

**ecsa** european  
composer & songwriter  
alliance



# 2021 ACTIVITY REPORT



ECSA  
European Composer & Songwriter Alliance

2021



Welcome Words

# MESSAGE FROM OUR PRESIDENT



Dear readers,

I am Alfons Karabuda, President of the European Composer and Songwriter Alliance (ECSA), representing more than 30.000 professional music authors in the EU and beyond.

2021 has been an active year for ECSA. **Despite the adverse effects of COVID19, we have continued to stay at the forefront of the battle for the defence of the rights and interests of music authors on a European and international level.**

The flaws in our musical ecosystem have been evident to the creators at the core of the value chain for a very long. More than ever, we have been sharing our concerns with policymakers and the general public, which opens to building back better after the pandemic. Once again, this happened together with the united voice of the music creators of Europe, ECSA, in collaboration with authors in other parts of the world as well as from different areas of culture and media.

Now it's time for 2022, a year that among others marks the beginning of a 3 years new Creative Europe funding cycle for ECSA and with it, new and reinforced priorities, exciting cultural activities, new projects and working groups.

The new year also brings upon the Board elections and for me the beginning of a new chapter. I won't be running for re-election which means I will not be leading ECSA as President anymore, something I have had great trust from my dear colleagues since 2007.

**Nothing has made me prouder, and I'm leaving the driver's seat with great comfort in what is to come. ECSA has become a bigger and robust force to reckon with, and I'm confident it will continue grow.**

# Welcome Words

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I'm looking forward to working with ECSA from other positions, especially on the global music issues as President of the International Music Council.

Finally, I want to express a heartfelt thanks to all members, partners, and friends who have supported ECSA and its mission.

Thanks to everyone who has sided with us not only to improve better working and living conditions for music authors but also to ensure we strengthen the value of music and culture in Europe.

As we and the overall music community are trying to get back on our feet, we stand together to protect, support, and celebrate music creators and ensure a future for the next generation of professional music writers.

Together, let's make this happen.

ALFONS KARABUDA



*Photo credits: Aloha Fred*



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# ABOUT ECSA

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ECSA represents over 30,000 professional composers and songwriters in 27 countries. With 59-member organisations across Europe and beyond, the Alliance speaks for the creators of popular music, art and classical music, and film & audio-visual music. ECSA's core mission is to defend and promote the rights and interests of composers and songwriters with the aim of improving their social and economic conditions, as well as enhancing their artistic freedom.

ECSA was initiated in 2006 in Vienna within the framework of the Mozartjahr. It was established as an alliance on 7th March 2007 in Madrid with the purpose of becoming the central European organisation representing the interests of all music authors, giving composers and songwriters a unique and independent voice in Europe.

**The structure of ECSA is composed of three committees.** The APCOE committee deals specifically with issues affecting the 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 issues affecting composers of film, advertising, and other audio-visual music.

Based in Brussels, the ECSA office is in regular contact with all the relevant European institutions on topics ranging from author's rights and contracts, music streaming, artistic freedom, cultural policies, and all other issues related to composers and songwriters. The Alliance cooperates closely with other like-minded European organisations in all creative and cultural sectors and is an active member of numerous coalitions, such as the Authors' Group, which gathers authors' organisations from all creative sectors.

At an international level, ECSA is a permanent 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 North American music writer groups, including Music Creators North America (MCNA), the Songwriters Guild of America (SGA), the Society of Composers & Lyricists (SCL), the Songwriters Association of Canada (SAC), and the Screen Composers Guild of Canada (SCGC).

*a year's overview*

# EXECUTIVE SUMMARY

As for most organisations worldwide, the activity of ECSA has been affected by the COVID-19 pandemic throughout 2021. However, the Alliance never broke its commitment to support music creators, both through its **advocacy activities** and **cultural projects**, and has been able to quickly convert to online activities.

## Advocacy activities

Throughout 2021, ECSA remained committed to advocating for fair and ambitious **implementation of the 2019 Copyright Directive**, based on its work accomplished in 2020 and before. Our Alliance engaged on the implementation in various countries and on the European Commission guidelines on Article 17. **Music streaming** was also very high on our agenda. ECSA held a panel discussion on the matter at the Eurosonic Noorderslag 2021 and later published a [position paper on music streaming](#), while also supporting various campaigns. In May, the Alliance published an [extensive report against buyout contracts](#) in the audiovisual sector (based on a survey) and organised a **European Film Music Day panel** on this topic. Our Alliance continued to promote throughout 2021 ambitious measures to ensure the recovery of the cultural and creative sectors strongly impacted by the **COVID-19 crisis**.

Moreover, as the European Commission started looking into the issue of **collective bargaining for freelancers**, ECSA, together with the Authors' Group, called for allowing authors' organisations to collectively bargain by removing certain limitations in EU competition law, through various activities. ECSA also participated in the **review of the Collective Management Directive**, with a comprehensive survey undertaken with its members.

In November, ECSA published its ["Songwriters' Fee & Master Point Guidelines"](#) with best practices & testimonies from three of ECSA's member organisations: [DPA](#) in Denmark, [The Ivors Academy](#) in the UK, and [VERSO](#) in Germany.

More generally, ECSA has been very active to ensure that the European institutions share and support our advocacy objectives. Those efforts bore fruit, notably in the [European Parliament's report](#) on the situation of artists and the cultural recovery in the EU, which highlights the issues of music streaming and buyout contracts and urges the European Commission to act.

## Cultural projects

In order to support its policy objectives and promote music authors and their works, ECSA has also organised various cultural projects throughout 2021, with the support of Creative Europe until last May. The year started with an edition of the **Creators Talks** taking place in the framework of Eurosonic Noordenslag, followed by a digital [ECCO concert](#) in February, performed by the percussion ensemble **Slagwerk Den Haag**. Two [Capacity Triangle webinars](#) on “Authors and their contracts” and on the intersection between music and tech were held respectively at the end of March and in May.

In April, ECSA organised the [Camille Awards](#) as a digital event on Youtube, in partnership with FAME’s Studio Orchestra Music Recording Company and OTICONS, as well as a [Creators’ Roundtable](#) on the **Mechanical Licensing Collective (MLC)**, to explain how European music authors can make sure to claim remuneration from online exploitation of their works from the US. Moreover, the ECCO concert held in Luxembourg in October 2020 with United Instruments of Lucilin was premiered online in April.

In May, an online edition of the **European Film Music Day (EFMD)** took place with two panel discussions on: *Composing for Video Games - The Creative Process* and on *Buyouts in the audiovisual sector: How is the problem affecting music creators?*. Still, in May, the [ECSA Diversity and Inclusion Working Group](#), former ECSA Working Group on Gender and Equality, organised an **online lounge on the topic of stereotypes on gender and diversity**. Throughout the summer, ECSA worked extensively on its new application for the new Creative Europe Programme. The ECSA Office consulted its members on the matter at multiple ECSA Sessions and through a survey. Our application was submitted on 25th August and was finally signed by the European Commission on 24 January 2022. **ECSA is proud to count once again on the support of the Creative Europe Programme** in the next three years and thanks to the European Commission for this invaluable contribution to our Alliance and for the rights and interests of music creators.

# KEY OBJECTIVES 2021

ECSA plays a crucial role in defending and promoting the rights of authors of music at the national, European and international level.

## 1

### ADVOCATE FOR BETTER LIFE CONDITIONS OF MUSIC CREATORS

Advocating for an ambitious implementation of the Copyright Directive and for strong support measures to help creators recover from the COVID-19 crisis and benefit from a fairer music ecosystem.

## 2

### ENCOURAGE CROSS-BORDER MOBILITY OF REPertoire & MUSIC AUTHORS

Providing new opportunities for transnational mobility of musical repertoire and music authors by engaging new composers and ensembles from different European countries through the ECCO concert.

## 3

### BUILD KNOWLEDGE & CAPACITIES IN THE COMPOSERS' COMMUNITY

Enhance the professionalisation of composers and songwriters by providing knowledge and networking opportunities, notably through the Capacity Triangle and the European Film Music Days.

## 4

### ENGAGE DIVERSE AUDIENCE

Fostering audience engagement by reaching out to and developing new audiences through the ECCO concert series and Camille Awards ceremonies.

## 5

### REPRESENT MUSIC AUTHORS IN THE INDUSTRY

Ensuring the advancement of interests of European composers and songwriters vis-à-vis the music industry and third countries through the Creators' Roundtables as part of the Transatlantic Dialogue for Sustainable Music (TDSM).

# 2021 at a glance

## JANUARY - MARCH

**14th January:** ECSA panel at ESNS Eurosonic Noorderslag

**2nd - 3rd February:** ECSA Autumn Session and ECCO Concert

**29th March:** Capacity Triangle webinar “How can we improve authors’ contracts?”

## MAY

**1st May:** Announcement: Winner of OTICONS Masterclass

**6th May:** ECSA’s report “Music Streaming and its impact on composers & songwriters”

**18th May:** ECSA lounge on equality, diversity, and inclusion in the music industry

**21st May:** Capacity Triangle webinar “The Intersection between Music & Tech”

**25th and 27th May:** European Film Music Days 2021

**31st May:** New Website goes live!

**31st May:** “ECSA’s vision on how Europe can prevent buyout contracts”

## OCTOBER

**2nd October:** ECSA at CROMA Portugal “Good Practices in Music Creation”

**19th- 20th October:** ECSA Autumn Session 2021

## DECEMBER

**2nd December:** ECSA at FERA General Assembly

**9th December:** The European Commission adopts draft Guidelines clarifying the application of EU competition law to collective agreements of solo self-employed people

**15th December:** ECSA Extraordinary General Assembly - adoption of new Articles of Association and Internal Rules

## APRIL

**6th April:** Online premiere ECCO Concert Luxembourg edition

**8th April:** Camille Awards ceremony

**14th April:** Creators’ Roundtable on the US Music Licensing Collective

## JUNE - SEPTEMBER

**4th June:** Info session on Copyright Directive Implementation at EMC “European Forum on Music”

**7th June:** Deadline for the implementation of the 2019 Copyright Directive

**10th July:** ECSA President: Keynote on Buyouts at “Spot the Composer”

**25th August:** Submission of the new Creative Europe Application

## NOVEMBER

**18th November:** ECSA at Soundtrack Cologne Music Politics Panel “Buyouts & Music Streaming”

**22nd November:** ECSA at Initiative Urheberrecht Annual Conference

**23rd November:** Songwriters’ Fee & Master Point Guidelines

## JANUARY 2022



# POLICY BITS

1 / Implementation of the  
Copyright Directive

2 / EU response to the COVID  
crisis and Creative Europe

3 / Music Streaming

4 / Buyout Contracts

5 / Competition law and  
collective bargaining

6 / Collective Rights  
Management Directive

7 / European Parliament's  
reports

8 / Voices of Culture

## 1/ Implementation of the Copyright Directive

### General situation

Throughout 2021, ECSA remained committed to advocating for a **fair and ambitious implementation of the [2019 Copyright Directive](#)**, based on its previous work and recommendations adopted in 2020 and before. Our Alliance contributed to the analysis and advocacy work on several implementation measures, in close coordination with our Members. In line with its priorities, ECSA is looking primarily at the implementation of Articles 17 to 23 but remains vigilant on other provisions, such as Articles 3 to 5 and 16.

While most EU Member States have now implemented or are in the process of implementing the Directive, it is clear that most of them did not do so before the deadline for implementation on 7th June 2021.



This delay is due to a variety of reasons (such as the COVID 19 pandemic, the parallel implementation of several EU Directives, the late adoption of the European Commission guidelines on Article 17, important pending judgments) but is not acceptable. **Our Alliance has been prompted to urge the late EU Member States to swiftly and faithfully implement**, and ask the European Commission to intervene, together with the Authors' Group (see [here](#)), on 7th June 2021. On 26th July 2021, the Commission has requested 23 EU Member States to speed up the implementation process (see [here](#)) and continues to put pressure on national governments to do so.

The pace of implementation so far has greatly differed from one EU Member State to another: the Netherlands, Hungary, Germany, and Malta have been the first to implement the Directive in full, whereas some countries, such as Denmark (Article 17), have implemented only some provisions of the Directive.

At the end of 2021, some EU Member States (such as Spain, Italy, and Ireland) have finalised their implementation whereas a large number of national governments have now presented draft laws (Austria, Sweden, Norway, Belgium, Bulgaria, Cyprus, Czech Republic, Finland) after months of public consultations and internal discussions between various ministries. In general, all EU national governments have at least started the process of implementation in one form or another.

## [Article 17 of the 2019 Copyright Directive - Implementation and Guidelines](#)

The European Commission (EC) published its [guidance on Article 17](#) (on the liability of online content sharing service providers) of the Copyright Directive on 4th June 2021, only a few days before the deadline for implementation. This guidance was adopted after a series of stakeholders' dialogues between the European Commission and various organisations, including ECSA, between September 2019 and February 2020. In general, this guide is **not a step in the right direction for the implementation process**, since it interprets Article 17 in a manner that may lead to new safe harbours and copyright exceptions and excludes the right of reproduction from its scope, in contradiction with the Directive and the main *raison d'être* of Article 17.

On one hand, the many EU Member States which already implemented Article 17 (such as France, Denmark, Spain, or Italy) and some countries which are close to transposing it have done so in a positive manner, by closely following the wording of Article 17. On the other hand, Germany's implementation has raised certain concerns because it expanded certain copyright exceptions allowing for use of 15 seconds of music, but also contains various safeguards for the remuneration of music authors.

Certain harmful implementations have been presented in Finland and Austria. **ECSA continues to call on the EU Member States which are still due to implement Article 17 to remain faithful to the Directive's provisions** and refrain from introducing new provisions or concepts that would ultimately weaken the rights and revenues of composers and songwriters.

## 2/ EU response to the COVID 19 crisis and Creative Europe

While ECSA continued to promote ambitious measures to ensure the recovery of the cultural and creative sectors strongly impacted by the COVID-19 crisis throughout 2021, the discussions moved gradually at the national level, where national governments are now implementing the Next Generation EU funds and recovery measures. However, ECSA continued to be active on this topic with its support to the **European Grouping of Authors' Societies (GESAC) and EY study [Rebuilding Europe study: The cultural and creative economy before and after the COVID-19 crisis](#)**. The study shows how the Covid- 19 crisis is having a massive impact on the entire Cultural and Creative Industries (CCIs) value chain, with a loss of approximately 31% of its revenues, and helps to understand the creative economy's untapped potential for a post-COVID recovery.

The main recommendations for the recovery are 1) massive public funding for creators and the CCIs 2) ensuring fair remuneration and sustainable conditions for creators and cultural diversity 3) using the CCIs as a major accelerator of social & environmental transitions in Europe.

In March, [ECSA also joined the European cultural community's call in securing a future for culture and cultural life in Europe](#). Along with 109 cultural networks, ECSA strongly pushed for culture to be explicitly included in each EU Member State National Recovery and Resilience Plans (NRRPs) and advocated along the same lines in the context of several European Parliaments' reports.

### [Adoption of the Creative Europe programme \(2021-2027\)](#)

Following years of advocacy work from ECSA and its partners, the [Creative Europe programme 2021-2027](#) has finally been adopted by the European Parliament on 19th May, with a higher budget and a stronger focus on music. ECSA welcomed this final vote and hopes that this new Programme will strengthen its support to music and its creators, heavily impact by the COVID-19 crisis.





### 3/ Music Streaming

In 2021, music streaming continued to be a topic of key importance for the Alliance, after its roundtable with MEPs and experts on 1st December 2020. In January, ECSA held a **panel discussion** on the matter at the **Eurosonic Noorderslag 2021** where various stakeholders discussed the repartition of the streaming pie, as well as the dangers of streaming revenue getting lost, notably due to metadata issues. In March, ECSA President Alfons Karabuda presented ECSA's position on music streaming at the **conference "[Diversity and Competitiveness of the European Music Sector](#)"** with EU Member States' experts, organised by the European Commission. In May, ECSA published a **position paper entitled [Music streaming and its impact on composers and songwriters – Why we should fix streaming now](#)** where it calls both policymakers and all music stakeholders to promote a fairer and more transparent ecosystem for music streaming, which could finally benefit music creators. The paper, which includes several proposals to improve music streaming, received coverage in various online news outlets ([Digital Music News](#), [Complete Music Update](#), etc). Moreover, the Alliance supported various campaigns like the **#BrokenRecord** campaign of its British Members the Ivors' Academy which culminated in an [inquiry of the UK's Parliament's committee on Digital, Culture, Media, and Sport \(DCMS\)](#) and the publication of the report "[Economics of music streaming](#)" in July 2021.

The DCMS Committee recommends an impressive number of reforms to fix streaming, notably a) refer the major music companies to the Competition and Markets Authority to study the economic impact of the major music companies' dominance, b) implement copyright reform similar to what is contained in the European Copyright Directive, articles 17-22 c) undertake a review of how music metadata is administered and require that Black Box unattributable royalties are distributed so that they support creative talent.

### 4/ Buyouts

In May, the Alliance published its **vision on how Europe can prevent buyout contracts**. In this [extensive report](#), ECSA describes the disruptive effect of buyouts on audiovisual composers, with the result of a survey and testimonies from its members. It then explains the main characteristics of buyout contracts before advocating for ambitious policy measures against those, notably in the context of the implementation of the 2019 Copyright Directive. **ECSA's European Film Music Day** (see below) featured a **panel** on this issue with representatives of various stakeholders and experts (Composers' Club, SACEM, Netflix, Janine Lorente, and the Society of Composers and Lyricists in the US).

## 5/ Competition law and collective bargaining

Following its earlier initiatives in 2020, and in response to the European Commission's willingness to address this issue, ECSA has also addressed the interplay between competition law and the ability of self-employed and freelance individuals (including authors and performers) to engage in collective bargaining, both on their own and with other European authors' organisations. As several national competition authorities have considered that freelance authors are "undertakings" under competition law – which, as such, cannot engage in those agreements – those decisions have often prevented music creators to negotiate minimum rates or agreeing on standard contracts with their contractual counterparts. Since the 2019 Copyright Directive (Articles 18 to 23) very much encourages collective bargaining agreements to reach the level of protection and enforce the rights provided by the Directive, we highlighted this inherent contradiction for a long time and urged the European Commission to ensure the application and interpretation of EU competition no longer prevent authors to engage in collective bargaining agreements. After several consultations and the active participation of ECSA and the Authors' Group, the European Commission finally adopted [draft guidelines](#) on the issue in December 2021.

In 2022, the final guidelines should provide much more freedom to authors' representative organisations to engage in collective bargaining agreements with their contractual counterparts.

## 6/ Collective Rights Management Directive

In July 2020, the European Commission launched a survey with the objective of assessing the application of the **Collective Rights Management (CRM) Directive across the Member States**, in particular as regards the governance and transparency rules applicable to collective management organisations (CMOs) and to a certain extent to independent management entities (IMEs). ECSA took part in the study by sending out the survey to its members and gathering the results. Their answers reflected an overall positive attitude towards their CMOs but also highlighted the low revenue stream from online exploitation and streaming services and their lack of transparency.

On 23rd of November, 2021, the European Commission has published [two reports](#) in this field, as required by the CRM and 2019 Copyright Directives, supported by two studies: the [Study on emerging issues on collective licensing management in the digital environment](#), and the [Study on selected issues relating to the application of the CRM Directive](#).





## 7/ European Parliaments' Reports

In October 2021, the European Parliament adopted two reports: [Mrs. Semedo's report on "the situation of artists and the cultural recovery in the EU"](#) and [Mrs. Melbarde's report on "Europe's Media in the Digital Decade: An Action Plan to Support Recovery and Transformation"](#). ECSA, together with the Authors' Group, published [its position](#) on Mrs. Semedo's report already in March, which highlights its main advocacy priorities. Both reports express strong **concerns against buyout contracts** and ask the European Commission to take action to prevent those coercive practices. MEPs also ask the European Commission to assess the **role and impact of streaming services** - both VOD platforms and music streaming services - in particular on creators' remuneration and cultural diversity (including algorithms and playlists). Finally, they also call for the EU Member States to **speed up the implementation of the Copyright Directive** and "ensure access to collective bargaining for all solo-self-employed, including artists and cultural workers". Another European Parliament resolution adopted in May on [Artificial Intelligence \(AI\) in education, culture, and the audiovisual sector](#), rightfully stresses how AI can be used in a positive way to avoid misappropriation of creativity, facilitate the transparency obligation provided by Article 19 of the Copyright Directive, improve copyright data management, and promote European works on music streaming services.

ECSA welcomed those reports which echo the Alliance's advocacy objectives and activities.

## 8/ Voices of Culture

In April 2021, ECSA participated to the [Voices of Culture Brainstorming Meeting](#) alongside more than 50 stakeholders of the cultural and creative sector. The [report](#) recommends several key actions on issues such as the **social and legal status of cultural and creative workers, fair pay, collective bargaining, artistic freedom, and the issue of buyout contracts**. ECSA looks forward to seeing those recommendations put in motion by European and national policymakers to improve music authors' rights at the European and national levels.

# Our Communication OVERVIEW

ECSA followers spread on our four main social media networks as well as our monthly newsletter.

A spike was noticed in all social media channels around May as ECSA published both its [position on Music Streaming](#) and the “[ECSA’s vision on how Europe can prevent buyout contracts](#)” report. In May, ECSA also organised one of the Capacity Triangle webinars and two online panel discussions for the European Film Music Day.

The convergence of these activities brought more attention to the alliance. Throughout the year, ECSA also joined various campaigns like [Credits Due](#) which focuses on ensuring that so-called metadata listing the identity of songwriters and their shares of the songs they write are attached to all recordings at the point of creation. All ECSA members were invited to participate. Throughout the year, ECSA also received increasing press coverage in various European countries both for its cultural events and its advocacy efforts in favour of European music creators. The Alliance was mentioned especially in the frame of its positions against copyright buyouts as well as music streaming.

## HIGHLIGHTS FROM TWITTER

**Top Tweet** earned 12.7K impressions

ECSA's Position Paper on "Why we should fix #streaming now" is out!

Read all about ECSA's position and proposals on the matter [bit.ly/2Rxn7Gt](https://bit.ly/2Rxn7Gt)

There is no time to lose to change the system if we want to build a sustainable future for all music creators.1/4  
[pic.twitter.com/Qq1ojJ7tQj](https://pic.twitter.com/Qq1ojJ7tQj)



↳ 2 ↻ 16 ❤️ 22

**Top Tweet** earned 7,672 impressions

What are buyout contracts? What about their impacts on audiovisual composers and their livelihoods? How Europe can prevent them? You can find all our answers to those ? in our brand new report "ECSA's vision on how Europe can prevent buyout contracts" [bit.ly/3fXHGES](https://bit.ly/3fXHGES)  
[pic.twitter.com/CySrsjrsc4](https://pic.twitter.com/CySrsjrsc4)

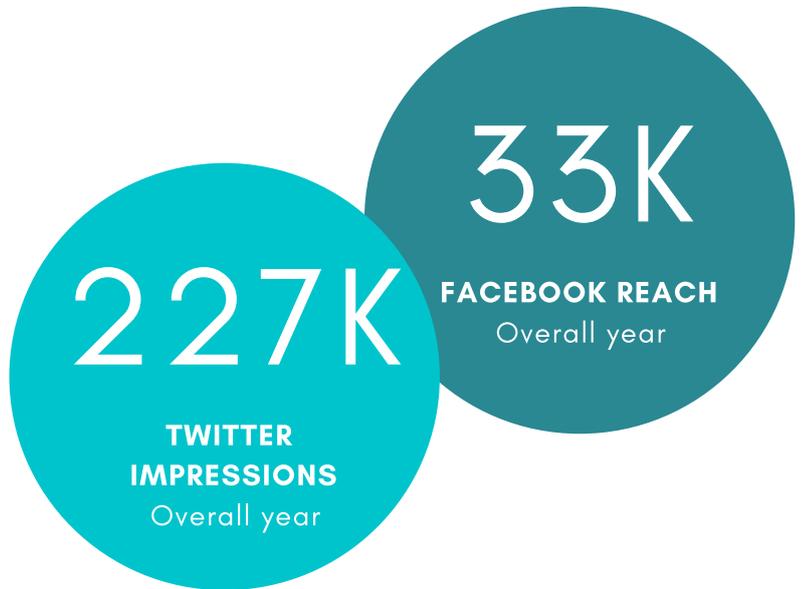


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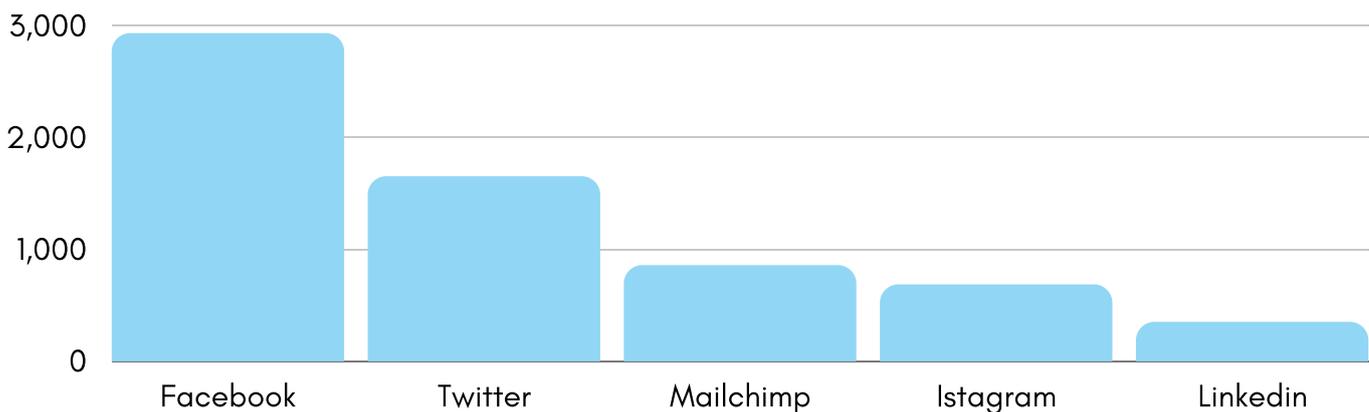
# Our Communication OVERVIEW

## 4 WEBSITES

In May 2021, ECSA launched its [new website](#). This serves as the go-to source for information about the network, its members, publications such as policy position papers and joint statements, events, and much more. The [Camille Awards](#), [Creators Conference](#) and [ECCO](#) websites were each updated with information about the current edition.



## 4 SOCIAL MEDIA PLATFORMS



In 2021, ECSA continued increasing its presence on Twitter, Facebook, Instagram, and LinkedIn to inform followers about unfolding developments in real-time, ECSA news, calls, joint statements, reports, publications, as well as news from members and the European Union. Following the advice from the Communication Working Group, in December 2021, ECSA created a [Facebook group](#), an additional space meant to facilitate the exchange and networking among ECSA Members.

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# ECSA PROJECTS IN 2021



# 1 CREATORS TALKS & TDSM

The Creators Conference is a renowned ECSA event with a distinctly European and international dimension that aims at **encouraging dialogue between creators and policymakers**.

In January, ECSA held a smaller version of the Creators Conference called “**Creators Talks**” at Eurosonic Noorderslag where the panelists discussed the imbalance in the music value chain. Various music stakeholder representatives (from independent labels, music managers, independent publishers, music authors, music industry consultants) identified music streaming, lack of transparency of the revenue streams, as well as meta-data issues as the biggest challenges in this regard.



**TDSM (Transatlantic Dialogue for Sustainable Music)** is ECSA’s main activity ensuring the advancement of interests of European songwriters vis-à-vis the music industry and third countries. Therefore, the activity unfolds in two elements: on the one hand, it contains legal and policy work analysing legislative and industry-related developments and elaborating ECSA’s positions in response to those developments. On the other hand, ECSA regularly sets up roundtable discussions ([Creators’ Roundtables](#)) with other creator groups – including beyond Europe – and other music stakeholders to allow in-depth exchanges and elaborate common views for a more sustainable online music market. ECSA organised a digital Creators’ Roundtable in April 2021, with Indi Chawla – Head of International Relations – focusing on the technical aspects of how to verify that the **MLC** has correct meta-data of a European music author and how to correct the faulty or missing information. The session was only open to ECSA members and its recording remains available upon request.

# 2 ECCO CONCERT

**ECCO is a concert series dedicated to performing and promoting contemporary art music beyond national borders as well as to reaching new audiences.** It is also one of the few concert projects devoted to the re-performance of contemporary music. The project is supported by a working group of professional composers from amidst the ECSA members, who act as an Artistic Committee to assist the ensembles and orchestras in defining ECCO's cultural content and programme. The programme performed at every [ECCO concert](#) is solely composed of pieces by composers from the ECSA network who have been selected from the submissions responding to the call for works. Criteria such as quality of the scores, origin of the composers, duration, and musical formation are all considered when selecting the pieces.



ECSA organised a digital ECCO Concert towards the beginning of 2021. The percussion ensemble [Slagwerk Den Haag](#) recorded their performance in The Hague and the concert was streamed in February 2021. The pieces were partially selected by the ECCO Artistic Committee and partially by the public through an online voting system. The programme was gender-balanced with three male and three female composers. ECSA interviewed and showcased the composers before the performance of their piece within the online concert. The ECCO concert was also promoted on Estonian national television (ETV). Moreover, on 6th April, the Luxembourg edition of the ECCO concert from 6th October 2020 was premiered online in order to utilise the video recording of the concert as much as possible.

# 3 CAPACITY TRIANGLE

The [Capacity Triangle](#), with its webinar series, aims at building capacities to foster the professional adaption of music creators and empowering creators through knowledge.



*March webinar speakers*



*May webinar speakers*

Throughout the course of 2021, ECSA organised two webinars under the frame of the Capacity Triangle, each focusing on a specific set of skills for music creators. In March, the webinar focused on **authors and their contracts** and explored different examples of collective bargaining agreements in France (with the “Code des usages”) and Germany while encouraging their overall development in Europe. In May, ECSA organised a webinar that focused on **digital and the fundamental need for creators to adapt to new technologies**. The speakers gave insight on how music makers can build and nurture an online audience while learning about opportunities offered by new platforms and social media. The attendees also learned new ways to connect with the online composer and songwriter community, how to enhance their professional career and how to pitch their music for sync opportunities. The webinars gathered overall positive feedback and the recordings are now available on [ECSA’s YouTube page](#).

# 4 CAMILLE AWARDS

[The Camille Awards - European Film Composer Awards](#) are a set of awards given to composers of exceptional pieces of film and audio-visual music.



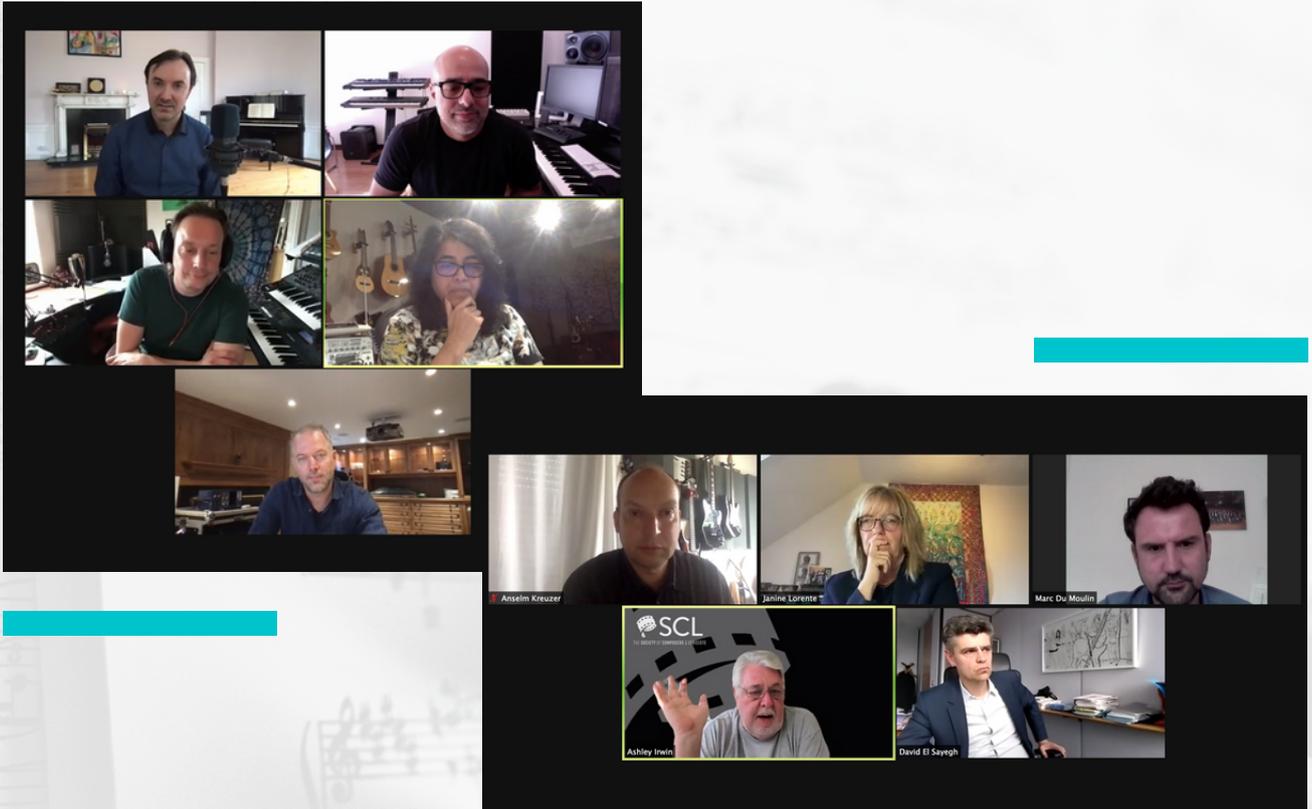
In April 2021, the Camille Awards were organised as a digital event on YouTube. ECSA partnered with [FAME's Studio Orchestra Music Recording Company](#) to give the featured composers the opportunity to record their nominated scores and have them showcased during the online ceremony. This opportunity was very appreciated by all the nominees and contributed to getting the composers accustomed to new forms of digital solutions for long-distance recording.



The awards ceremony featured live and recorded moments: from the orchestral recording of the nominees' scores, clips of the nominated movies and TV series, to interviews featuring the nominees, trophy's artist, the international judges as well as a keynote speech from Sabine Verheyen, Member of the European Parliament and Chair of the Culture and Education committee. In the frame of the Camille Awards, ECSA also partnered with [OTICONS –“The European talent agency for film composers”](#) and launched an open call to all European film composers to award one winner a 2-day mentoring course performed by OTICONS' Founder. The call ran for 20 days and gathered applications from 37 composers from 15 European countries. The course offered customised career advice and industry insights from networking techniques, to pitching, contracts and music publishing.

# 5 EFMD - EUROPEAN FILM MUSIC DAY

The European Film Music Day (EFMD) is an event bringing together experts in the audiovisual sector to discuss key issues at stake.



In May 2021, ECSA organised two panel discussions in the frame of the European Film Music Day. The first panel featured various **film and video game composers who exchanged on the specificity and creative process of composing for video games**, its challenges, and opportunities. The second panel focused on **buyout-related issues in the audio-visual sector**. The forum provided a high-quality exchange as it was joined by various international film composers, and representatives from SACEM (main music collective management entity in France) and Netflix. The panelists highlighted what options audio-visual composers have when it comes to royalties and copyright buyouts but also more generally on how to improve creators' rights and remuneration. Attendees expressed appreciation of the choice of both topics as well as the time of the webinars that were specifically organised later in the day to be accessible to more international participants. Recordings of the panel discussions are available upon request.

# 6 The Diversity & Inclusion Working Group

The Diversity & Inclusion WG (former Gender Working Group) raises awareness on the lack of gender balance and equality when it comes to the representation and promotion of diversity among composers and songwriters.

The graphic is a purple and yellow promotional poster for an online lounge. At the top, a yellow box says "WITH". Below it are four portrait photos of the panelists: Martin Clarke, Anna Neale, Monika Zyla, and Ghita Khaldi. To the right, a yellow box says "MODERATED BY" above a portrait of Alfons Karabuda. The central text reads "LOUNGE ON EQUALITY, DIVERSITY & INCLUSION IN THE MUSIC INDUSTRY" in large purple letters, followed by "May 18th, 2021 at 2:30 PM CEST" and a play button icon. At the bottom, it says "ECSA - EUROPEAN COMPOSER & SONGWRITER ALLIANCE" and includes logos for ECSA and the Creative Europe Programme of the European Union.

In 2021, the ECSA Working Group on Gender and Equality has been renamed as **Working Group on Diversity & Inclusion**, with the aim of addressing issues of diversity, harmful stereotypes, and equity altogether, always including but not limited to gender issues. On 18th May, the working group organised an **online lounge on the topic of equality, diversity, and inclusion in the music industry**, with a focus on the theme of stereotypes on gender and diversity.

The lounge included a panel of experts who presented views from their different backgrounds: Martin Clarke, a researcher from Panteia and co-author of the [study on Gender gaps in the Cultural and Creative Sectors by European Expert Network on Culture and Audiovisual](#) (EENCA); [Anna Neale](#), composer, songwriter, and producer; [Monika Zyla](#), musicologist and a research associate of [Sounds Now](#); [Ghita Khaldi](#), project and festival production manager as well as President and founder of [Afrikanya](#), and [Alfons Karabuda](#), ECSA, [IMC](#), and [SKAP](#) President. Following the panel, the participants (representatives of various music sector organisations) discussed how stereotypes on gender and diversity affect career development in different working environments, as well as about possible solutions about how to combat these stereotypes and inequalities.

# 7 The Communication Working Group

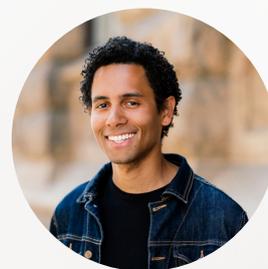
The Communication Group's mission is to support and offer guidance to the ECSA office in developing a communication strategy that increases the awareness of ECSA, its activities, and its members. The group consists of communication experts from different ECSA member organisations whose responsibilities are ensuring the visibility of ECSA projects and securing a wider outreach of their outputs. The key objectives of the group are to optimise ECSA communication actions, to improve the dissemination of ECSA projects results as well as ECSA position papers, joint statements, and press releases.



**Mathias Strömberg**  
SKAP

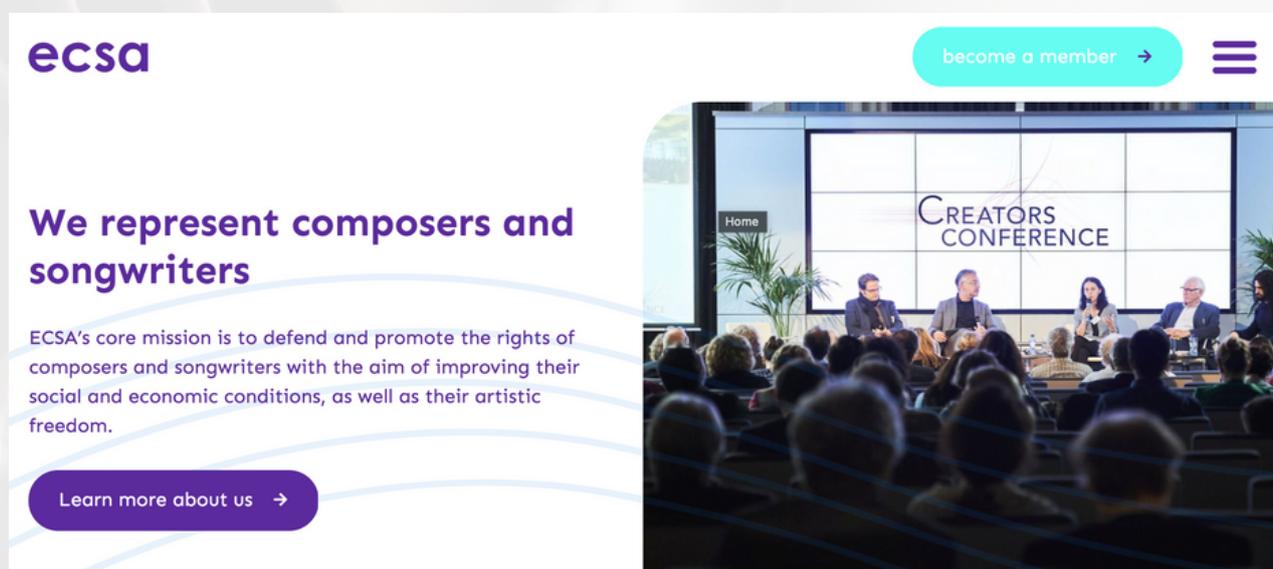


**Nina Lith**  
FMC



**Frank Michaelsen**  
NOPA

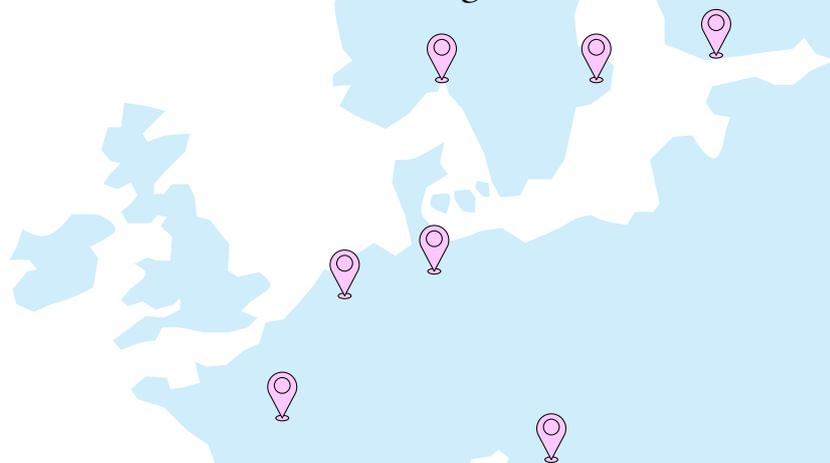
The Communication Working Group continued exchanging regularly on strategies of dissemination inside and outside the ECSA network. The discussions at the working group level contributed greatly to the creation of the [new ECSA website](#). The Group met virtually in the late Autumn of 2021 to discuss the year's achievements and plan the outreach strategy, initiatives and next steps for 2022.



# 8 WELCOME HUBS

The Welcome Hubs are hosting structures meant to promote transnational mobility by making it easier for creators to work beyond borders.

The Hubs are meant to provide composers and songwriters with information and assistance as to where one could find professional opportunities and networking activities, such as concert venues or recording studios, as well as practical information such as for suitable housing.



The COVID-19 pandemic and its travel restrictions put a stop to the creation of new [Welcome Hubs](#). Nevertheless, ECSA increased the communication activity to spread awareness about the existing hubs. ECSA contacted each Welcome Hub to gather information about their services and national missions and disseminated tailored posts on Facebook and Instagram for the ECSA network to get to know more about each hub's organisation.

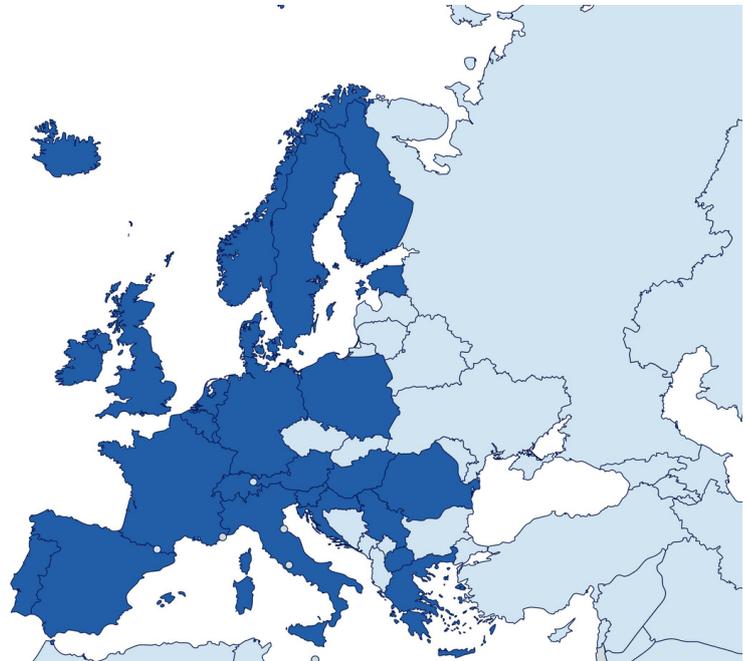
The current hubs are:

- AMSTERDAM ([BAM! Popauteurs](#))
- HAMBURG ([COMPOSERS CLUB](#))
- HELSINKI ([FMC](#))
- OSLO ([NOPA](#))
- PARIS ([SNAC](#))
- PARIS ([UCME](#))
- STOCKHOLM ([SKAP](#))
- ZAGREB ([HDS](#))

# OUR NETWORK

With 59 member organisations across Europe and beyond, ECSA's membership covers 27 countries. All our members are listed on our [website](#).

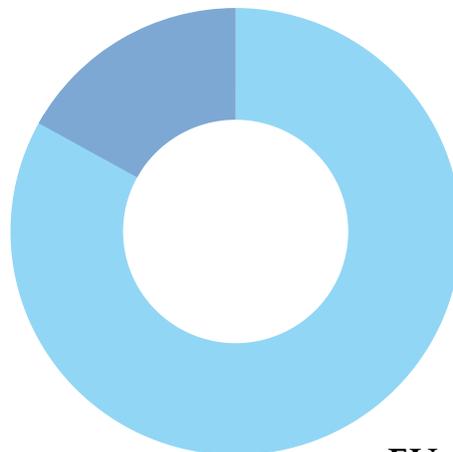
The ECSA Office is constantly looking for new members to broaden the alliance's outreach and impact. ECSA has two categories of members: [full and associated members](#).



## GEOGRAPHICAL COVERAGE

The map above and the graph below show the current geographical coverage of the ECSA membership.

**Non-EU countries**  
16.9%



**EU countries**  
83.1%



## The ECSA Sessions

Both the ECSA Winter and Autumn Session 2021 took place online due to the COVID-19 pandemic outbreak and the consequent restrictions to international travel, as well as the difficulties in planning a physical event in advance within this context. The Sessions provide an update on the state of play of ECSA's advocacy efforts, important developments in the music sector, and an assessment of ECSA's ongoing and future Creative Europe work programme. Each of the last two online Sessions gathered together more than 70 participants between ECSA delegates and observers.

## Working Group on Governance and Administration

The Working Group on Governance and Administration, appointed by the ECSA Board in mid-2019, has concluded its work of reviewing the alliance's existing governance and rules. The Working Group consulted ECSA members through a survey and provided its recommendations on possible amendments to the ECSA Articles of Association and Internal Rules to the Board. The group also presented those proposed changes to the General Assembly at the ECSA Winter Session 2021, and the final amendments proposed by the Board were informally adopted at the next ECSA Autumn Session. **The final formal adoption of the reviewed statutes in front of a public notary took place on 15th December 2021.**

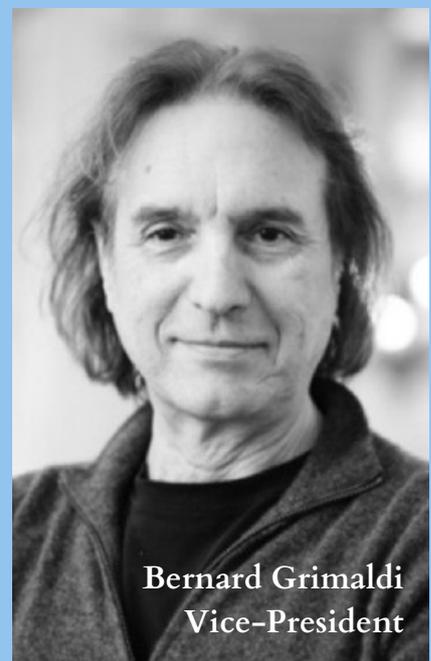
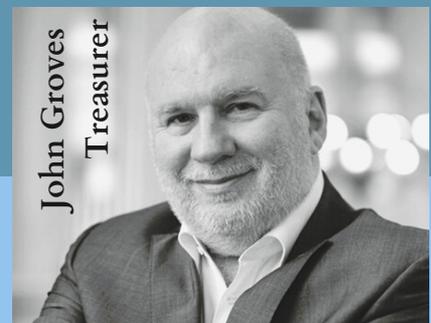
## Royalty-Free Music Working Group

Delegates from the FFACE Committee initiated the Royalty-Free Music Working Group in February 2020. A **survey** was launched at the end of 2020 with the goal of examining the legal background and existing strategies of Collective Management Organisations in order to develop new strategies to stop the trend. On 30th April, the Royalty-Free Music Working Group held a **meeting** for the FFACE committee organisations and their members. During the meeting, the attendees discussed the results of the survey on Royalty-Free Music. They also exchanged on the trends of broadcasters, streaming services, and other audiovisual platforms to use royalty-free music in every country. The group will be working on developing an official ECSA paper on the matter containing an overview of the trends in the various countries.

# MEET THE BOARD

ECSA's Board admirably steered the organisation through the difficult pandemic times as well as a new governance and administration review. It also supervised ECSA's advocacy and cultural activities by offering invaluable insight and experience.

The current Board members' mandate is ending in February 2022. Elections of a new Board will take place at the next ECSA Winter Session in February 2022.



# THE ECSA TEAM

Our 2021 team was composed of **Marc du Moulin**, Secretary-General, **Anita Marullo**, Executive, and Finance Manager, **Alicja Swierczek**, European Affairs and Programme Manager, and **Alessandra Callegari**, Project and Communication Officer. Alicja Swierczek's collaboration with ECSA ended on 17th December. Our Alliance is very grateful for Alicja's contribution to the Alliance's work and wishes her all the best for the future.

**Three interns:** Astrid Denis, Marianna Rousaki, and Marion Thurot - supported ECSA's cultural projects as well as advocacy and communication activities in the first half of the year.

## Meet the ECSA Office Team & interns



**MARC DU MOULIN**  
Secretary General



**ANITA MARULLO**  
Executive & Finance Manager



**ALICJA SWIERCZEK**  
EU Affairs &  
Programme Manager



**ALESSANDRA CALLEGARI**  
Project & Communication  
Officer



**ASTRID DENIS**  
Intern  
(Sep. 2020 - Feb. 2021)



**MARIANNA ROUSAKI**  
Intern  
(Nov. 2020 - March 2021)



**MARION THUROT**  
Intern  
(March - Jul. 2021)



# BACK TO THE FUTURE!

Despite the persistence of the COVID 19 pandemic and its related restrictions, ECSA realised many achievements throughout 2021 and continued to actively defend and promote the rights and interests of composers and songwriters. But many challenges and objectives are still in front of us in 2022 and will require extensive work to improve the due recognition of music authors and the value of their works. To quote a few, let's start with the **implementation of the 2019 Copyright Directive** in all EU Member States, which remains a key objective to improve the remuneration and working conditions of all composers and songwriters. We will also intensify our fight against **buyout contracts and royalty-free music**, and promote more **collective bargaining** agreements to ensure the Directive reaches its full potential. Music streaming will also continue to feature very high on our agenda, and we will do our best to ensure that stakeholders and policymakers engage in a streaming reform and improve the remuneration of music creators all over Europe.

To fulfil all those objectives, we are proud to count once again on the support of the Creative Europe programme for the next three years. The new partnership agreement, together with our new governance rules adopted in December 2021, provides us a roadmap and the tools to continue working for and with our members, achieve our objectives and face all the challenges of composers and songwriters in the future. **We are committed to building a more sustainable future for all our members and the future generations of music creators. A future that is more fair, inclusive, and diverse.**

In this regard, the election of a new ECSA Board in February 2022 will be a key milestone for the future of our Alliance. I take this opportunity to sincerely thank all our Board members for their continued support towards ECSA and their commitment to improving the working conditions of all composers and songwriters in Europe.

Our Alliance will continue to safely accompany its members through the digital transformation while advocating for their rights at the European level. Now more than ever, the music community needs to stand united and have its voice heard. ECSA will resume creating synergies with other stakeholders in the sector to ensure Europe exploits the full strength of its cultural and creative industries.

**We take this opportunity to wish a brighter future to all music creators, a future with new exciting opportunities, new music, and new audiences!**

# Acknowledgements

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

The **ECSA Member Organisations**

The **Creative Europe Programme** for the continued support.

The **International Music Council** (IMC) and **European Music Council** (EMC) for continuing to work to improve the general conditions for music life all over the world.

Our allies in the Authors' Group: The **Federation of European Screen Directors** (FERA), The **European Writers' Council** (EWC), The **Federation of Screenwriters in Europe** (FSE).

**FAME's** and **OTICONS**: our partners for the Camille Awards 2021 edition.

**SoundTrack Cologne** and **SoundTrack Zurich**.

**Eurosonic Noorderslag** (ESNS) and all our colleagues in the cultural sector.

A final thank you to the ECSA Office team who compiled this report.



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of the European Union

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