

### ECCO selection announced



On the 3rd of December 2018, the ECCO Artistic Committee consisting of chair Dušan Bavdek, Jana Andreevska, Lorenzo Carola, Stijn Boeve ([Centre Henri Pousseur](#)) and François Couvreur ([Ensemble Hopper](#)) came together to select the pieces for the next ECCO concert, taking place on the 19<sup>th</sup> of February 2019 at [Espace Senghor](#) in Brussels.

The selected pieces and composers are:

*Triangulation* by Talia Amar (Israel)

*Defragmentation 2* by Gilles Doneux (Belgium)

*Studies for Piano Trio – 3 Depictions of Night* by Jan Flessel (Denmark)

*Logo* by Sampo Haapamäki (Finland)

*Avatar* by Gaëlle Hyernaux (Belgium)

*Winnowing* by Maija Hynninen (Finland)

*Gestures No.1. (Presentiment)* by Gyula Pintér (Hungary)

For more information, see [here](#).



Image credit: Ensemble Hopper

### ECSA invites you to the workshop “Inside the composer’s head – discovering contemporary art music”

Make sure not to miss the extra event that ECSA is organising in the framework of ECCO! To augment the audience’s experience, a special workshop will be set up the day before the concert. “Inside the composer’s head – discovering contemporary art music” is a workshop where the ensemble and the composers meet to rehearse and discuss the performance of the pieces. It will be a unique opportunity to interested parties to ask the composers questions about the pieces, the composition process and any other burning questions. The workshop will be held on 18<sup>th</sup> February 2019 at Espace Senghor.

Click [here](#) for more information.



Image credit: Espace Senghor

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### EU AFFAIRS UPDATE

## Political agreement reached on the Satellite and Cable Directive – Good news for creators!

On the 13<sup>th</sup> of December 2018, the European Parliament, the European Commission and the European Council reached a political agreement on the Satellite and Cable Directive, after more than two years of discussion. This agreement is good news for ECSA members and collective management organisations since it a) extends mandatory collective management to certain additional types of retransmissions and b) includes some useful language to clarify the legal regime applicable to the use of “direct injection” technologies by broadcasters. In practice, the current legal and technological practices linked to direct injection affects one of the major sources of revenue for collective management societies, and negatively impacts all creators. ECSA has been advocating for such an outcome, together with a wide range of stakeholders and published this press release (see [here](#)) to welcome the agreement.

## Copyright Directive: No deal reached, next Trilogue in mid-January.

### Keep up the fight!

On the 13<sup>th</sup> of December 2018, the European Parliament, the European Commission and the European Council met to discuss again a potential final agreement on the Copyright Directive. The three institutions made some progress on certain aspects of the Directive, notably on Article – 14 (Principle of fair and proportionate remuneration), 11 (Publisher’s right) and 13 (Value Gap). Article 16A (Right of revocation) has not been discussed, but could be sacrificed in the final negotiations due to the heavy lobbying of big producers/publishers. On Article 13, the European Commission issued a proposal that includes some negative aspects regarding the mitigation measures. The next and, most likely, last Trilogue is expected to take place between 14 and 17 of January 2019 whereas the final EP vote could take place in March. In order to weigh on the discussions, ECSA sent to relevant Members of the European Parliament a joint ECSA-EWC paper on the right of revocation. ECSA also co-signed with several organisations of the creative and

Cultural sectors (music, audiovisual, books and others) a joint letter on Article 13 which - in reaction to the European Commission’s non paper and proposal - recalls the EU institutions the main aspects which need to be retained and calls to examine any possible mitigation measures with caution. We encourage all ECSA members to continue to advocate for the adoption of the Directive with strong provisions on Articles 13 and 16A.

## ECSA welcomes the EP vote on the new framework research programme which supports the EP cultural and creative industries

On 12 December 2018, the European Parliament adopted its position on “Horizon Europe”, the next framework programme on research and innovation for the years 2021 to 2027, which includes a new and specific cluster “Inclusive & Creative Society” that would support research on cultural and creative sectors (including EU’s cultural heritage). ECSA [co-signed a letter](#) with a wide range of organisations in the cultural and creative sectors to welcome such an outcome and ask Member States to take into account the EP position.



## Europe for Creators launches article13.org - Part of an effort to counter YouTube’s massive disinformation campaign

Europe for Creators announced on Thursday 20<sup>th</sup> of December that it was launching a website and a newsletter as part of a renewed effort to counter YouTube’s massive disinformation campaign around Article 13 of the European Copyright Directive.

The new tools are part of an effort to fight back with facts. The [website](#), [www.article13.org](http://www.article13.org), and the newsletter, INSIDE13, take a no-nonsense approach

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to the issue that gets back to basics: what do the Directive's texts actually say and how does the process work? Google has used its financial power and its YouTube platform to organize one of the largest -- and most misleading -- lobbying campaigns the European Union has seen in recent years. YouTube executives have claimed that Article 13 would cripple its service in Europe, with tens of millions of accounts deleted. The platform and its allies have [pressured young users](#) of its platform to spread such misleading claims about Article 13.

### Cultural sector call on the revision of the Visa Code



ECSA, together with 78 organisations from the cultural sector joined forces in a call to the European Institutions regarding the Revision of the Visa Code. The joint letter calls to take into consideration the specific needs of the sector in the context of the Trilogue negotiations and underlines that the cultural sector in Europe desires transparent and easy application processes when inviting artists, cultural professionals, touring groups, and others from visa-required countries.

### MEMBERS NEWS

#### CLASSICAL:NEXT FELLOWSHIP PROGRAMME FOR COMPOSERS 2019

ECSA is happy to partner up with Nieuw Geneco to give young composers the opportunity in taking part in the international platform for exchange, debate and collaboration Classical:NEXT. Each composer is paired with a Classical:NEXT-insider, who will introduce the composers to the community (and vice versa), bringing them into personal contact with

relevant individuals and organizations as well as exchanging knowledge. A team of music professionals (publishers, programmers of venues, festivals) will do the matchmaking.



For more information see [here](#).

#### BASCA announces new senior hires, new strategy and rebrand in 2019

As part of an ambitious strategy for growth, including an exciting rebrand in 2019, BASCA's Chair, Crispin Hunt introduced the appointment of Graham Davies as Interim CEO for a further year, following the news earlier this week that Vick Bain has stepped down from the position after a thirteen-year tenure at BASCA. In addition, as part of changes implemented to develop the governance of BASCA with a new Board and Committees elected in the summer, two new Independent Director posts were created, with MEP Emma McClarkin and music lawyer Julia Montero recently appointed.

You can find BASCA website story [here](#), post on Twitter [here](#), Facebook [here](#) & LinkedIn [here](#).



*Photo credit BASCA  
Photo: Crispin Hunt, Julia Montero, Emma McClarkin and Graham Davies*

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