMOs. The Working Group met again on 29 September, when an engaging discussion on CMOs' policies in relation the registration of AI(-assisted) works, licensing models for AI, and more took place.



"Advocating for a fairer music industry naturally also means fostering diverse and equal representation. We still have a long way to go. With our Mentorship programme, we are showing the way, sharing knowledge whilst also promoting gender equality and non-binary visibility in the sector."

Zahra Mani

Composer, ECSA Vice-President (Austria)

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 closely follows recent developments in the music streaming ecosystem, and aims to come up with measures to fix the music streaming ecosystem and improve the situation for music authors.

In 2025, ECSA organised a Music Streaming Working Group meeting on 8 September. The meeting featured a presentation by music lawyer Ryan Schmidt, during which he shared his insights related to key challenges on the intersection of AI, music streaming, and creators' rights. This was followed by an engaging exchange with ECSA members. Topics discussed included the flood of AI generated content on streaming platforms, AI detection methods, and the lack of transparency in streaming platforms' algorithms and playlists.

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 2025. The challenges posed by the intersection of AI and copyright were on ECSA's agenda in the past years. ECSA's Tech and AI Working Group provided a platform for exchange on such topics.

On 30 October 2025, our Working Group on Tech and AI welcomed Dr. Kai Welp, General Counsel of German Collective Management Organisation GEMA, as an external speaker.

During the meeting, he presented the latest developments in GEMA's lawsuits against OpenAI and Suno, and talked about AI licensing models as well as other AI-related issues.

On 1 December 2025, the Working Group met again to welcome Simon Gozzi, Head of Business Development & Industry Insight at STIM, Sweden's Collective Management Organisation. During the meeting, he presented STIM's licensing framework for AI and their licensing deal with AI company Songfox.

Working Group on Social and Economic Conditions of Music Authors

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

On 19 November 2025, the Working Group gathered online for a presentation by Esther Gottschalk (*Nieuw Geneco*), Noud van de Rhee (fairPACCT) and Willem Jan Keizer (Musicconnect). The meeting focused on a recent initiative from Dutch ECSA Member *Nieuw Geneco*, developed in collaboration with fairPACCT, focusing on model contracts for works with grand rights.



"The use of our members' works by generative AI companies to train their models without any consent, transparency, and remuneration is unacceptable. As we approach the review of the EU copyright framework, policymakers must ensure that authors' rights are upheld in the context of AI."

Helienne Lindvall

Songwriter, ECSA President (Sweden)

Nieuw Geneco has recently developed standard agreements for composition commissions in opera, music theatre, musicals, dance and ballet, where grand rights apply. The presentation was followed by a Q&A with ECSA members.

On 27 January 2026, the Working Group met again for a presentation by cultural policy researcher Elena Polivtseva, which focused on challenges, obstacles and initiatives for fair pay in the arts. After her presentation, a lively discussion with ECSA members took place.

Working Group on Contracts and Collective Bargaining

In 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, the Working Group aims to empower European music authors and creators to secure favourable, fair and transparent terms and protect their creative rights. The kick-off meeting of the Working Group will be organised in 2026.

Our network

Membership

With 57 organisations across Europe and beyond, ECSA's membership covers 29 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 the period 2025 – early 2026, ECSA had the honour to welcome three new members to the Alliance:

- [Asociación Madrileña de Compositores \(AMCC\)](#) (ES)
- [Greek Composers' Union \(GCU\)](#) (GR)
- [Society of Polish Audiovisual Composers \(Stowarzyszenie Polskich Kompozytorów Audiowizualnych - SPACe\)](#) (PL)

The ECSA Sessions

The biannual ECSA Sessions provide a platform for all ECSA members to get together and discuss the 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 2025 ECSA Winter Session took place in Brussels on 26-27 March 2025 at the *Maison européenne des Auteurs et des Autrices* (MEDAA). On 27 March, the Board elections took place, after which a new Board was formed for a period of three years (see below). Later in the year, our members gathered in Ljubljana, Slovenia, for the ECSA Autumn Session on 13-14 October, kindly hosted by Slovenian ECSA Members DSS (*Društvo Slovenskih Skladateljev*). The first ECSA Session of 2026 took place on 17 and 18 March, once again organised at the MEDAA in Brussels.

The ECSA Board

A new ECSA Board was elected on 27 March 2025 for a period of three years. Please find below ECSA's Board members.

- 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 and 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 2025-2026, 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).



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- The coalition of authors' and performers' organisations for collectively working towards our common aim of defending the rights of creators in a time full of challenges posed by AI
- Our members DSS for hosting a fantastic ECSA Session in Ljubljana, Slovenia
- All music festivals and conferences we have teamed up with to organise impactful panels and other inspiring events
- 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 sponsored our Creators Conference on 25 March 2025
- GESAC for collaborating on a successful event on harmful contractual practices on 3 February 2026, and MEP Leire Pajín for hosting this important conference

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



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