



Streams & Dreams

PART 2, 2024

THE IMPACT OF THE DSM DIRECTIVE
ON EU ARTISTS AND MUSICIANS

Daniel Johansson



SUMMARY

This report serves as a continuation of the 2022 report titled *“Streams & Dreams Part 1 - A Fair Music Economy For All”*. The report is published by the International Artist Organisation (IAO), the umbrella association for national organisations representing the rights and interests of featured artists.

A total of 9,542 EU artists participated in one of the most comprehensive surveys undertaken concerning artists' professional and economic situation. The survey was conducted during January–March 2024 in 19 EU Member States. Among the respondents, 4,215 are artists signed to a record label, while 5,327 are independent (DIY) artists and session musicians.

The survey was a joint venture between the IAO and AEPO-ARTIS, representing European Collective Management Organisations (CMOs) for performers, along with CMOs and artist organisations. Daniel Johansson at the Inland Norway University of Applied Sciences was commissioned to analyse the survey data and compile the report.

The primary objective of the study was to increase insight into the circumstances faced by artists and musicians within the contemporary music economy. Specifically, it aimed to investigate the potential impact of Articles 18–22 of the DSM directive on the conditions experienced by artists in the EU.

Selected findings:

5.1% of EU artists express satisfaction with their streaming income, whereas **25.8%** remain neutral, and **69.1%** are dissatisfied.

87.6% believe that streaming revenues are not distributed in a fair way (Article 18), with notable variations in perceptions of fairness across EU member states.

71.3% of session musicians believe that the session fees they receive do not fairly compensate them for their contributions to recordings.

64.7% of signed EU artists report a lack of transparency and detailed information as mandated by the new legislation (Article 19).

4.1% of signed EU artists have attempted to renegotiate their contracts (Article 20), with **23%** achieving contract adjustments resulting in enhanced royalties and additional remuneration.

15.3% of signed EU artists in disagreement with their label have engaged in a voluntary alternative dispute resolution process (Article 21), although **62.9%** feel comfortable using such a procedure.

5.9% of signed EU artists have attempted to revoke their rights (Article 22), with **30.6%** succeeding in their efforts.

64% of session musicians usually enter into verbal agreements for their recording sessions, and **43.5%** have never signed a written contract.

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International Artist Organisation
www.iaomusic.org

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1. Introduction

During its preparatory stages, the Digital Single Market (DSM) directive was subjected to much criticism. However, it was finally adopted in April 2019. The 27 EU Member States and the three EFTA Member States within the EEA then had until June 2021 to transpose the directive into national legislation, 10 states transposed it in 2021, 10 states in 2022, 6 states in 2023. Poland and the EFTA-EEA Members have yet to transpose the directive (2024).¹

This study serves as a sequel to the findings presented in *Streams & Dreams Part 1 - A Fair Music Economy For All*, published by the International Artist Organisation (IAO) in September 2022.² The primary objective of this subsequent investigation is to increase insight into the circumstances faced by artists and musicians within the contemporary music economy. Specifically, it aims to investigate the potential impact of Articles 18–22 of the DSM directive on the conditions experienced by artists in the EU.

In accordance with the initial discussions regarding the streaming economy that were presented in the *Streams & Dreams Part 1* report, the DSM directive, notably Article 18 on appropriate and proportionate remuneration, was discussed and highlighted. That study took place in 2022, when the directive had just recently been transposed into the legal frameworks of most Member States, hence not enough time had passed to analyze its practical implications. Therefore, as promised in part one of the report series, a follow up study has been conducted, this time with a much larger pool of respondents.

9,542 artists have participated in one of the largest surveys ever conducted on issues related to EU artists' professional and economic situation. The survey was conducted during January–March 2024 in Belgium, Croatia, Denmark, Estonia, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, the Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, and Sweden.

The survey was a joint venture between IAO, who is the umbrella association for national organisations representing the rights and interests of featured artists, and AEPO-ARTIS, who represent European Collective Management Organisations (CMOs) for performers, as well as CMOs and artist organisations. After the survey was completed, the independent music business researcher Daniel Johansson at the Inland Norway University of Applied Sciences was commissioned to analyse the data and compile this report.³

The survey was conducted across 19 Member States with a total population of 410 million (2024), which represents a substantial portion of the EU. Based on an analysis of occupation codes, governmental and music industry reports, as well as Eurostat data, the estimation is that 480,000 artists and musicians are active on a professional or semi-professional level in these Member States in 2024.⁴

1 For detailed explanations of EU terminology, see: https://www.europarl.europa.eu/cmsdata/226403/EPRS_ATAG_627141_Transposition_implementation_and_enforcement_of_EU_law-FINAL.pdf

2 <https://www.iaomusic.org/streams-dreams/>

3 The perspectives and opinions presented in the report are primarily those of the researcher.

4 The estimation is based on an analysis of governmental statistics together with music industry reports, manual searches on occupational codes in France, Spain, Italy, Sweden, Poland and Portugal, giving a mean value of 0.00117, or 0.117% of the population being active as a musician in a professional or semi-professional way. The numbers were compared to Eurostat data in "Number of persons employed as musicians, singers, and composers (ISCO code 2652, main job), 2019-2022", which covers a smaller part of the music sector, but could be used for validation.

Since the report series is called “Streams & Dreams”, streaming revenues are an important part of the study. But the study also places significant emphasis on examining the dynamics between artists and record labels in relation to Articles 18–22 of the DSM directive. It is also investigating the contemporary situation for artists that are not signed to a record label, as well as non-featured artists such as session musicians. The study does not investigate how the implementation of the DSM directive has affected authors and music publishers.⁵

The objective of the report is to furnish insights that policymakers, legislators, Digital Service Providers (DSPs), media, record labels, artists, CMOs and artist organisations, as well as other stakeholders in the music industry can utilise to better understand the current situation for artists with regard to streaming revenues. The foundation of the study mirrors that of the first study; instead of merely talking “about” artists, the aim is to allow artists themselves to articulate their perspectives and describe their situation.

The study includes inquiries on the remuneration and information that artists receive from streaming, if the information is sufficient and transparent, if origins of revenue from streaming platforms or other sources are included, if methodologies employed for the calculation of royalty payments are included, among various other facets. The findings could therefore also serve as a resource for DSPs, distributors, record labels and their organisations to enhance their advisory services regarding compliance with the new regulatory framework based on Articles 18–22 of the DSM directive.

The study shows that among the artists that receive detailed information on the revenues that their label generates from recordings, a majority, 60.5%, receives what they perceive as enough information. However, since only 35.3% of all signed artists participating in the survey responded that they had received the level of detailed information that they are entitled to by the new legislation, there is still much work to do.

The study also shows that many artists do not know enough about the rights they are entitled to, and it is plausible that many labels, especially smaller independent labels, are not aware of the obligations they have to fulfill after the transposition of the DSM directive in national law. Hence, some of the problems described in this report could likely be addressed by enhancing the knowledge within the music industry itself.

At the same time, it is obvious that there are still parties taking advantage of the low bargaining power of artists, not providing fair remuneration, full transparency or not giving the opportunity for artists to renegotiate their deals. Therefore, it may be imperative to introduce additional measures to be able to monitor the compliance of the new regulations at national level, and to ensure the effective utilisation of the new regulation in practice.

Already at the beginning of this report, immense gratitude is expressed towards all artists and musicians who participated in the study. Without your honest and often very personal stories, this report would never have seen daylight. The hope is that this report will serve as a catalyst for a much deeper understanding of the prerequisites you work under, and hopefully make it possible for you to continue to do what you do best: create and perform magic.

5 For an explanation of the difference between authors (songwriters, composers), and artists (performers, musicians), see the Streams & Dreams Part 1 report.

2. The DSM directive: Articles 18–22

The DSM directive, or the *Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC*,⁶ entered into force on 7 June 2019, identifying that:

“Authors and performers tend to be in the weaker contractual position when they grant a licence or transfer their rights [...] and those natural persons need the protection provided for by this Directive to be able to fully benefit from the rights harmonised under Union law” (recital 72).

The protection referred to is contained in chapter three of the directive: *Fair remuneration in exploitation contracts of authors and performers*. It consists of five key elements:

- 1) A right to appropriate and proportionate remuneration;
- 2) A right to receive transparent information on the use of recordings (the “right to transparency”);
- 3) A right to contract adjustment when the remuneration originally agreed is disproportionately low (the “right to contract adjustment”);
- 4) The right to request alternative dispute resolution (the “right to voluntary ADR”); and,
- 5) The right to revoke the transfer of rights where there is a lack of exploitation of a recording (the “right to rights revocation”).

2.1 The right to appropriate and proportionate remuneration

Article 18 obliges Member States to *“ensure performers receive appropriate and proportionate remuneration”* and that to achieve this, they are *“free to use different mechanisms”*.

In response to a question from the European Parliament, the European Commission provided some information on what said mechanisms may include,⁷ but the directive does not explicitly define what constitutes “appropriate and proportionate” remuneration, leaving it to the Member States to delineate its meaning and if they find it necessary, establish mechanisms to ensure such remuneration.

There has been uncertainty as to which parties are influenced by Article 18. The European Commission has however in March 2024 confirmed that *“Such mechanisms might ensure that this principle applies throughout the value chain, including when performers’ and authors’ rights are sub-licensed to third parties, such as music streaming services”*,⁸ meaning that the article applies to all parties in the value chain, including record labels, distributors and DSPs.

6 <https://eur-lex.europa.eu/eli/dir/2019/790/oj>

7 https://www.europarl.europa.eu/doceo/document/E-9-2022-001255-ASW_EN.pdf

8 https://www.europarl.europa.eu/doceo/document/E-9-2024-000066-ASW_EN.html

To ensure performers receive appropriate and proportionate remuneration, much relied upon the mechanisms Member States used when transposing Article 18. For articles 19–22, on transparency, contract adjustment, alternative dispute resolution and rights revocation the Member States had less discretion in determining the modalities by which the articles were transposed into their respective national legal frameworks.

Whether performers receive any actual benefit from Article 18 is therefore dependent on the national legislatures and whether each state has met its obligation to transpose the directive effectively. The majority of Member States chose to use a verbatim transposition of article 18, instead of gold-plating by introducing additional mechanisms.

For Article 17, which applies to user generated content platforms (UGC) that provide access to copyright protected content uploaded by its users, the Commission gave detailed guidance on how the Member States should transpose this new provision: *“The aim of this guidance is to support a correct and coherent transposition of Article 17 across the Member States, paying particular attention to the need to balance fundamental rights and the use of exceptions and limitations, as required by Article 17(10). The guidance could also be of assistance to market players when complying with national legislations implementing Article 17.”*⁹

The guidance was preceded by stakeholder meetings and dialogue that gave the Commission crucial feedback. Article 18 lacked the same kind of stakeholder dialogue and guidance. Inevitably, this has resulted in transpositions by Member States that lack harmonisation. Some have opted for a verbatim transposition, whereas others considered it necessary to go beyond that.

Spain already had a mechanism in place, a so-called unwaivable remuneration right for performers, that was extended to also cover UGC platforms. Belgium chose to implement the Spanish model; however, this mechanism remains in the process of activation due to ongoing criticism from various sectors of the music industry. Germany introduced a right to remuneration, covering UGC services only, and Slovakia opted for a similar mechanism.

Croatia introduced a law whereby record labels had a three year period in which to conclude new contracts in writing with both featured artists and session musicians. In the event that a contract is not concluded, the performers’ making available rights will become subject to compulsory collective management. Malta has a system in place whereby in the absence of agreement on the remuneration payable under Article 18, the amount of such remuneration will be determined by a copyright tribunal, and Hungary already had a statutory remuneration mechanism in place.

9 <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52021DC0288>

2.2 The right to transparency

The DSM directive acknowledges that authors and performers need to have information to assess the economic value of rights but notes that *“they often face a lack of transparency”* (recital 75). To address this, Article 19(1) provides that:

“Member States shall ensure that authors and performers receive on a regular basis, at least once a year, [...], up to date, relevant and comprehensive information on the exploitation of their works and performances from the parties to whom they have licensed or transferred their rights, [...], in particular as regards modes of exploitation, all revenues generated and remuneration due.”

The directive states that as well as being “comprehensive”, the information must also be “comprehensible” and *“allow the effective assessment of the economic value of the rights in question”* (recital 75).

This means that comprehensive and comprehensible information on e.g. the number of streams generated from the recordings, and the corresponding amounts performers receive from their distributor or record label, is not enough to be able to assess the economic value. For it to be effective, a performer must also know *“all revenues generated”* and how their share is calculated. As explained by the European Copyright Society: *“Where works are bundled and exploited along with other works, details of total revenues and the mechanism used to calculate shares attributable to specific works should be specified.”*¹⁰

This is particularly important bearing in mind the multitude of different digital business models exploiting music, where revenue is generated not just from DSPs such as Apple Music, Amazon Music, Spotify and Deezer, but also from other music and media platforms such as TikTok, YouTube, Instagram and Facebook.

2.3 The right to contract adjustment

The directive notes that contracts are often *“of long duration, offering few opportunities for authors and performers to renegotiate them, [...], in the event that the economic value of the rights turns out to be significantly higher than initially estimated”* (recital 78).

This is particularly applicable in the case of streaming where recordings that are commercially successful today are subject to contractual terms concluded decades ago, which did not envisage the streaming paradigm. In the case of featured artists, the royalty rates under those contracts can be considerably lower compared to the royalty rates active in agreements concluded after the introduction of streaming. In the case of non-featured artists like session musicians, the session fee agreed at the time of the recording did not take into account revenues generated by the continued use of the recording decades later on streaming platforms.

To address this, Article 20 introduces a contract adjustment mechanism which states that *“authors and performers or their representatives are entitled to claim additional, appropriate and fair remuneration from the party with whom they entered into a contract for the exploitation of their rights, [...], when the remuneration originally agreed turns out to be disproportionately low compared to all the subsequent relevant revenues derived from the exploitation of the works or performances”*.

¹⁰ https://europeancopyrightsociety.org/wp-content/uploads/2020/06/ecs_comment_art_18-22_contracts_20200611.pdf

2.4 The right to voluntary alternative dispute resolution (ADR)

Article 21 was introduced to address the issue identified in recital 79 that *“Authors and performers are often reluctant to enforce their rights against their contractual partners before a court or tribunal.”* The reason for this reluctance may be a lack of knowledge on how to enforce their rights, or even a lack of awareness of the rights they possess, as well as a fear of being black-listed or disfavoured. Additionally, not all performers have the financial resources to take their case to court.

Article 21 states that: *“...disputes concerning the transparency obligation under Article 19 and the contract adjustment mechanism under Article 20 may be submitted to a voluntary, alternative dispute resolution procedure.”*

Since the legislator chose to make the ADR procedure voluntary, and not mandatory, contractual counterparts can either agree or refuse a request for an alternative dispute resolution procedure.

2.5 The right to rights revocation

Performers have traditionally transferred their rights to record labels on an exclusive basis and for the life of copyright. The same can apply if the artist owns the recording and enters into a licensing agreement with a record label, whereby the label is exclusively entitled to exploit the recordings.

The directive notes that: *“When authors and performers license or transfer their rights, they expect their work or performance to be exploited. However, it could be the case that works or performances that have been licensed or transferred are not exploited at all. Where those rights have been transferred on an exclusive basis, authors and performers cannot turn to another partner to exploit their works or performances. In such a case, and after a reasonable period of time has elapsed, authors and performers should be able to benefit from a mechanism for the revocation of rights allowing them to transfer or license their rights to another person”* (recital 80).

Addressing this concern, the directive introduced Article 22, which states that *“Member States shall ensure that where an author or a performer has licensed or transferred his or her rights in a work or other protected subject matter on an exclusive basis, the author or performer may revoke in whole or in part the licence or the transfer of rights where there is a lack of exploitation of that work or other protected subject matter.”*

3. Survey design and methodology

In the first part of Streams & Dreams, the initial goal was to conduct this study in 2023. However, a decision was made to postpone it until 2024, primarily to allow additional time for the transpositions of the DSM directive to be completed before examining their potential effects.

3.1 Survey design

The survey was conducted in a fully anonymous way and included 36 questions in total.¹¹ Some of the questions were split-ballot questions, forwarding respondents in different directions depending on their response. For example, 4,215 out of the 9,542 respondents answered that they had a contract with a record label that entitled them to receive royalties. These respondents answered questions specifically focused on remuneration, transparency, contract adjustment, ADR procedures and rights revocation, while the other performers and musicians continued to answer other questions.

The original set of questions was written in English and included a combination of binary questions (Yes/No), multiple choice questions and open-ended text responses. The design of the questions were done in collaboration between representatives from AEPO-ARTIS and IAO. The researcher responsible for the data analysis was not involved in the design of the survey or the formulation of the questions. While efforts were made to phrase the questions as objectively as possible, the potential for unintentional bias in certain inquiries is conceivable.

The set of questions was sent to each participating CMO and artist organisation for translation into their national language. The organisations were instructed to conduct the translations in a strict manner, with no additions or interpretations. Individual surveys were set up on SurveyMonkey for each state and published in January 2024.

3.2 Sample and deployment

Each CMO and relevant artist organisation invited their members through email, in a newsletter, on a web page, on social media platforms or by sending out SMS. Going through CMOs and artist organisations to reach an accurate sample of respondents was considered a better strategy than using a panel sample from a market research panel service. The majority of European artists are members of a national CMO, and an invitation from CMOs and artist organisations to participate in a survey that related to their professional situation was considered an effective way to find a valid sample of respondents.

A limitation of the study is that entities such as DSPs, distributors, record labels and managers are not included in the survey. The main objective of the study was to investigate the efficacy of the new regulation solely from the standpoint of artists, therefore, the conclusions drawn are based exclusively upon the feedback provided by artists.

¹¹ The full set of questions included in the survey is available in Appendix 2.

The total sample size of 9,542 respondents gives a margin of error of 1% at a 95% confidence level. The completion rate was 71.26% (6,799) which gives a margin of error of 1.2% with 95% confidence level. Given the extensive nature of the questionnaire, the overall completion rate is deemed satisfactory.

The completion rate varied across the different Member States:

Slovenia	89.3%
Ireland	81.5%
Greece	80.5%
Croatia	79.8%
Portugal	79.6%
Spain	76.9%
Netherlands	76.2%
France	75.9%
Slovakia	73.6%
Sweden	73.4%
Latvia	73.3%
Poland	71.8%
Denmark	68.8%
Estonia	67.0%
Hungary	66.1%
Belgium	63.0%
Italy	60.5%
Romania	56.2%
Germany	53.7%

The divergent completion rates observed across Member States could be explained by the methodological variations in survey dissemination, whereby certain CMOs opted for SMS-based outreach, leading to a heightened proportion of respondents engaging via mobile devices. Given the inclusion of open-ended text responses within the questionnaire, it is possible that respondents, mindful of the practical constraints associated with composing lengthy texts on mobile interfaces, may have prematurely concluded their survey participation. Furthermore, it is plausible that the willingness to provide detailed information in online surveys may vary across different national and cultural contexts.

A limitation of the study is that the amount of responses differs between different Member States. France, Romania, Sweden, Portugal, Spain and Croatia have a relatively higher amount of responses than for example Ireland, Estonia, Belgium, Italy and Slovenia. Hence, the aggregated figures provided in the report are somewhat influenced by Member States

with a higher proportion of responses. To handle this limitation, data for each individual Member State represented in the study is presented separately in Appendix 1.

Another limitation is that there is a tendency in surveys of this nature that respondents with strong emotions in the negative sentiment provide more frequent and detailed responses than respondents in the neutral or positive sentiment, so called negative response bias. This can lead to skewed results because the sample of respondents does not accurately represent the broader population's opinions. It is therefore plausible that a larger portion of the respondents are in a more neutral or positive sentiment, but chose not to provide open-ended text responses, and could therefore not be included in the sentiment analysis. An effort has been made to use as many quotes as possible from different sentiments to balance this potential disproportionate result.

3.3 Data analysis

The data collection concluded on March 20th, 2024, and the national surveys were taken offline. The researcher was commissioned by IAO to undertake the data analysis. Raw data was extracted from SurveyMonkey and transferred to a distinct repository, where it was integrated into a database for comprehensive analysis. The dataset consists of 642,053 data points.

Methodologically, the analytical process was based on two primary approaches: firstly, an examination of fully completed questionnaires; secondly, a granular analysis conducted on a question-by-question basis. This entailed evaluating each question based on the subset of respondents who actually provided responses to the specific inquiry. The results presented in this report reflect the data derived only from respondents who actually provided responses for each question, rather than extrapolations based on the entire sample pool.

The survey included two open-ended text response sections: one for respondents who indicated that they were signed to a record label, and another for all respondents, including unsigned artists, such as DIY artists and session musicians. In total, 1,486 respondents provided text responses.

All open-ended text responses were included in a framework for sentiment analysis. A team of four analysts read all responses and categorised the comments as being negative, neutral, positive or not applicable. Responses like "I do not have anything to say", or "No", or "Ok" were categorised as not applicable and excluded from the sentiment analysis.

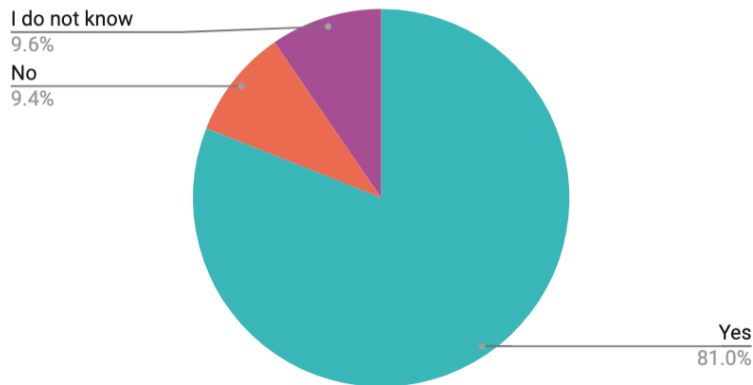
The analysts also conducted a qualitative analysis of the open-ended responses, providing additional information and tagging. Some respondents provided lengthy texts on their whole career, while others concluded their opinion in just one sentence. Even though the survey was fully anonymous, several artists chose to provide names and contact information. All open-ended text responses have been handled with caution and confidentiality, only the researcher and analysts have had access to the data.

The purpose of the qualitative analysis was to better understand the respondents' views but also to be able to pick up those respondents that provided questions to their CMO. There are examples of respondents that used the open-ended response possibility to engage in a dialogue, for example asking what had happened with a particular song, asking to get judicial help on certain matters, or simply wishing to be contacted. These responses were flagged for further contact and follow up.

4. Results

Before the detailed questions related to streaming remuneration, transparency, contract adjustment, alternative dispute resolution and rights revocation were introduced, some general information was collected from the respondents.

Q2: Are you a member of a performers' collective management organisation?

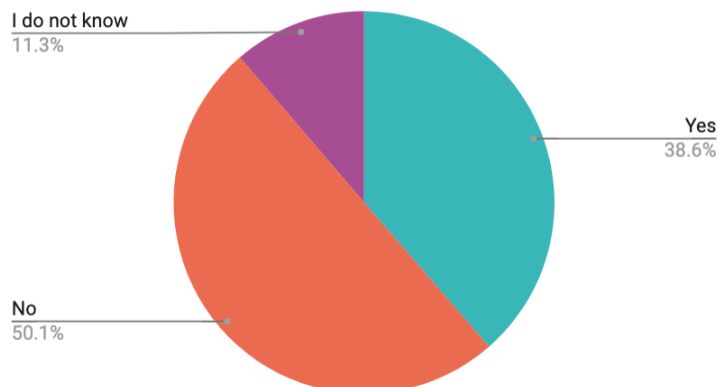


Out of the 9,542 respondents, the clear majority are members of a CMO. Given that artists were predominantly invited to the survey through their respective CMO, it is noteworthy that 9.4% reported non-membership status and 9.6% expressed uncertainty regarding their membership status.

It is possible that a subset of artists engaged in the study may genuinely lack affiliation with a CMO, as the survey itself was accessible openly online, however, considering the extensive market coverage traditionally associated with artist CMOs it is conceivable that certain respondents may have encountered difficulty in fully understanding the concept of a "collective management organisation," thereby resulting in misinterpretation of the question. Some artists may have an incomplete understanding of the operational functions performed by their CMO, or even the term itself, something that can be found in the open-ended text responses where some artists articulate misconceptions regarding the scope of responsibilities assumed by their respective CMO.

The respondents were asked to provide further information concerning their membership in other artist organisations or musician unions:

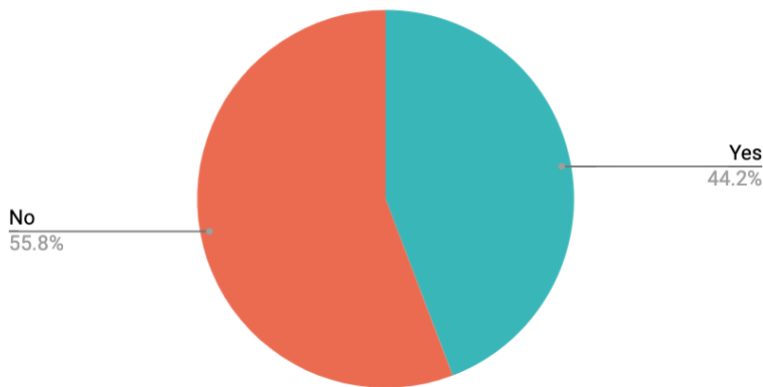
Q3: Are you a member of an artist organisation or musicians union?



Significant disparities exist among various Member States concerning the membership rates of artists in other forms of artist organisations, for example featured artists’ organisations and musicians’ unions. The discrepancy between different states can be explained by the fact that in some states featured artists are not organised in unions or in other forms of autonomous artist organisations. Detailed data for each Member State is available in Appendix 1.

After these introductory questions, the respondents were introduced to a split-ballot question regarding their contractual situation:

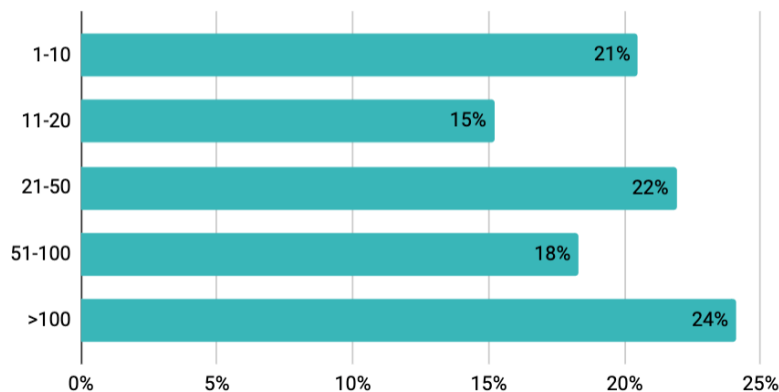
Q4: Do you have a contract with a record label that entitles you to receive royalties?



Participants responding “Yes” proceeded to questions that were specifically designed for signed artists, whereas those responding “No” were directed to subsequent sections of the survey that were designed for them. Given that the survey intended to investigate the changes introduced by the DSM directive regarding remuneration, transparency, contract adjustment, ADR and rights revocation, the total number of respondents signed to a label, 4,215 individual artists, is considered satisfactory.

The artists that responded that they were signed to a label, were asked how many individual recordings they are entitled to receive royalties for.

Q5: How many recordings (single tracks) are you entitled to receive royalties for?



A considerable portion of participating artists exhibit extensive experience, having released a substantial body of musical work over the years. Conversely, some artists receive royalties from a smaller number of recordings. This could indicate that they have signed fewer contracts or are relatively early in their careers, having only recently started collaborating with record labels to release music. This diversity in experience is beneficial, encompassing both artists with long contractual relations alongside those with less experience.

4.1 Artists’ rights to appropriate and proportionate remuneration

The DSM directive obliges Member States to “ensure performers receive appropriate and proportionate remuneration” and that to achieve this, they are “free to use different mechanisms” (Article 18). In chapter 3 of the DSM directive, the term “fair” remuneration is used.

In the first Streams & Dreams study, which was released in 2022, one of the major conclusions was that a majority of artists had a negative sentiment towards streaming remuneration in general, and thought that the distribution of revenues was unfair. Therefore, the results from that study were compared with the opinions among the artists participating in this study.

Q26: How satisfied are you with your current revenues derived from streaming platforms such as Apple Music, Spotify, Tidal, Deezer, Amazon Music etc?

2022 survey		2024 survey	
Very dissatisfied	69.5%	Very dissatisfied	43.5%
Somewhat dissatisfied	17.5%	Somewhat dissatisfied	25.6%
Neutral	9.0%	Neutral	25.8%
Somewhat satisfied	2.0%	Somewhat satisfied	3.7%
Very satisfied	2.0%	Very satisfied	1.4%

Since the last study, there appears to be a somewhat positive shift among artists, transitioning from pronounced dissatisfaction to a stance of greater neutrality. This trend suggests a more positive view on streaming remuneration in general, which might be a result of elevated remuneration, a better comprehension of the streaming ecosystem, as well as a higher degree of optimism that regulation like the DSM directive might have a positive influence. However, the persistently low explicit satisfaction level, with 5.1% expressing satisfaction regarding streaming remuneration, compared to 4% in 2022, confirms that the majority of artists are still not satisfied, although for some artists the conditions seems to have improved.

The first study was conducted in Spain, France, Belgium, Sweden, Denmark and Norway, hence a smaller sample. In the concurrent study, Norway was not included. However, to compare the results from this study with those from the specific Member States that participated in the previous study in more detail, the results from those states were separated.

Very dissatisfied	47.7%
Somewhat dissatisfied	24.7%
Neutral	24.0%
Somewhat satisfied	2.8%
Very satisfied	1.1%

In Spain, France, Belgium, Sweden and Denmark there collectively seems to be a somewhat higher dissatisfaction towards streaming revenues than for the aggregated total. The share of respondents that express satisfaction are approximately the same (3.9% and 4.0%) between the two studies.

To better understand the differences among the participating 19 Member States, a detailed overview of the results for each state is included. The table is arranged in alphabetical order.

	Very satisfied	Satisfied	Neutral	Dissatisfied	Very dissatisfied
Belgium	0%	7%	11%	33%	48%
Croatia	1%	2%	23%	32%	42%
Denmark	2%	2%	18%	21%	56%
Estonia	0%	0%	20%	30%	50%
France	1%	2%	22%	24%	50%
Germany	4%	7%	37%	23%	29%
Greece	0%	6%	33%	24%	36%
Hungary	0%	13%	47%	27%	12%
Ireland	0%	0%	20%	29%	51%
Italy	0%	0%	16%	28%	56%
Latvia	0%	9%	42%	29%	20%
Netherlands	2%	6%	32%	19%	41%
Poland	1%	7%	29%	24%	40%
Portugal	1%	2%	17%	23%	57%
Romania	5%	7%	32%	30%	27%
Slovakia	0%	4%	47%	28%	21%
Slovenia	3%	3%	28%	25%	41%
Spain	1%	2%	21%	26%	50%
Sweden	2%	4%	32%	25%	37%

The differences between Member States are notable regarding satisfaction levels. In Hungary, Romania and Germany, artists express a higher degree of satisfaction (13%, 12%, 11%), while Estonia, Ireland and Italy maintain 0%. The reasons behind this discrepancy are difficult to pinpoint. Artists were asked the exact same question in their native language. The size of the sample pool in each individual state could somewhat influence the results, since Estonia, Ireland and Italy have a lower response rate than for example Romania and France, but both Germany and Hungary have approximately the same comparable size of sample pool. Whether these results indicate that there are circumstances in particular Member States that need to be investigated further is addressed in section 6.

It is expected that a significant portion of artists perceives streaming revenues as unsatisfactory, given the intense competition on DSPs, with 100,000 to 120,000 new tracks (ISRCs) being uploaded each day. The number of artists, and labels, releasing music on DSPs is outpacing the rate at which royalty pools are expanding.

All DSPs operate under a similar revenue share model: approximately 52-55% of the revenue is allocated to record labels and distributors, who subsequently distribute these earnings to artists based on individual contractual agreements; 13-15% is allocated to PROs, songwriters and publishers; and the remaining 30-35% is retained by the platform. Regardless of which DSP it is, Apple Music, Spotify, Amazon Music, Deezer, Tidal, YouTube Music, they all operate under the same revenue share licensing scheme.¹² To augment the royalty pools, DSPs must either increase their revenue, or reduce their own share of the proceeds.

After the DSM directive was implemented in the national legislation of Member States, a majority of DSPs have increased subscription fees and have also experienced growth in their user bases. The royalty pools have increased, as have the payouts to rights holders. 2023 was the best year ever for recorded music, with revenues to record labels reaching \$US 28.6 billion.¹³

Despite this development, and although it is possible to see a positive trend among artists, the majority of artists still believe that remuneration from streaming is unsatisfactory. The survey did not include questions on *why* many artists perceive streaming remuneration to be unsatisfactory, but the open-ended text responses provide some insights. Although the main analysis of the text responses is in section 5, some of the comments from the 1,486 artists that wrote such responses are included here.

"We're not artists like we used to be, we can't make a living from our music any more, there's no media to sell, the platforms are ripping us off and the artistic scale is distorted, we're releasing everything in crappy mp3s from good quality wav studio sessions, the majors are abusing us and the platforms are plundering us, no one has been reacting for years, it's horrible."

"Platforms like Spotify and YouTube, and even Instagram and Facebook, profit enormously from the presence of artists, while the artists see no substantial return for the value they add to society."

"The streaming subscription system is unfair, the complicated and ever-changing procedures create confusion, the market is non-alternative."

12 For an extensive explanation of the streaming economy, see Johansson D. (2023) Revenue Distribution From Music Streaming - A Quantitative Analysis of Swedish Artists on Spotify https://www.researchgate.net/publication/370592212_Revenue_Distribution_From_Music_Streaming_-_A_Quantitative_Analysis_of_Swedish_Artists_on_Spotify

13 IFPI Global Music Report – State of the Industry, <https://www.ifpi.org/resources/>

"Although artists are at the heart of everything, they are too often left out of the scales and percentages, which is quite unfair."

"Streaming platforms need to introduce a pro rata system where every artist, regardless of size, gets royalties for the music they actually stream. Under the current system, it is the big artists who make the money when the small artists are streamed. It is also unfair and wrong that the money generated in the music industry is primarily paid out to streaming company executives and venture capitalists. Every Spotify executive has a salary higher than even the most played artists in the world."

"I have never received fair royalties from digital platforms and lately for years I have not received any royalties at all for my entire discography."

"The royalties paid for streaming and online appearances are extremely low and subject to unfair conditions."

"Artists are extremely disadvantaged and even forgotten when it comes to remuneration generated on the Internet. Where is the will of elected representatives to protect artists?"

"I think streaming services, internet providers and record companies should be pressured by governments and unions to compensate their content creators fairly."

"We artists are becoming more and more impoverished while platform owners, well-connected producers and record companies are becoming millionaires. For this reason, music is dying and there is only bad music in the mainstream."

"The labels don't consider you if you don't have many followers and streaming revenues, plus the platforms and social media don't pay fairly! Unfortunately almost all labels don't want to invest in an artist, they don't see the long haul but want everything right away not realising that followers are not fans, so artists with millions of followers often can't even fill a club. I would simply settle for fair payments from streaming platforms and various social media because that would help to invest in live performances and a more solid career, with various collaborations of a certain level."

"It would be great if the EU stepped in to demand equitable income from streaming services."

These responses are just a sample of many similar responses, but the overall sentiment towards streaming remuneration is negative. For some, the negative responses are connected to their own personal situation, but many artists are also negative towards the overall functioning of the system, with many of them giving extensive suggestions for how to make the streaming economy better.

It is evident in the open-ended text responses that much of the unfairness perceived by artists is connected to how the monthly royalty pools are calculated, where certain types of music and consumer behavior seems to have an advantage over other forms of music and consumption.¹⁴ Even though an increase of the royalty pools themselves is undoubtedly crucial, how the royalty payouts are calculated is also of great significance.

14 Jensen F. J. (2024) Rethinking royalties: alternative payment systems on music streaming platforms <https://link.springer.com/article/10.1007/s10824-024-09507-z>

There exist no legal frameworks dictating the methodologies employed by streaming platforms in calculating payouts to rights holders. The determination of the mechanisms for distributing royalty pools is primarily decided by each DSP, in collaboration with the rights holders with whom they negotiate licensing agreements, such as PROs, distributors and record labels. No negotiations take place directly between artist organisations and DSPs.

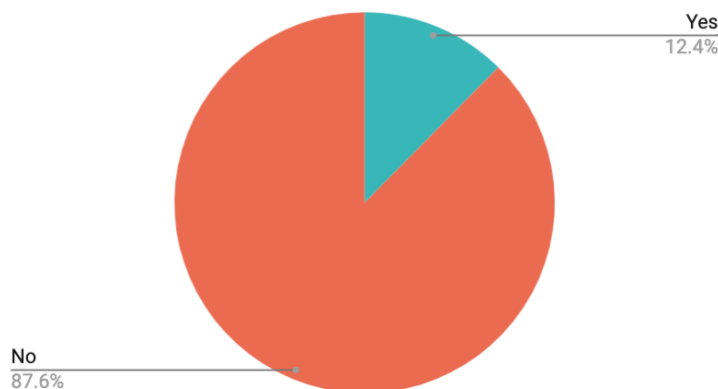
During 2022–2024, SoundCloud,¹⁵ Deezer¹⁶ and Spotify¹⁷ have introduced new models for determining payout allocations. The long term effect of these changes remains to be seen.

The mechanisms to ensure that artists receive appropriate and proportionate remuneration may also be applied to distributors and record labels. In the open-ended text responses, a significant proportion of respondents in a contractual agreement highlight that they perceive royalty levels being disproportionately low relative to the effort they put into the recordings. This is especially evident among artists with contracts that were signed before the streaming era.

It is notable to observe that the contractual dynamics between record labels and artists have somewhat changed since the rise of streaming. Prior to the streaming era, the conventional contractual model was that of artists transferring their rights exclusively to the record label, while today, a substantial portion of artists opt for licensing agreements. It is also important to highlight that in recent years there has been an increase of advances, this is especially apparent among larger labels, for instance, in Germany, the advance payouts among the largest labels have surged by 273% since 2010.¹⁸

All artists that were not in a contractual relationship with a record label, such as DIY artists and session musicians, were asked whether they considered streaming revenues to be shared in a fair way. DIY artists typically receive their streaming remuneration for their recordings from a digital distributor. Session musicians are in a different situation to those of featured artists, they receive a one-off session fee but do usually not receive any remuneration when the recordings are streamed.

Q34: Do you think that the way streaming revenue is shared is fair?



15 <https://help.soundcloud.com/hc/en-us/articles/1260801306810-Fan-powered-Royalties-FAQs>
 16 <https://newsroom-deezer.com/2023/09/universal-music-group-and-deezer-to-launch-the-first-comprehensive-artist-centric-music-streaming-model/>
 17 <https://artists.spotify.com/en/blog/modernizing-our-royalty-system>
 18 https://www.musikindustrie.de/fileadmin/bvmi/upload/06_Publikationen/Oxford-Studie/BVMI_Investments_German_Music_Industry_Study_EN_v2.0.pdf

In the 2022 study, 6% of responding artists explicitly said that they thought the current streaming remuneration model was fair towards artists and musicians, while 18.5% were neutral and 75.5% responded that it was unfair.

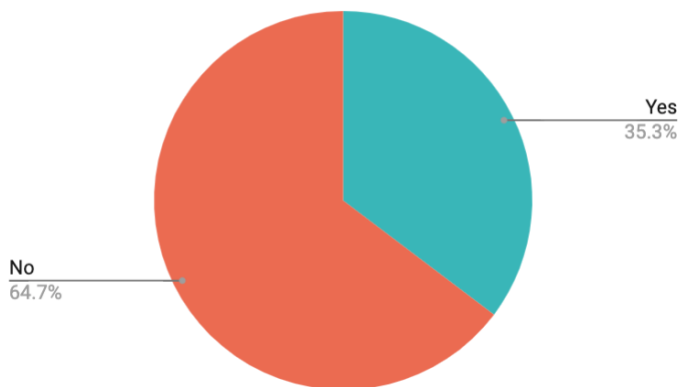
In summary, regarding streaming remuneration, although there is a noticeable shift from explicit dissatisfaction to greater neutrality, the fact that only 5.1% of signed artists find their streaming remuneration satisfactory, while 87.6% of artists believe streaming revenues are shared unfairly, indicates that much remains to be done.

4.2 Artists’ rights to transparent information

As described earlier, a prominent alteration stemming from the DSM directive pertains to transparency (Article 19). Performers now have the right to receive detailed information at least once a year on the revenues that distributors and record labels have received from each of the recordings. The information should cover all uses of the recording, including the amounts they have received from for example: streaming platforms and digital downloads, social media platforms, physical sales, synchronisation, third party licensing and other revenues that might be subject to collection.

The survey included a summary of the types of information that signed artists are entitled to, ensuring that the respondents could give informed responses. All survey questions are available in their entirety in Appendix 2.

Q6: Have you received this level of detailed information presented in a comprehensive manner in the past 12 months?



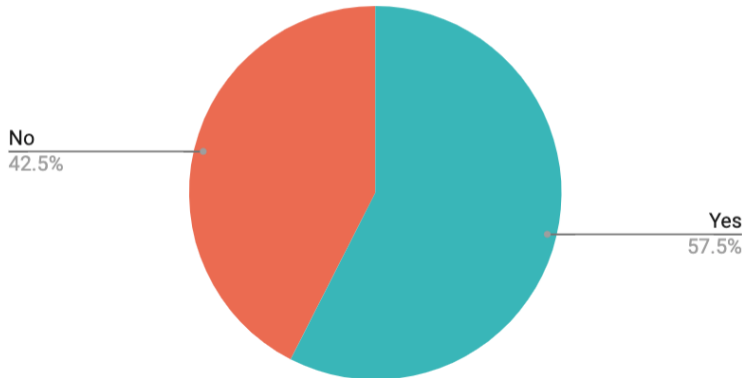
The majority, 64.7%, responded that they had not received such detailed information from their labels during the 12-month period preceding the survey. Substantial disparities were observed in the extent to which artists received detailed information from their labels across the various Member States:

	Yes	No
Greece	76.3%	23.7%
Germany	63.6%	36.4%
Estonia	52.4%	47.6%
Netherlands	51.6%	48.4%
Italy	50.0%	50.0%
Slovakia	49.2%	50.8%
Sweden	48.2%	51.8%
Denmark	46.4%	53.6%
Hungary	45.2%	54.8%
Poland	40.2%	59.8%
Latvia	39.6%	60.4%
Portugal	39.3%	60.7%
Spain	35.7%	64.3%
Belgium	33.3%	66.7%
Slovenia	33.0%	67.0%
Romania	29.6%	70.4%
France	27.8%	72.2%
Ireland	22.2%	77.8%
Croatia	19.6%	80.4%

This observation suggests that legislative measures concerning transparency may have had an effect in some Member States, although for most states, less than half of the artists get the information they are entitled to. This is further confirmed in the open-ended text responses, wherein numerous artists articulate challenges in getting detailed information of the revenues their label receives from various sources.

To deepen the granular understanding of how well Article 19 on transparency works in practice, those artists that had responded positively to the previous question were asked if the information also included details of reductions, deductions or expenses that the record label incurred.

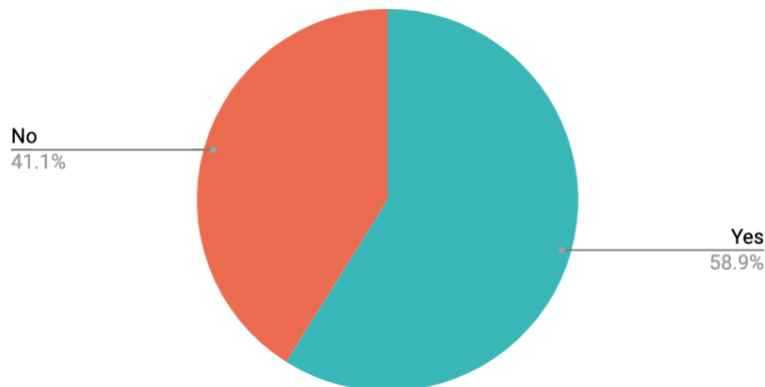
Q7: Did it also include details of any reductions or deductions made by the record label, or expenses that the record label incurred?



That 57.5% of those artists that had received information, also had received information on reductions, deductions or expenses shows that there are many labels that are complying with the regulations introduced by the DSM directive. But, since 64.7% of all signed artists had already responded that they had not received such detailed information during the 12-month period preceding the survey, it is necessary to consolidate the negatives. When aggregating the results, the cumulative proportion of respondents who had received information on reductions, deductions, or expenses during the 12-month period preceding the survey amounts to 22.4%.

Artists that had received detailed information were asked whether the statements also included details on the sources and methods used for calculating the royalty.

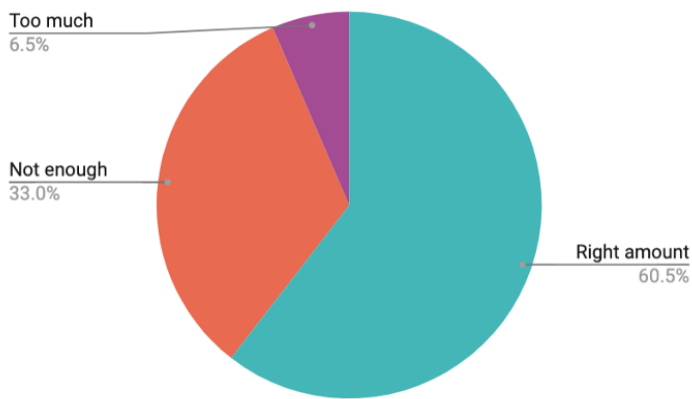
Q8: Did your statements also include details on the source and calculation method of how your royalty has been calculated?



Approximately the same amount of respondents had received information on sources and methods used for calculating the royalty as those that received information on reductions, deductions and expenses. Consolidating the negatives from Q6 with the negatives from Q8 indicates that, overall, 22.9% of the respondents had received details on sources and methods for royalty calculation.

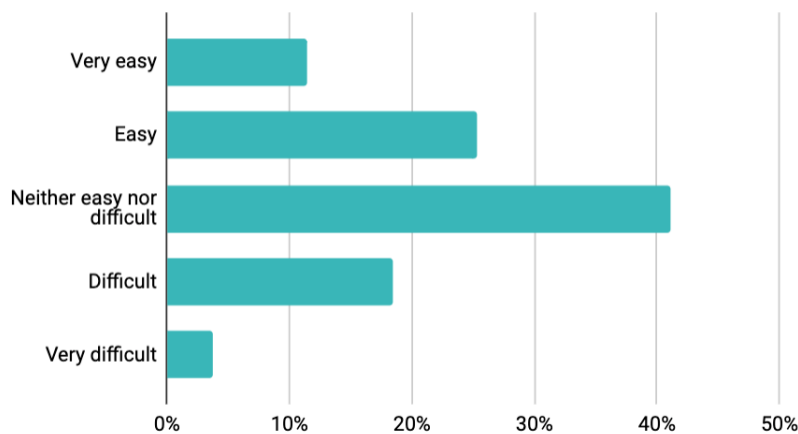
Artists that responded that they had received detailed information during the 12-month period preceding the survey, were asked how they perceived the amount of financial information.

Q9: Amount of financial information provided was:



Since the DSM directive defines that the information should be presented in a “comprehensible” way, the 35.3% of signed artists that stated that they had received detailed information from their label during the 12-month period preceding the survey, were asked how easy it was to understand the information.

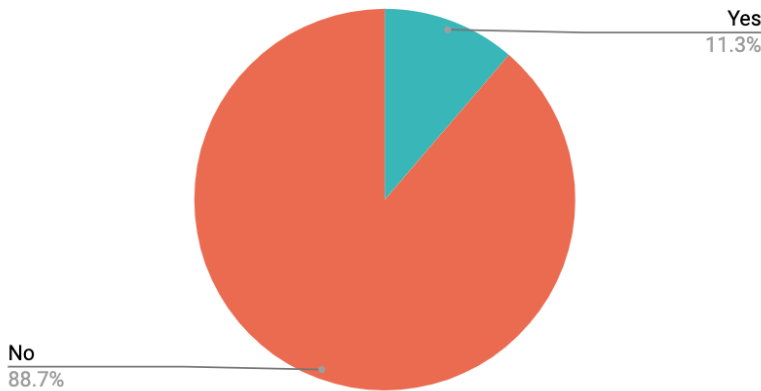
Q10: Understanding the information I received was:



Given the complex nature of the contemporary music economy, it is plausible that some artists may encounter difficulties in understanding the reporting, despite intermediaries’ best efforts to provide accurate and comprehensible information. 36.7% of those artists that received detailed information from their label considered the information easy or very easy to understand, while 22.2% considered the information to be difficult or very difficult. This implies that those labels that have implemented functions for detailed reporting of financial information are mainly doing it in a comprehensible manner, but that there are also improvements to be made.

As 64.7% of signed artists had not received any detailed information in accordance with the guidelines outlined in the DSM directive, a question was posed to investigate whether those artists at least had received more information over the past 12 months than in the past.

Q11: Have you received more information over the past 12 months than you have received in the past?



Among those artists that responded that they had received more information during the last 12 months, the same level of comprehensibility was found as for those artists that answered positively on Q6. The artists who confirmed that they had received more information during the past 12 months were asked additional questions about the type of information they had received.

Questions to artists that had received more information the last 12 months	Yes	No
Q13: Did you get details showing from which platform or other source the money originates?	53.0%	47.0%
Q14: Did you get details on the geographical locations of the sales and other uses of your recordings?	37.6%	62.4%
Q15: Did you get details on expenses, distribution fees or other costs that are deducted from your royalty payments?	24.8%	75.2%
Q16: Did you get details on how the label calculated the money you were due to receive from each user of your recordings?	19.9%	80.1%

The conclusion from the transparency section of the survey is that despite the provisions of the DSM directive, 64.7% of signed artists still do not receive the detailed information they are entitled to. Given the absence of comparable studies conducted prior to this study, it is difficult to conclude whether the situation has improved or not.

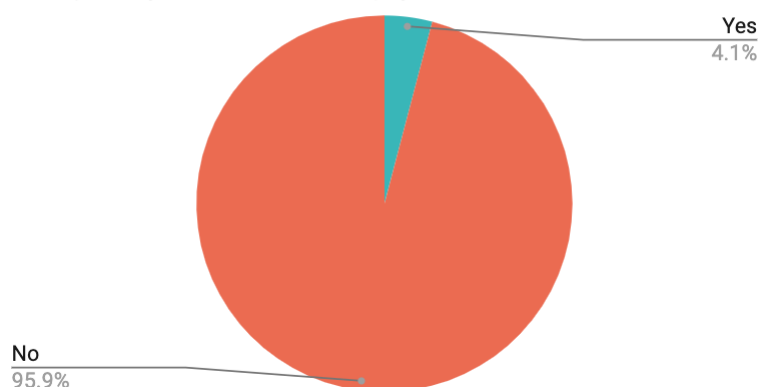
The open-ended text responses reveal that artists that experience difficulties in retrieving detailed and transparent information mainly are signed to smaller independent labels. Major labels and larger independent labels seem to have more developed systems, such as mobile apps and statistical tools available for their artists. However, since this study does not include an evaluation of such platforms, it refrains from drawing any definitive conclusions on whether these platforms also include data on reductions, deductions, expenses, sources, and royalty calculation methods.

4.3 Artists' rights to contract adjustment

As described in section 2, EU artists are now entitled to claim additional, appropriate and fair remuneration when the remuneration originally agreed turns out to be disproportionately low (Article 20). This can often be the case for artists that signed contracts before the streaming era, where royalty rates tended to be lower than those in contemporary contracts.

All signed artists were asked whether they had approached their label regarding higher royalties or additional payment after June 2021, when the directive ought to have been implemented in national legislation. This date was chosen to secure a larger time frame than from the date that the directive was transposed in each Member State.

Q17: Since 7 June 2021, have you ever asked your record label(s) for higher royalties or additional payment?

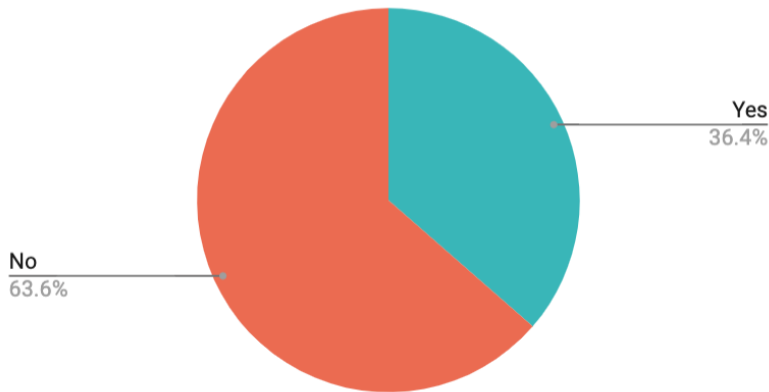


A very small proportion of respondents had tried to get higher royalties or additional payment during the time period. This could be interpreted as artists being satisfied with the remuneration they receive, but the results from questions 26 and 34 regarding streaming remuneration satisfaction and fairness shows that the majority of artists do not perceive their remuneration satisfactory or fair. As with many other questions in this survey, the open-ended text responses provide a deeper context as to the reasons behind artists responding in a certain manner. Numerous artists articulate a lack of awareness regarding the rights they are entitled to, many of them expressing a view of not knowing that they had these rights prior to conducting the survey, as well as a widespread reluctance to engage in contentious interactions with their contractual counterpart out of apprehension of being perceived as confrontational or obstructive.

Therefore, the fact that only 4.1% of artists have requested higher royalties or additional compensation should be interpreted within a broader context, which includes an understanding of the power dynamics between artists and record labels. A more thorough analysis of the open-ended text responses is available in section 5.

The 4.1% that had tried to adjust their contract terms were asked whether they had succeeded or not.

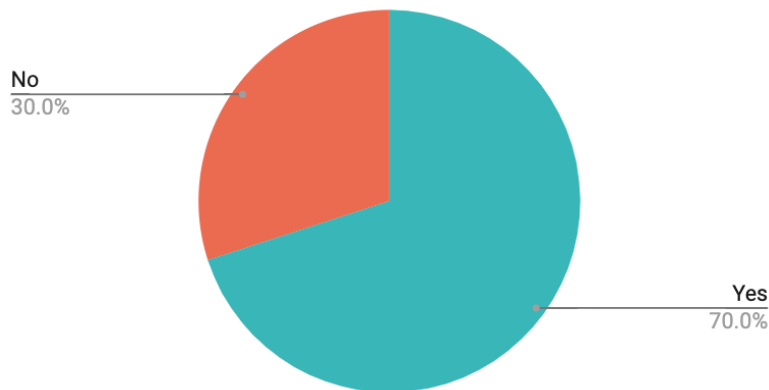
Q18: Did the record label increase your royalties/give you any extra payment?



That 36.4% of artists that asked for higher royalties or additional remuneration succeeded in their contract adjustment suggests that there are several labels that are willing to revise the terms, and that a greater number of artists might be able to achieve similar outcomes if they possessed greater awareness of their rights and the confidence and authority to engage in negotiations. At the same time, the majority of artists did not manage to adjust their contracts.

To follow up with those who had succeeded in adjusting the terms of their contract, a specific inquiry was made to investigate if they had received additional remuneration.

Q19: Did the increase of royalty rate result in you actually receiving any additional money?



A majority of artists that succeeded in adjusting their contracts received additional money, but it is notable that only 35 EU artists, out of the 4,215 individual artists that stated that they have a contract with a record label, have managed to adjust their contractual terms and been remunerated according to the new terms during the time period.

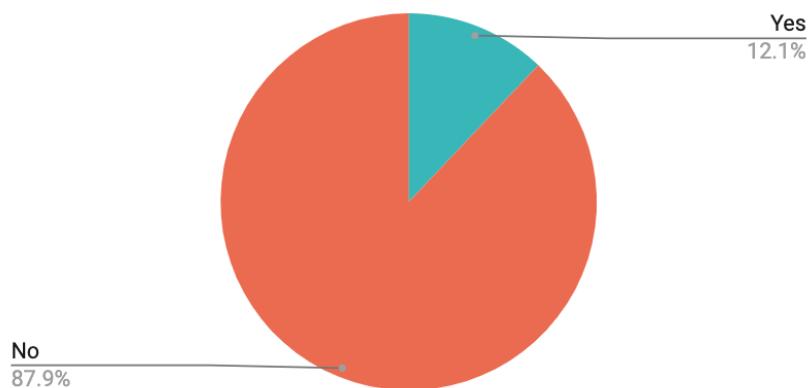
Although Article 20 has introduced a regulatory framework giving artists the rights to contractual adjustments when the remuneration is disproportionately low, few artists have used this right in practice. Moreover, there is a lack of detailed guidance on what constitutes “disproportionately low”. It is possible that released recordings may simply fail to generate substantial revenues to the label or distributor, leading to low remuneration for all parties in the value chain.

Furthermore, since this is the first time a survey of this magnitude and detail has been conducted within the EU, there is no data to compare the results with. It is possible that this level of contract adjustment existed prior to the implementation of the DSM directive. Due to the lack of comparative data, it is not possible to draw any conclusions regarding whether the current situation differs from the past.

4.4 Disagreements and alternative dispute resolution procedure

Article 21 in the DSM directive states that “...disputes concerning the transparency obligation under Article 19 and the contract adjustment mechanism under Article 20 may be submitted to a voluntary, alternative dispute resolution procedure.” To investigate whether the new regulation has had an effect on practices, signed artists were asked whether they had been in dispute with their record label.

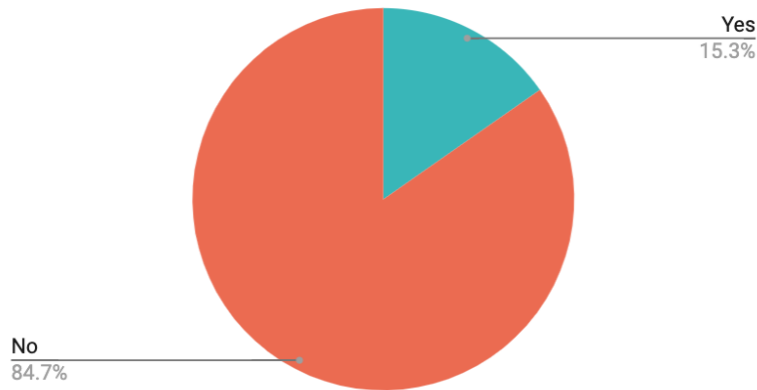
Q20: Since 7 June 2021, have you ever had a disagreement with your record label about the financial information, and/or any request you might have made for increased royalties?



The low admittance to having had a disagreement with the label could indicate that artists mainly are satisfied with their relationship. There are several artists highlighting this in their open-ended text responses. However, just as with the inquiry regarding increased royalty levels and additional payment, the results have to be interpreted within a larger context. In the open-ended text responses, numerous artists also provide descriptions of being unable to confront their labels due to a lack of knowledge, financial constraints that prevent them from engaging lawyers, and a reluctance to discuss these things with their labels out of fear of being perceived as “troublesome.” It is plausible that many artists are satisfied with their relationship with their record label, but it is also plausible that many artists are simply afraid of addressing issues towards their contractual counterpart.

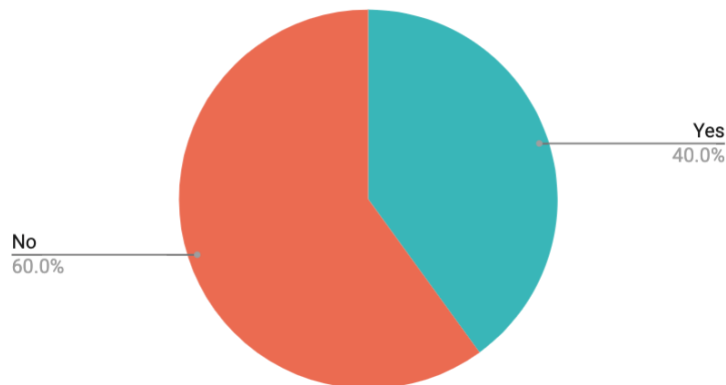
Artists that had confirmed that they had disagreements with their label were asked whether they made use of an alternative dispute resolution procedure.

Q22: Did you use an alternative dispute resolution procedure to resolve the disagreement?



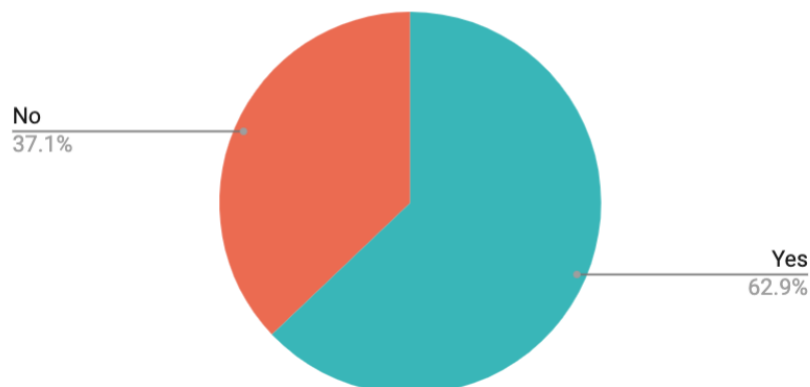
Those artists that had used such an ADR procedure, were asked whether they found it useful or not.

Q23: Was the alternative dispute resolution procedure helpful?



All signed artists were asked how comfortable they felt in using an alternative dispute resolution procedure in the future.

Q21: If in the future you have a disagreement with your record label, would you feel comfortable asking your record label to use an alternative dispute resolution procedure?



That 62.9% of artists feel comfortable in using such a procedure implies that most artists trust engaging external support. At the same time, as seen in the results from question 22, only 15.3% of artists that had a disagreement with their label actually used such a procedure, and 40% of those that used it (26 artists) found it helpful.

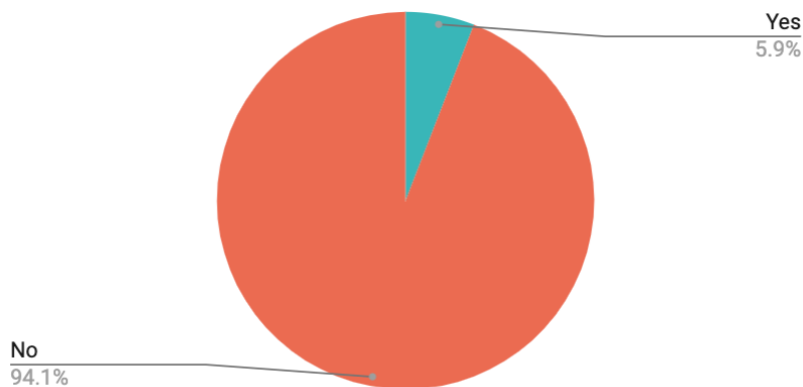
The explanation could be that Article 21 introduces a voluntary alternative dispute resolution procedure, not a mandatory one. This means that even though an artist might be positive about using an ADR procedure, the contractual counterpart can opt out. Since the purpose of the ADR was to introduce a mechanism in which the transparency and contract adjustment rights could be enforced, it is dubious why the regulators chose to introduce this article as voluntary. The data shows that although the intention of the ADR procedure was to give artists within the EU a tool to enhance transparency and remuneration, and a large portion of artists are positive to such a mechanism, the effectiveness of the currently voluntary ADR procedure can be questioned.

4.5 Artists' rights to rights revocation

The DSM directive states in Article 22 that a "...performer may revoke in whole or in part the licence or the transfer of rights where there is a lack of exploitation of that work or other protected subject matter."

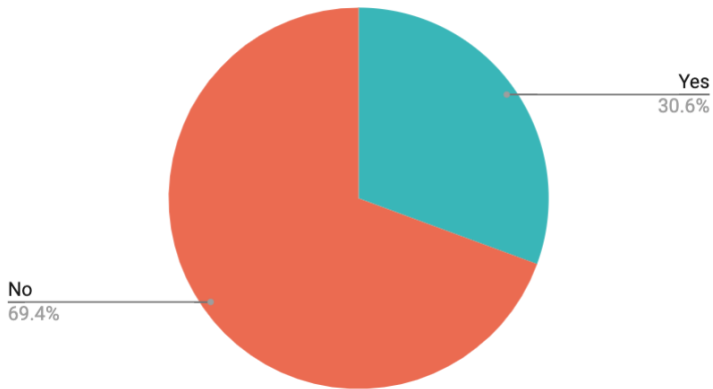
The respondents were asked whether they had tried to revoke their rights because their label was not making use of the recordings.

Q24: Since 7 June 2021, have you ever tried to get your rights back from the record label because they were not making use of your recordings?



Those respondents that had tried to revoke their rights were asked whether they had succeeded or not.

Q25: Did you succeed in getting your rights back?

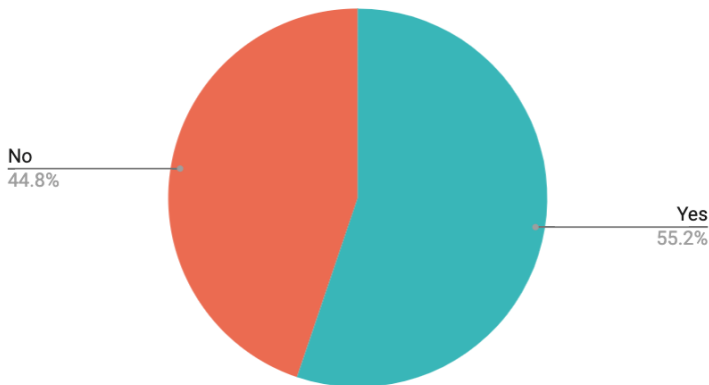


That 30.6% of the artists succeeded in revoking their rights indicates that several labels that are approached by artists for not making use of the recordings, agree and transfer the rights back to the artist. Due to the lack of comparative data, it is not possible to determine whether the current situation differs from the past.

4.6 Session musicians

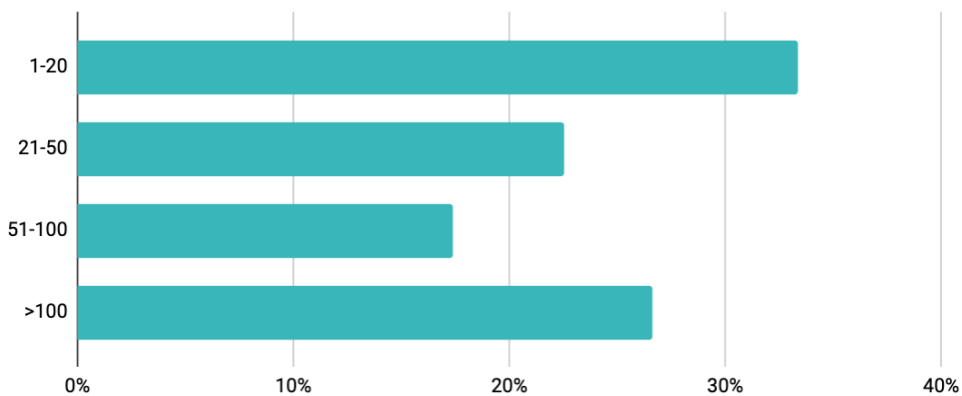
To gain a more comprehensive understanding of the current circumstances faced by artists working as session musicians, specific questions were asked to them.

Q27: Do you sometimes work as a session musician?



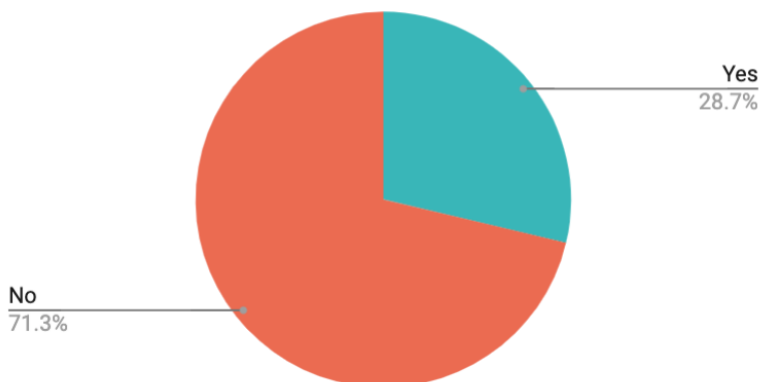
Those artists that work as session musicians were asked how many recordings they had made.

Q30: How many session recordings (single tracks) have you made?



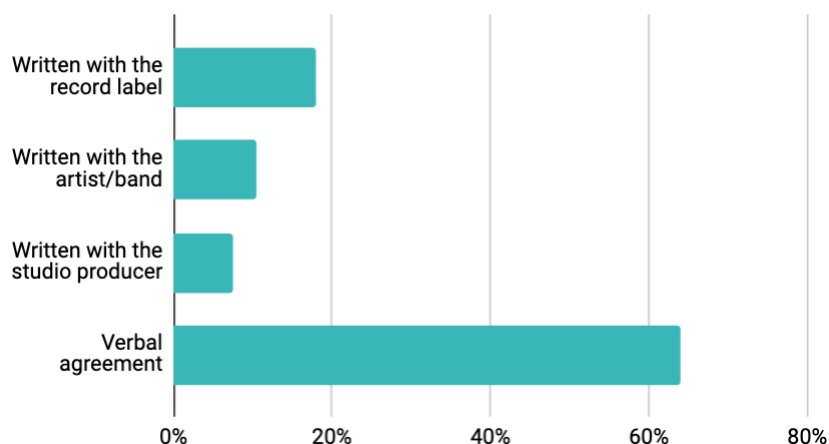
A large number of session musicians have been a part of many recordings, 26.6% answered that they had made more than 100 recordings. Considering Article 18 in the DSM directive, on appropriate and proportionate remuneration, the session musicians were asked whether they regarded the remuneration as a session musician fair.

Q31: Do you consider that the session fees you receive fairly remunerate you for the contribution you make to a recording?



Session musicians were asked about the practices regarding contracts.

Q32: How is the session contract usually done?

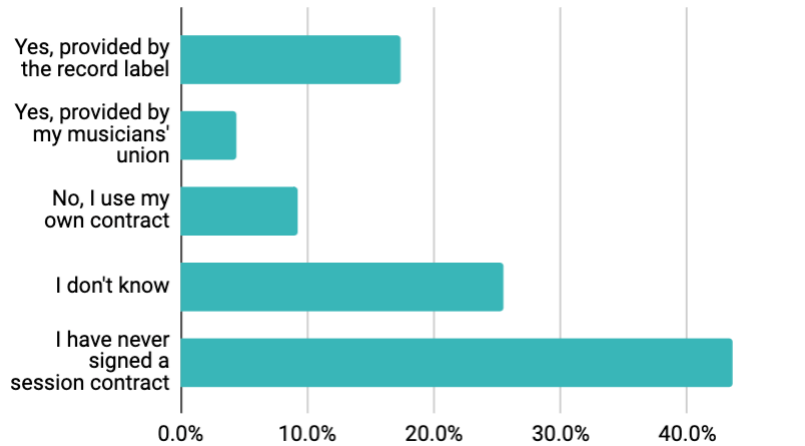


The majority of session artists are usually engaged based on verbal agreements. With the EU legislators having identified that session musicians were not being paid enough, especially in the later stages of their careers, in 2013 they were granted the right to annual supplementary remuneration, covering the period of exploitation of a recording between years 50 and 70.¹⁹ Where there are only verbal agreements made, it is difficult to identify those session musicians that are entitled to receive this remuneration. Accordingly, some session musicians have not been able to benefit from the additional remuneration that they are supposed to receive under the 2013 legislation, because they simply cannot be identified.

¹⁹ <https://eur-lex.europa.eu/eli/dir/2011/77/oj>

Session musicians were asked if the contracts they usually sign are industry standard, i.e. the same type of contracts for each session that are recommended to be used within the music industry.

Q33: Are the contracts you sign "industry standard" contracts?



The majority of session musicians, 69%, either don't know whether the contracts they sign are industry standard, or have never signed a session contract. This leaves session musicians in a weak position. They are involved in contributing to recordings in ways that are often vital for the potential success of the recording, yet they are often treated akin to labourers, without the opportunity to partake in the future financial rewards.

Summarising the results from the quantitative part of the survey, one can conclude that explicitly expressed satisfaction levels from streaming remuneration are low (5.1%), although there seems to have been a shift from pronounced dissatisfaction to a stance of greater neutrality since 2022. The majority of artists consider the way streaming revenues are shared to be unfair (87.6%), and a minority of signed artists received enough information from their labels (35.3%).

One can also conclude that a minority of signed artists (4.1%) tried contract adjustment, that 35 artists succeeded in adjusting their contract and received additional payment, and that 15.3% of those artists that had had a dispute with their label used a voluntary alternative dispute resolution procedure, although the majority of artists are positive to such a procedure (62.9%).

5.9% of signed artists tried to revoke their rights because the label was not making use of the recordings, and 65 artists succeeded and revoked their rights. 71.3% of session musicians consider the remuneration they receive from recording sessions as unfair in comparison to the contribution they make to the recordings, 64% of session musicians usually enter into verbal agreements for their sessions, and 43.5% have never signed a written contract.

5. Open-ended text responses

The survey provided two opportunities for artists to offer open-ended text responses. The purpose of these questions was to gather a deeper understanding of the contemporary situation for artists within the EU. The questions were presented at the conclusion of the survey, following the completion of all the detailed, quantitatively-based questions.

Given the fully anonymous nature of the survey, and considering that many artists opted to disclose detailed information on their situations, including the names of stakeholders and companies, the report is only including those quotes that do not reveal any specific details. Additionally, to further ensure the preservation of artists' anonymity, any information on nationality is excluded.

5.1 Signed artists and their relation with record labels

Those artists that were signed to a label, were asked: *If you have any comments you would like to make about your relationship with your record label or other related matters, please add them here.* (Q28)

In total, 258 artists provided text responses for this question. The sentiment analysis (methodology described in section 2) gives the following results:

Negative sentiment	Neutral sentiment	Positive sentiment
74.5%	20.1%	5.4%

The negative sentiment is mainly focused on these issues:

- Not receiving the correct amount of remuneration from the label,
- Not receiving detailed information on the revenues the label gets from the recordings,
- Difficulties surrounding older recordings, specifically when recordings have been sold to a new label,
- Difficulties in revoking their contracts/recovering their rights,
- Difficulties in getting answers on questions to the label, many artists stating that the label does not answer at all,
- The label is not working actively with the recordings,
- A general disappointment with revenues from streaming.

The neutral sentiment is a mixed collection of responses that includes both positive and negative parts, and are mainly focused on:

- Suggestions for how things could become better in general,
- Questions on what the artist should do in different personal situations,
- Admitting to not knowing enough about their own rights, often leading to hesitation in doing anything,
- Various responses related to their career as an artist.

The positive sentiment mainly consists of short responses, and does not include many detailed descriptions. Out of 258 responses, 15 signed artists provided responses in the positive sentiment.

Just as explained in section 2, surveys of this nature often encounter a negative response bias, wherein respondents with strong negative emotions tend to provide more detailed and extensive responses. Therefore we include a comparable amount of quotes from all sentiments to exemplify the major themes, although the share of responses in the negative sentiment is considerably larger.

"I'm very lucky to have a good label now (but have had really bad experiences in the past)."

"We musicians are in a relationship of slavery. Most of the time we bring a finished product to the label, which we have financed entirely ourselves and for which we do not receive a penny, and then they market the product as they please, without giving the musician any remuneration."

"He hasn't paid me since 2011 and is stealing from me uncontrollably."

"My general relationship with the record company has been overall good, particularly through the better days of my career. [...] I have recorded well in excess of 200 tracks with the company plus video and DVD over the years. I would like to own my product now as I get older as over the years I believe any money invested in my recordings will be by now, well recouped. I do receive quarterly royalty statements but in no great detail."

"I haven't had any contact with my producer for several years now; he hasn't replied to my latest messages and doesn't follow me at all. [...] To date, I haven't received any documents or information relating to royalties (I have a few million streams in total) and I haven't received any income from streaming."

"I renegotiated royalties for streaming even before 2021."

"I find it a bit difficult to answer yes or no to the questions because I have made records on several different record companies. The same does not apply to all."

"I have to admit that I don't have an iron grip on what the record company reports as I have never logged in and gone through everything. My wife has done it a few times."

"Labels now make money on the quantity of the catalogue without caring at all about the artists and their work. A more serious and binding model should be imposed on record labels that continue to live on the work of thousands of artists."

"How would I, that is, on what basis would I ask a record label for a higher royalty than I get when I don't even know how much they earn from me?"

"I have had few issues with these relationships."

"Glad there is a record company that takes care of the practical side of exploitation so I can stay creative."

"After 25 years of abuse in every direction, I'm free of the exclusivity clause and now I'm trying to recover all my rights, as my producer is exploiting my tracks in streaming without a valid licence. A lawyer would cost me tens of thousands of euros. So I'm forced to give up trying to sue him."

"At last this matter is being taken up seriously. We songwriters, artists and musicians need to be told about our (possible) earnings. When I raised the issue with my record company, I was told that they are going to change the distribution company which will make everything easier, without giving details on how and when and for whom."

"At the current label, I receive sufficient information about revenue and its source. In this respect I received very limited information at my previous label."

"The question I haven't been able to find an answer to is this: How can I trust a document produced by the producer on royalties to an artist? I have the same question between the distributor and the producer? What means of control do we have at our disposal?"

"The relationship with my record company has been ambiguous for years. I also know that they just don't work with my tracks enough. [...] I could go on and on about their tactics. It comes down to if you don't ask for anything yourself then you won't get any information. They really only use me when it suits them."

"I have no problems with my record label."

"This is a very complex issue. For both musicians and record companies. Mainly because there is no money to be made. Companies and musicians are faced with huge costs, but there are no direct sources of income from releasing the music. So everything becomes like a scale that is never in balance."

"Only one of the seven record labels I work with even sends an overview of earnings. We artists always have to contact them ourselves and ask if there are any earnings and often have to make multiple requests to get figures."

"No problems with the record company, however, we have not received an account from the distributor who handles the digital distribution."

"Old companies that have been closed down or where the rights have been taken over/acquired by other players are unclear and I have no idea how and where to turn to possibly get my rights back or get things reissued. I am a small player in the market and do not get any attention from the companies involved because I am nothing compared to their larger acts."

"I think that this producer, an independent niche music label, is not at all aware of performers' rights or is in denial. What can I do about it? I get on very well with him. WHEN WILL PERFORMERS' RIGHTS BE IN PLACE FOR STREAMING!!!"

"My record label is open to it, but I haven't asked for anything."

"I think that my various labels have gone out of business and I don't know who bought their catalogue."

"Thank you for this information, which sheds light on the situation with my record label. I was wondering about this very subject because I've had a contract for 30 years and the remuneration is outdated at every level, including streaming, which I find hard to understand. My time and energy is focused on concerts, which are a real source of income, and unfortunately I have very little time and energy to devote to understanding how a multinational music company works."

"Excellent relations with my record label."

"There is no relationship whatsoever and they don't report anything at all."

"I find it outrageous, the lack of clarity and information I receive. They just pass me their own document, nothing official."

"So far, everything has been going on correctly."

"According to the contract, the company has committed to do their best to utilize my work. Apart from a little airplay on local radio stations, nothing has happened in years. I don't know if this means that they have breached the contract, but it's certainly not good enough in my opinion. I can add that everything that has actually carried my work forward, i.e. contact with PR agencies and orchestras as well as pitches to artists, I have been responsible for myself."

"I'm an independent artist, and my relationship with my record company is healthy and balanced."

"I'm still not sure if the record company has even registered my performances."

"I have contracts with several record labels and only one of them pays me royalties, but for a ridiculous amount. The rest have never sent me any information or payment."

The overall consensus is that artists describe a complex reality, often with relations to many different labels and stakeholders. Many of the respondents highlight that the situation is usually different depending on which label they are working with, and that they believe that numerous issues are problematic within the music ecosystem itself.

A large share of the detailed responses in the negative sentiment is towards smaller independent labels, although there are also examples of negative responses towards major labels, specifically regarding older recordings under legacy contracts. Recurring types of responses are related to their own knowledge level. Many artists express that they simply do not know enough to be able to move things forward.

Some of the responses included details on contractual terms and names of companies. Naturally, the responses are one-sided since the survey is focused on artists; record labels have not had the opportunity to respond to their artists' accusations, but the sheer volume of testimonies hints towards a situation where many EU artists are quite far from the reality that the DSM directive intended to create.

For other artists, it is also a question of time, resources and motivation. Understanding the complex reality of the music industry takes time from what many naturally consider to be the most important part of their work, to actually create music and perform. This means

that they need to have trust in the parties to whom they have engaged in a contractual relationship, to take care of all the cumbersome aspects related to being an artist.

It is imperative to differentiate between those labels that are indeed complying with the new legislation, those labels that do not have enough knowledge of the new legislation, and those labels that are aware of the legislation but consciously are still taking advantage of their artists.

Many record labels, especially smaller independent labels, operate under constrained financial possibilities and do not have the same capacity to develop advanced digital reporting platforms as larger labels. Also, it is plausible that many smaller labels lack the essential knowledge regarding the granularity of reporting that they are supposed to provide. Such a lack of knowledge could be solved by national label organisations providing information on how the new regulations should function in practice for record labels, as well as artist organisations providing information to expand the knowledge among artists on their rights.

5.2 Artists view on their career and the music industry

All artists were asked: *If you have any comments you would like to make about your career as an artist or about the music industry please add them here.* (Q35)

Also for this question, many respondents provided extensive and personal stories about their careers. There are many examples of respondents taking the opportunity to describe their situation in lengthy answers, some of them filled with emotions of despair and frustration. The artists in total provided over 60,000 words in their responses, which almost equals a regular novel.

Even though the survey was totally anonymous, several artists provided their names and contact information, reaching out for help and support. It was never the intention or purpose of the study, to engage in a supporting relationship with the respondents, but efforts will be made to facilitate a follow up between these artists and the relevant CMO or artist organisation.

In total, 1,228 artists provided text responses for this question. The sentiment analysis gave the following results:

Negative	Neutral	Positive
88.4%	9.9%	1.7%

The negative sentiment in the open-ended text responses for this question was considerably stronger than in the question limited to signed artists. The majority of the responses in the negative sentiment were focused on:

- Low payouts from streaming,
- Struggles to stay alive economically as an artist,
- Examples of when they have been deceived by different actors,
- Session recordings not fairly remunerated for the contribution,
- Problems arising from only using verbal agreements,

- Concerns regarding AI and music,
- General responses on their situation as artists.

The neutral sentiment for this question was mainly focused on:

- Providing information about their identity, the genres they work in, and the type of artist they are, among other details,
- General responses on what they perceive as flaws in the music industry,
- Suggestions for how to make things better.

The positive sentiment for this question was limited, 21 respondents out of 1,228 provided answers that could be interpreted as positive. As described earlier, it is plausible that the negative response bias is quite high since respondents in the negative sentiment tend to respond more frequently and in a more detailed manner. We have chosen to include a quite substantial amount of quotes, since a goal of the study is to let the artists themselves express their opinions and thoughts.

"I signed a contract with [record company] in 2007. And I receive royalties every year. Even so, I can't complain."

"In general, there is too little control over customer revenue for streaming services and how this is reported to the rights holders. In addition, the wages for both studio and live jobs are either ridiculously favourable for large jobs, or ridiculously low for micro work. It feels like a middle layer of mid-sized live jobs has disappeared; it's either stadium sized or crappy jam bars."

"I'm a sign language performer, so I've taken part in hundreds of concerts and videos, but we don't have a music recording studio. When will our rights be studied? I'd be happy to talk to you about this for sign language performers."

"AI is a serious threat to studio musicians. It must be banned in the creative field."

"I've played on several successful recordings, but I think the amount you get is far too low. For example, I think that we as session musicians should be paid for streaming on Spotify, YouTube etc."

"It is a JUNGLE for musicians who are young and inexperienced, when writing record deals. It happened to me and my band, the record company blew lots of money that would be ours today."

"I would like to see that the streamline for collection of money is simplified and that the distributors of music are way more regulated in terms of fees and splits."

"I haven't received a penny for the recording that was a top seller for several weeks. A letter of intent was signed but no contract. I was simply fooled. I'm broke so I can't afford to hire a lawyer and my union thinks this is none of their business. In other words, double fooled."

"I have sessions with others who pitch to the Asian market. Then the royalties between us are well distributed if the song would get a placement. Not done paid session work that way. And when I have done it we have had a verbal contract and I have been paid. Mainly with private individuals, no record companies involved."

"The industry is corrupt and exploits songwriters, musicians and its artists. It's always the big names and older artists' songs that take everything."

"My career as an artist/musician is going well, I also need motivation to play on TV e.g. to get promotion for my music."

"After achieving fairness in royalties distribution from digital exploration, the next wave of distress will come from the replacement of music makers by AI. It's urgent to scope the use and protection of copyright in an AI driven creative industry."

"Despite the new provisions implemented, 'proportionate' remuneration is still not something an artist can understand, nor is it easy to oppose a label and its armada of lawyers; it's still David against Goliath, the ignorant slob against the rich and knowledgeable. Contracts are still very difficult to understand, and you have to pull your hair out to understand the plates, the rates... And yet we've developed everything on our own, [...] we've spent our own savings and then we're stuck with illegible contracts that we can only distrust, but we give in because we end up having too much on our backs. Despite our growing autonomy, we still end up being exploited and taken advantage of, and it's perhaps worse than before, because these days we put our savings and our own production tools into it, sacrificing our artistic creation time and our inspiration to do everything, get subs, find partners, promote our audience on the networks. But this risk and this work is still not valued by partners who arrive late. Once we've done everything, created everything, produced everything, given everything, spent so much, they continue to take it all away from us. It's crazy."

"In fact, the music market has come to allow more personal and direct contact between the artist and the public, giving them more autonomy and voice, and they can even have a good career without a label behind them. On the other hand, streaming revenues, forms of contracting and even cachet are much lower than what an author/composer/performer/ musician/producer, and even a technician, deserve."

"My artistic career is full of pitfalls, but I've managed to make my way thanks to [CMO] and the other companies that protect artists' rights."

"I am a person who in my career sang 50 big hits for 20 million people and all these people are now scattered around the world and still listen to those songs and perform them and I get a fee that doesn't even feed a dog, funny isn't it."

"It is no longer possible to survive on music at all. Whether through remuneration as a performer on a song, as a songwriter or through remuneration from organisers for live performances. Overheads in the world are rising but earnings continue to fall."

"As for session fees, I started receiving payment the day I dared to stand up for my right to payment. So maybe there needs to be just as much of a conversation about claiming your right - not being underpaid."

"The only way for me to earn money from music is to get out and play live as a freelancer. My own music, which is still fairly commercial and has had

an impact in Germany, Spain and Japan in particular, is streamed to a lesser extent. It generates virtually no money, other than physical disc sales."

"I don't notice any change. If they call, I go. They're still calling..."

"I've recorded and played live with some of the biggest artists and bands and several of these recordings have gone gold, platinum and even double platinum, I won an MTV award... I really feel very frustrated and dissatisfied, because even at this level, I've never signed a session or a live musician contract."

"In spite of the low payments per stream, I now have much more income from recordings than I have ever had since I debuted in the 1980s."

"There is a lack of preparation and training on the part of the artists themselves to achieve better conditions in general. We are the first ones who should be more aware of all the legislation and procedures available to us."

"For the vast majority of musicians, streaming doesn't generate any real income. We really need to increase our share. What's more, the platforms are making all the headlines via their playlists. They are the new guardians of the temple. Is it right that an American multinational should be calling the shots for our European cultures? We've let it happen too much. You've let it happen too much."

"Have great streaming income from abroad through a foreign distributor. Have no idea and can nowhere see how much income they make."

"It's very different with different record companies and also different depending on what kind of session work I do."

"It would take too long to write about it here, but all I can say is that the streaming remuneration system as it stands today is an aberration, for the whole music industry, but even more so for the artist who was already getting peanuts from the record companies. In all honesty, I don't think you can offer an unlimited cinema pass for €20/month, knowing that a cinema-goer is going to go at most 5 or 6 times, or even a bit more when for ONLY €10/month you can listen to music 24 hours a day! As far as my career is concerned, I'm not giving up and I'm persevering by focusing on live shows..."

"Should be [CMO] distributing money from the digital platforms."

"As an independent artist in a young band, it's sometimes difficult to know what your rights are, and above all how to manage them properly (contractualisation, monitoring, status of the performer)."

"As a session musician, all I can say is that the main artist has always registered the recordings so far and I have been listed as a session musician."

"I am satisfied with what I have achieved so far, I have made an album, and I have participated in multiple broadcasts on various local and national TV stations. I am trying to bring to the public in our country and abroad, the beauty of people and my native land."

"I think musicians in general have a very blurred vision of the music industry. Who does what and above all how to go about collecting their royalties."

"I am a minor new artist and I have everything to discover."

"The streaming system has completely revolutionised the way music is made and, unfortunately, not in the right direction in my opinion. We artists continue to write, compose and record our songs with fewer and fewer resources, while the platforms take more and more money from the fruits of our labour."

"It's hard to say, but there are a lot of scams and it's a sharky business. An economy in revolution with digital technology. Agreements made between platforms and producers behind the backs of artists. I've got the impression that I've got a lot of money on the outside. And how do I go about getting it back? In fact, I'd be very interested in getting my rights back from the label that's not exploiting my tracks."

"I have been recording and producing songs for more than 15 years. I have never felt that I have been treated well, neither when I have been paid, nor when I have asked for my wages. The contract has always been verbal. [...] I would love to have some contracts written through the statute of the artist that already protects us in these situations and that helps us to work with decent conditions. Another problem is that it is often not fair what I am paid for a studio session day, compared to what the song generates, both for the main artist and for the record company itself."

The responses indicate a mixed reality among artists: some report positive experiences and relationships with labels and other stakeholders, while others have been deceived and exploited. This is a crucial finding, that all stakeholders in the music industry are not operating under the same business strategies. Some stakeholders operate with honesty and transparency, while others engage in dishonest practices, and since the introduction of the DSM directive in 2021, even in direct violation of European law.

One artist describes how the music has been used in several popular movies and shows, revealing the titles and the record company, but the artist has not received correct payment, and concludes: *My future as an artist is unclear. I trust myself, but not people. In some I do, but a little, and with caution. I'd like to make a living from what I do best: art. I'm a very creative person, I just don't have anyone to trust but myself.*

One session musician was a part of a recording that became very successful, revealing the names of the recording and the company, and was promised verbally to get a certain payment for the contribution to the recording, as well as a promise to receive additional remuneration from sales and streaming. The artist describes what happened: *Not only did I not receive that amount, I was never told how many units were sold and I never even heard about the digital part. Anyway... I don't record for them anymore. But I didn't go into a head-on collision either as they have a very powerful identity in this field.*

Another artist explains how the company told the artist that if lawyers were involved when the contract was signed, they would see it as a *lack of trust and would prevent me from going any further*. The artist signed the contract, and the album became a success, selling several hundred thousand copies: *For 15 years I've never received a single royalty statement. I have never received anything for secondary use on digital channels, either in [country] or abroad. I've contributed a ridiculous sum to the recording without this generating a single cent.*

As described in the beginning of this report, the objective is not to blame or assign culpability towards record labels in general, but to provide data and knowledge that could improve the music industry, and specifically the circumstances for artists. It is plausible that record labels that are complying with the new legislation are as frustrated and critical towards those labels that are consciously violating the rights of artists, as artists themselves are. Investigating such "sharky businesses" is not within the scope of this study, although certain record labels occur again and again in the open-ended text responses. Continued research might be needed to gain deeper insights into the extent to which the recorded music industry has implemented the new legislation derived from the DSM directive, and to devise strategies for effectively addressing stakeholders who continue to exploit artists' contributions in unethical and unlawful ways.

6. Conclusions

The objectives of this study have been multifaceted. The primary objective was to increase the insights into the circumstances faced by artists and musicians within the contemporary music economy, insights that policymakers, legislators, DSPs, media, record labels, artists, CMOs and artist organisations, as well as other stakeholders in the music industry can utilise to better understand the current situation for artists in the EU.

The objective was also to investigate the potential impact of Articles 18–22 of the DSM directive on the conditions experienced by artists in the EU. The aim was to let artists themselves express their views and opinions on matters regarding their careers, and to provide data and insights that could have a practical impact and improve the conditions. The interest shown by participating national CMOs and artist organisations has been substantial, and the hope is that the data presented will be beneficial for future initiatives.

The Commission is currently monitoring the implementation of Articles 18 to 23 by Member States to ensure that the objectives are met.²⁰ In concluding this report, several recommendations for future actions are offered.

Regarding appropriate and proportionate remuneration, the findings of the study suggest that a majority of artists across the 19 Member States perceive streaming remuneration to be unsatisfactory and unfair. Nonetheless, there has been a notable shift in artists' satisfaction levels since 2022, which may imply a degree of improvement on an aggregate level following the transposition of the DSM directive into EU law. However, significant disparities exist among the various Member States.

In Croatia, Greece, Ireland, Poland, Portugal and Spain the amount of artists that considers streaming remuneration to be fair is notably lower than in f.e. Sweden, Slovakia, Romania, Belgium, Germany and Hungary. For instance, in Spain, 5.16% of artists participating in the survey express the belief that streaming remuneration is shared fairly, compared to 21.59% in Hungary. In Portugal, 4.56% conceives streaming remuneration to be fair, compared to 20.17% in Sweden. Further research is needed to identify the underlying reasons for the substantial discrepancies observed among Member States.

DSPs like Spotify, Deezer, and SoundCloud have each acknowledged the necessity for adjustments to achieve a fair distribution of streaming revenues, however, they have implemented distinct approaches to solve the problem, and the effects of their altered revenue distribution models have yet not been revealed.²¹ Given the evidence indicating that the prevailing model of royalty allocation may lead to unintended inequities, it is important that DSPs, in collaboration with stakeholders in the music industry, continue in their efforts to identify and implement more equitable methods for calculating and distributing royalty pools.

Guidance appears to be needed concerning what kind of appropriate mechanisms Member States should implement in order to make Article 18 effective. In particular, this would assist those Member States that opted for a verbatim transposition of the article, to make

²⁰ https://www.europarl.europa.eu/doceo/document/E-9-2024-000066-ASW_EN.html

²¹ Initial results from SoundCloud's Fan Powered Royalty model have been released at <https://www.soundcloudrockonomics.com>, but are limited. Deezer and Spotify have yet to publish the effects of their alterations.

a more informed choice about which mechanisms to introduce. Some Member States have introduced various statutory remuneration mechanisms, and therefore there is a lack of harmonisation across the European Union. This could result in unintended long-term consequences, whereby streaming remuneration operates differently in some Member States compared to others.

Additionally, guidance could extend to best practices among digital distributors, along with recommendations regarding what constitutes fair, appropriate and proportionate remuneration in the contractual relationships between record labels and performers. Furthermore, guidance could address the issue of fair remuneration for session musicians and their contributions to recordings, encompassing both upfront payments and potential eligibility for royalty distribution. As session musicians do not possess a remuneration right for streaming, it is imperative to provide EU-level recommendations on whether Member States should introduce such a remuneration right.

Regarding transparency, it may be necessary to establish guidelines and recommendations on how record labels (for signed artists) and distributors (for DIY artists) should report remuneration due to performers. Currently, there is insufficient clarification on the amount of information and level of detail required to effectively fulfill Article 19 in practice. The music industry at large may need to establish a standard for the level of information that should be provided to comply with Article 19.

Although the DSM directive does not apply in the UK, an Industry Transparency Code has been agreed upon.²² The Commission could offer foundational guidance on how to construct an industry-wide, standard agreement containing details of what information must be provided. Such guidance could be developed through consultations with key stakeholders, facilitated by the Commission in collaboration with essential parties such as record labels, distributors, DSPs, CMOs and artist organisations.

Regarding contract adjustment, the EU could provide guidance on what constitutes “disproportionately low” remuneration. This study has demonstrated that few artists have successfully adjusted their contracts since the implementation of the DSM directive. This may be attributed to artists being satisfied with their remuneration, a lack of awareness among artists regarding their rights, as well as hesitations to approach their contractual counterparts about royalty adjustments and additional payments. In the absence of clear guidelines on what constitutes “disproportionately low” remuneration, it is essentially left to the parties themselves to determine what constitutes fair remuneration. Some industry initiatives have introduced preliminary standards, such as the minimum digital royalty in France, however, the results of these initiatives are yet to be determined.²³

Regarding alternative dispute resolution procedures, the results of this study indicate that a majority of artists (62.9%) feel comfortable requesting such a procedure. However, only 15.3% of artists in a disagreement with their label actually utilised the procedure, with 60% of those finding it not useful. Given that this article was introduced as voluntary, its effectiveness in empowering artists can be questioned. The recommendation is that Member States re-evaluate the potential for making ADR procedures mandatory rather than voluntary.

22 <https://www.gov.uk/government/news/industry-transparency-code-on-music-streaming-announced-by-government>

23 <https://archive.completemusicupdate.com/article/french-performer-and-label-groups-reach-voluntary-agreement-regarding-digital-remuneration/>

Regarding rights revocation in cases of a lack of exploitation, to which the ADR procedure does not apply, the EU could provide guidance on what constitutes "exploitation." If the article only applies to the "making available" of recordings, it offers little benefit to performers, as the mere availability of recordings on DSPs constitutes exploitation. Uploading recordings to DSPs can be accomplished in a matter of minutes, and if this minimal action is sufficient for the recordings to be considered exploited, the benefit for artists who believe their contractual counterparts are not actively promoting the recordings is negligible. Additionally, the rationale for excluding Article 22 from ADR procedures remains unclear.

The results of this study indicate that some issues could be addressed through increased knowledge. This applies both to artists regarding their rights following the implementation of the DSM Directive and to record labels that are not yet in compliance with the new legislation. Therefore, the recommendation is that the music industry, with support from the Member States, introduce educational initiatives to ensure that all parties are informed about the new legislation. This could be effectively facilitated by CMOs, musician unions, other relevant organisations, and label associations.

The results of this study also indicate that, although there are reasons to be optimistic about developments in some areas, there is still much work to be done in others. Moving forward, it is imperative that the Commission introduces guidelines, and Member States implement mechanisms that are practically functional for DSPs, record labels, distributors, signed performers, DIY performers, and non-featured performers such as session musicians. Additionally, it is crucial that these guidelines and mechanisms are harmonised across the EU.

The music ecosystem, especially the streaming music sector, is intricate and involves numerous stakeholders and diverse interests. This study has primarily demonstrated that, although Articles 18-22 were designed and implemented in national legislation to strengthen the position of artists and musicians in the market, gaps in the effectiveness of the legislation still remain. Consequently, this report suggests that additional measures are required by the EU, Member States, and the music industry. It is hoped that the data presented will serve as a catalyst for the development and implementation of such additional measures.

Appendix 1

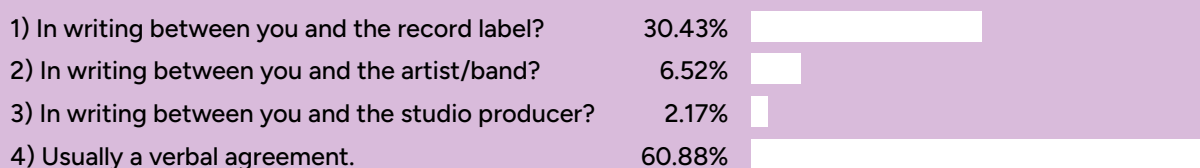
Belgium

	Yes	No	Don't know
Are you a member of a CMO?	78.26%	10.87%	10.87%
Are you a member of another artist organisation?	40.22%	33.70%	26.08%
Do you have a contract with a label?	38.04%	61.96%	
Have you received detailed information from your label?	33.33%	66.67%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	62.50%	37.50%	
Have you received details on sources and methods for calculation?	75.00%	25.00%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
12.50%	75.00%	12.50%	
Have you asked your label for higher royalties?	0.00%	100.00%	
<i>If Yes: Did the record label increase your royalties?</i>	0.00%	0.00%	
Have you had a disagreement with your label?	24.14%	75.86%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	14.29%	85.71%	
Would you feel comfortable using an ADR procedure?	52.38%	47.62%	
Have you tried to get your rights back from the label?	0.00%	100.00%	
<i>If Yes: Did you succeed in getting your rights back?</i>	0.00%	0.00%	
Do you sometimes work as a session musician?	55.56%	44.44%	
Do you consider the session fees fair?	32.61%	67.39%	

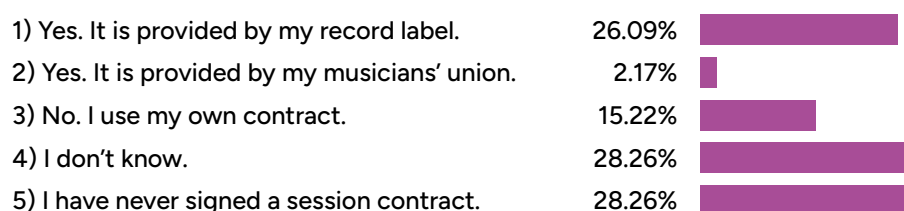
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



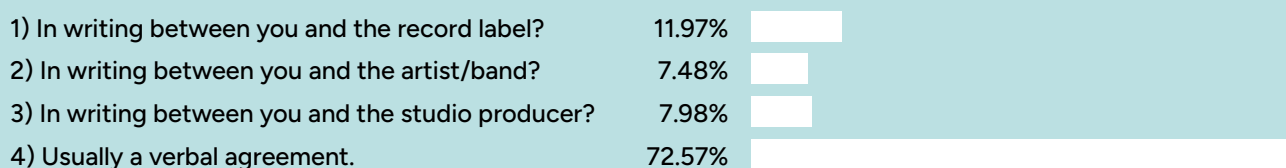
Croatia

	Yes	No	Don't know
Are you a member of a CMO?	91.50%	1.83%	6.67%
Are you a member of another artist organisation?	60.00%	29.00%	11.00%
Do you have a contract with a label?	39.83%	60.17%	
Have you received detailed information from your label?	19.57%	80.43%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	35.90%	64.10%	
Have you received details on sources and methods for calculation?	17.95%	82.05%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
53.85%	35.90%	10.25%	
Have you asked your label for higher royalties?	5.88%	94.12%	
<i>If Yes: Did the record label increase your royalties?</i>	42.86%	57.14%	
Have you had a disagreement with your label?	18.98%	81.02%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	17.07%	82.93%	
Would you feel comfortable using an ADR procedure?	60.47%	39.53%	
Have you tried to get your rights back from the label?	1.89%	98.11%	
<i>If Yes: Did you succeed in getting your rights back?</i>	25.00%	75.00%	
Do you sometimes work as a session musician?	62.26%	37.74%	
Do you consider the session fees fair?	29.18%	70.82%	

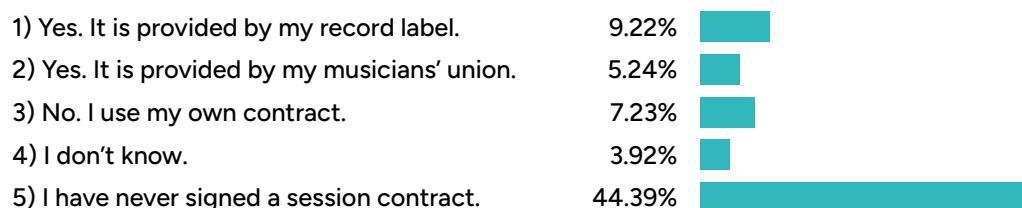
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



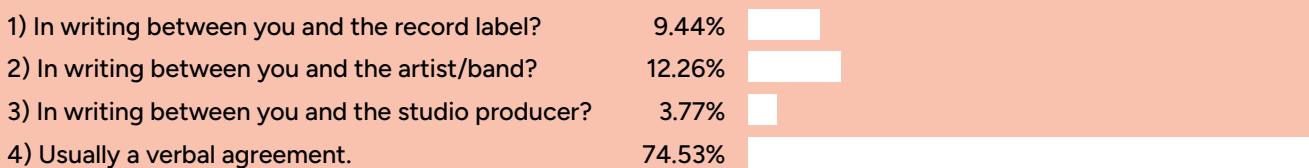
Denmark

	Yes	No	Don't know
Are you a member of a CMO?	85.27%	9.83%	4.91%
Are you a member of another artist organisation?	93.75%	4.91%	1.34%
Do you have a contract with a label?	60.27%	39.73%	
Have you received detailed information from your label?	46.40%	53.60%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	56.82%	43.18%	
Have you received details on sources and methods for calculation?	59.09%	40.91%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
34.09%	52.27%	13.64%	
Have you asked your label for higher royalties?	2.73%	97.27%	
<i>If Yes: Did the record label increase your royalties?</i>	33.33%	66.67%	
Have you had a disagreement with your label?	15.89%	84.11%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	17.65%	82.35%	
Would you feel comfortable using an ADR procedure?	69.32%	30.68%	
Have you tried to get your rights back from the label?	6.80%	93.20%	
<i>If Yes: Did you succeed in getting your rights back?</i>	28.57%	71.43%	
Do you sometimes work as a session musician?	50.49%	49.51%	
Do you consider the session fees fair?	40.57%	59.43%	

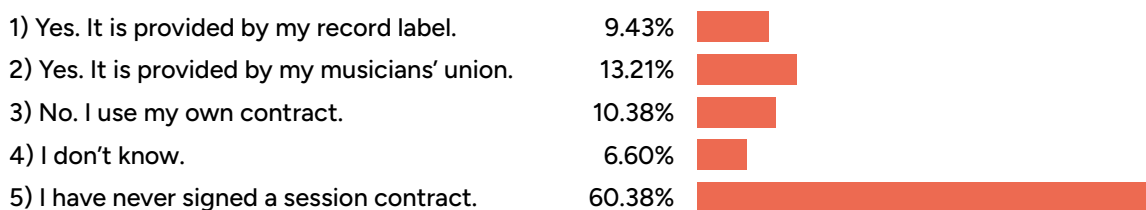
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



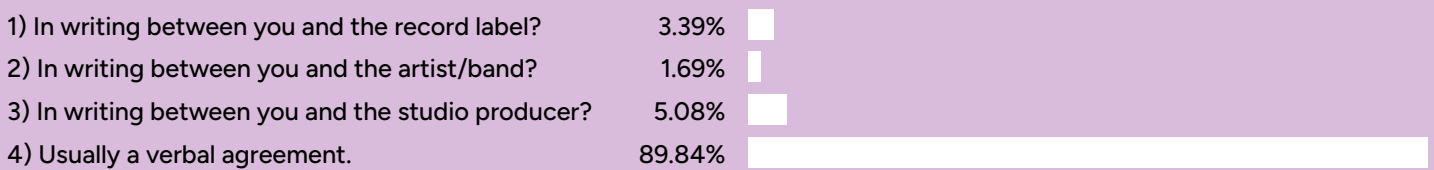
Estonia

	Yes	No	Don't know
Are you a member of a CMO?	92.08%	4.95%	2.97%
Are you a member of another artist organisation?	52.48%	35.64%	11.88%
Do you have a contract with a label?	22.77%	77.23%	
Have you received detailed information from your label?	52.38%	47.62%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	81.82%	18.18%	
Have you received details on sources and methods for calculation?	77.78%	22.22%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
25.00%	68.75%	3.84%	
Have you asked your label for higher royalties?	9.52%	90.48%	
<i>If Yes: Did the record label increase your royalties?</i>	50.00%	50.00%	
Have you had a disagreement with your label?	4.76%	95.24%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	66.67%	33.33%	
Have you tried to get your rights back from the label?	0.00%	100.00%	
<i>If Yes: Did you succeed in getting your rights back?</i>	0.00%	0.00%	
Do you sometimes work as a session musician?	60.00%	40.00%	
Do you consider the session fees fair?	37.29%	62.71%	

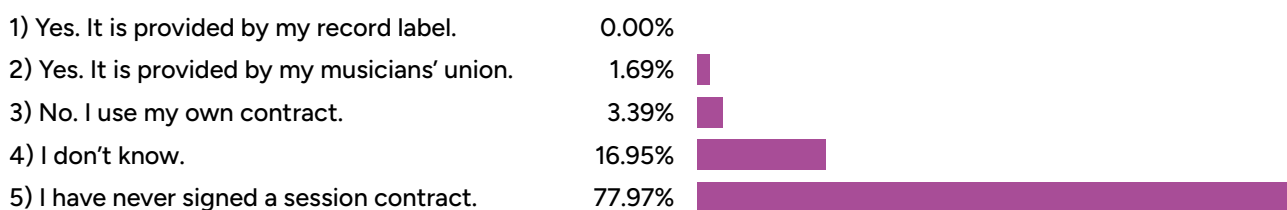
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



France

	Yes	No	Don't know
Are you a member of a CMO?	74.52%	9.10%	16.38%
Are you a member of another artist organisation?	10.49%	75.08%	14.43%
Do you have a contract with a label?	66.08%	33.92%	
Have you received detailed information from your label?	27.82%	72.18%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	43.65%	56.35%	
Have you received details on sources and methods for calculation?	53.25%	46.75%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
29.10%	67.18%	3.72%	
Have you asked your label for higher royalties?	1.33%	98.67%	
<i>If Yes: Did the record label increase your royalties?</i>	52.94%	47.06%	
Have you had a disagreement with your label?	9.38%	90.62%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	11.97%	88.03%	
Would you feel comfortable using an ADR procedure?	50.59%	49.41%	
Have you tried to get your rights back from the label?	3.74%	96.26%	
<i>If Yes: Did you succeed in getting your rights back?</i>	31.82%	68.18%	
Do you sometimes work as a session musician?	65.66%	34.34%	
Do you consider the session fees fair?	38.56%	61.44%	

How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?

1) In writing between you and the record label?	41.79%	
2) In writing between you and the artist/band?	7.19%	
3) In writing between you and the studio producer?	4.20%	
4) Usually a verbal agreement.	46.82%	

Are the contracts you sign "industry standard" contracts?

1) Yes. It is provided by my record label.	45.03%	
2) Yes. It is provided by my musicians' union.	0.89%	
3) No. I use my own contract.	4.69%	
4) I don't know.	25.30%	
5) I have never signed a session contract.	24.09%	

Do you think that the way streaming revenue is shared is fair? (%)



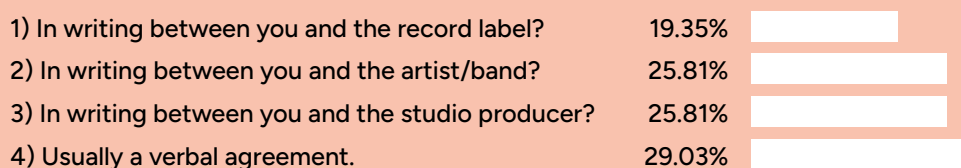
Germany

	Yes	No	Don't know
Are you a member of a CMO?	97.06%	2.21%	0.73%
Are you a member of another artist organisation?	90.44%	8.09%	1.47%
Do you have a contract with a label?	20.59%	79.41%	
Have you received detailed information from your label?	63.64%	36.36%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	42.86%	57.14%	
Have you received details on sources and methods for calculation?	42.86%	57.14%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
57.14%	35.71%	7.15%	
Have you asked your label for higher royalties?	13.64%	86.36%	
<i>If Yes: Did the record label increase your royalties?</i>	66.67%	33.33%	
Have you had a disagreement with your label?	4.55%	95.45%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	52.38%	47.62%	
Have you tried to get your rights back from the label?	14.29%	85.71%	
<i>If Yes: Did you succeed in getting your rights back?</i>	0.00%	100.00%	
Do you sometimes work as a session musician?	47.62%	52.38%	
Do you consider the session fees fair?	38.71%	61.29%	

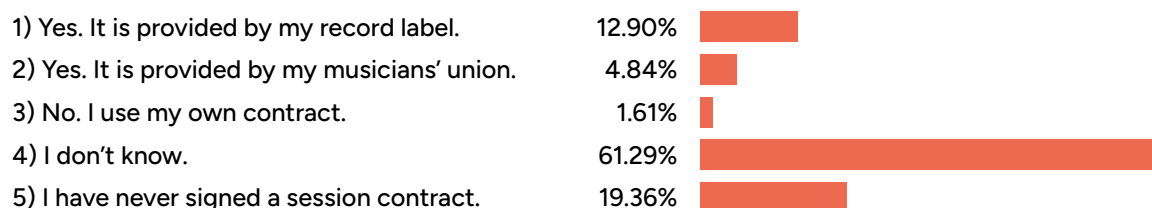
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



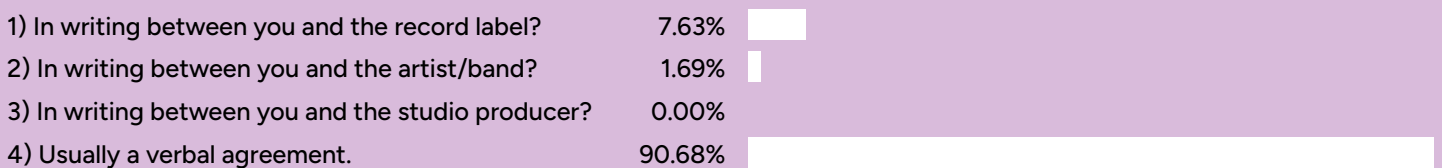
Greece

	Yes	No	Don't know
Are you a member of a CMO?	90.57%	9.43%	0.00%
Are you a member of another artist organisation?	81.13%	16.98%	1.89%
Do you have a contract with a label?	25.16%	74.84%	
Have you received detailed information from your label?	76.32%	23.68%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	29.17%	70.83%	
Have you received details on sources and methods for calculation?	41.67%	58.33%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
75.00%	20.83%	4.17%	
Have you asked your label for higher royalties?	0.00%	100.00%	
<i>If Yes: Did the record label increase your royalties?</i>	0.00%	0.00%	
Have you had a disagreement with your label?	33.33%	66.67%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	27.27%	72.73%	
Would you feel comfortable using an ADR procedure?	86.36%	13.64%	
Have you tried to get your rights back from the label?	6.06%	93.94%	
<i>If Yes: Did you succeed in getting your rights back?</i>	50.00%	50.00%	
Do you sometimes work as a session musician?	63.64%	36.36%	
Do you consider the session fees fair?	21.19%	78.81%	

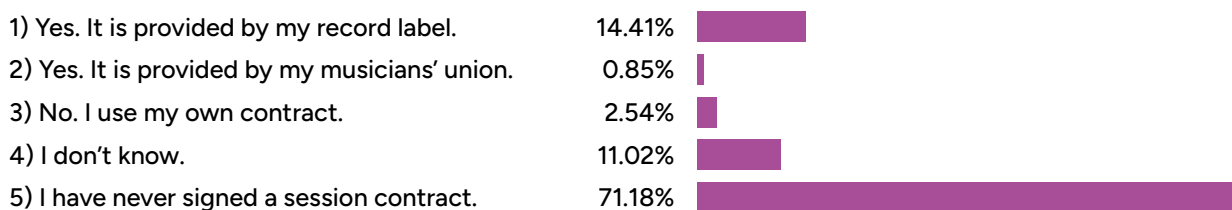
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



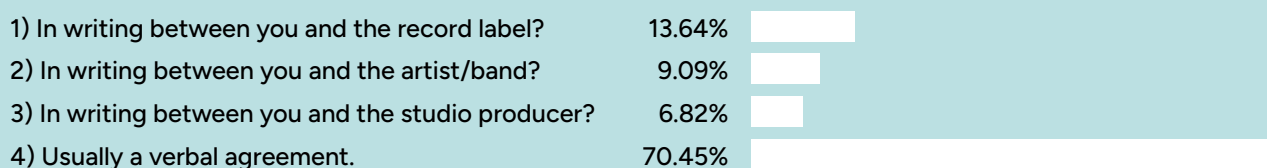
Hungary

	Yes	No	Don't know
Are you a member of a CMO?	83.67%	10.76%	5.57%
Are you a member of another artist organisation?	46.61%	45.42%	7.97%
Do you have a contract with a label?	62.95%	37.05%	
Have you received detailed information from your label?	45.21%	54.79%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	68.52%	31.48%	
Have you received details on sources and methods for calculation?	64.81%	35.19%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
24.07%	72.22%	3.71%	
Have you asked your label for higher royalties?	1.55%	98.45%	
<i>If Yes: Did the record label increase your royalties?</i>	100.00%	0.00%	
Have you had a disagreement with your label?	5.60%	94.40%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	42.86%	57.14%	
Would you feel comfortable using an ADR procedure?	80.87%	19.13%	
Have you tried to get your rights back from the label?	2.46%	97.54%	
<i>If Yes: Did you succeed in getting your rights back?</i>	33.33%	66.67%	
Do you sometimes work as a session musician?	32.23%	67.77%	
Do you consider the session fees fair?	32.95%	67.05%	

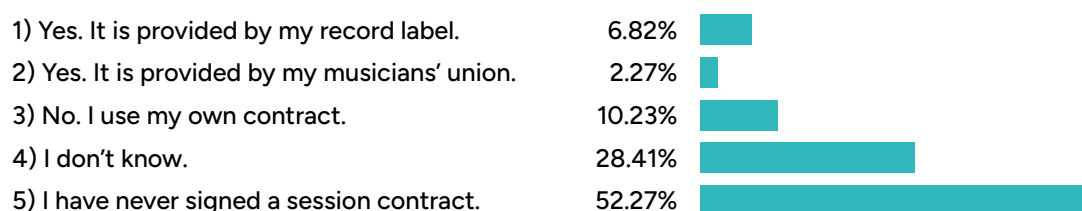
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



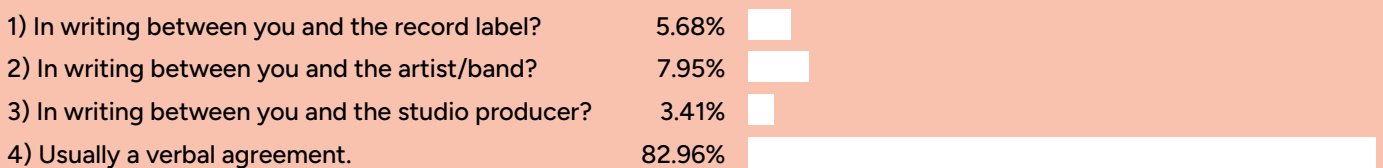
Ireland

	Yes	No	Don't know
Are you a member of a CMO?	93.85%	1.54%	4.61%
Are you a member of another artist organisation?	53.08%	34.61%	12.31%
Do you have a contract with a label?	35.38%	64.62%	
Have you received detailed information from your label?	22.22%	77.78%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	77.78%	22.22%	
Have you received details on sources and methods for calculation?	44.44%	55.56%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
22.22%	77.78%	0.00%	
Have you asked your label for higher royalties?	0.00%	100.00%	
<i>If Yes: Did the record label increase your royalties?</i>	0.00%	0.00%	
Have you had a disagreement with your label?	7.14%	92.86%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	74.36%	25.64%	
Have you tried to get your rights back from the label?	12.20%	87.80%	
<i>If Yes: Did you succeed in getting your rights back?</i>	0.00%	100.00%	
Do you sometimes work as a session musician?	53.66%	46.34%	
Do you consider the session fees fair?	44.32%	55.68%	

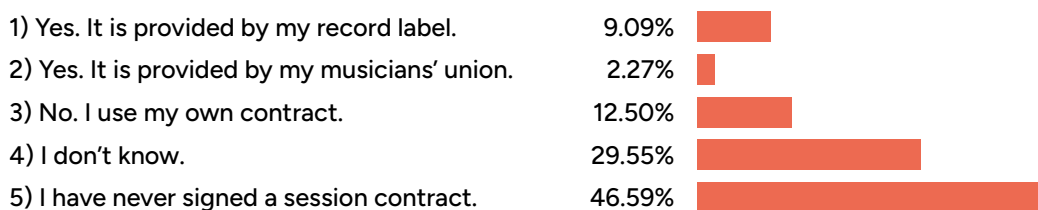
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



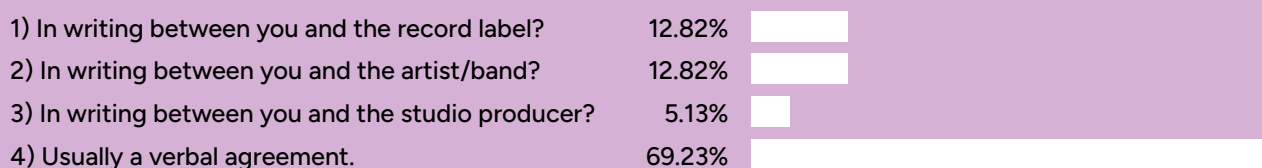
Italy

	Yes	No	Don't know
Are you a member of a CMO?	88.37%	10.47%	1.16%
Are you a member of another artist organisation?	39.54%	55.81%	4.65%
Do you have a contract with a label?	36.05%	63.95%	
Have you received detailed information from your label?	50.00%	50.00%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	66.67%	33.33%	
Have you received details on sources and methods for calculation?	50.00%	50.00%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
25.00%	58.33%	16.67%	
Have you asked your label for higher royalties?	3.85%	96.15%	
<i>If Yes: Did the record label increase your royalties?</i>	100.00%	0.00%	
Have you had a disagreement with your label?	16.00%	84.00%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	42.86%	57.14%	
Have you tried to get your rights back from the label?	8.00%	92.00%	
<i>If Yes: Did you succeed in getting your rights back?</i>	100.00%	0.00%	
Do you sometimes work as a session musician?	44.00%	56.00%	
Do you consider the session fees fair?	20.51%	79.49%	

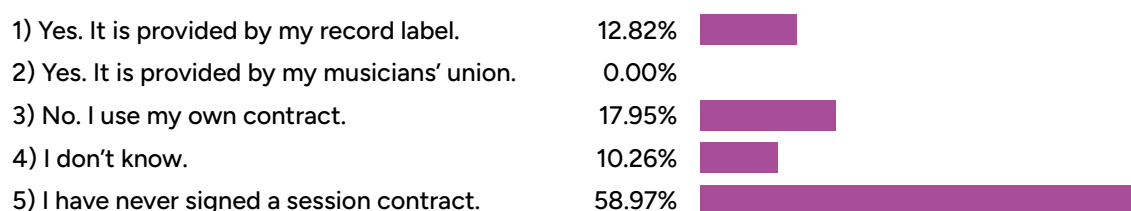
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



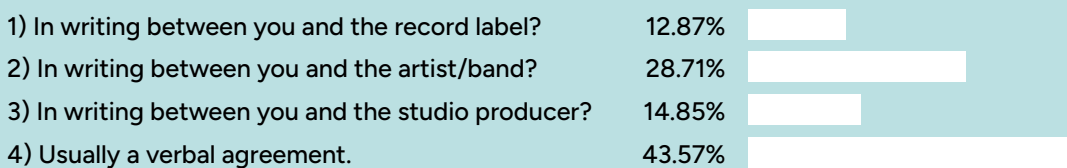
Latvia

	Yes	No	Don't know
Are you a member of a CMO?	77.78%	9.44%	12.78%
Are you a member of another artist organisation?	35.56%	45.00%	19.44%
Do you have a contract with a label?	29.44%	70.56%	
Have you received detailed information from your label?	39.58%	60.42%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	47.06%	52.94%	
Have you received details on sources and methods for calculation?	35.29%	64.71%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
25.93%	74.07%	0.00%	
Have you asked your label for higher royalties?	6.52%	93.48%	
<i>If Yes: Did the record label increase your royalties?</i>	33.33%	66.67%	
Have you had a disagreement with your label?	10.87%	89.13%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	67.50%	32.50%	
Have you tried to get your rights back from the label?	2.22%	97.78%	
<i>If Yes: Did you succeed in getting your rights back?</i>	100.00%	0.00%	
Do you sometimes work as a session musician?	28.89%	71.11%	
Do you consider the session fees fair?	46.53%	53.47%	

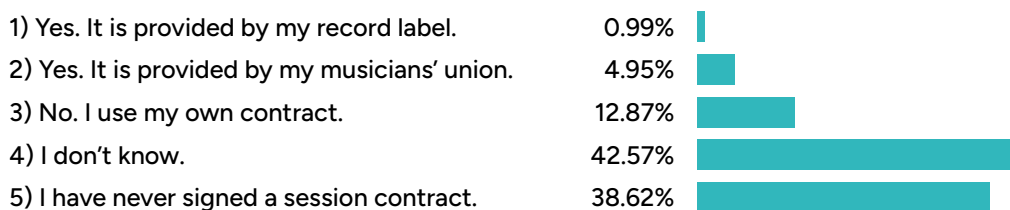
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



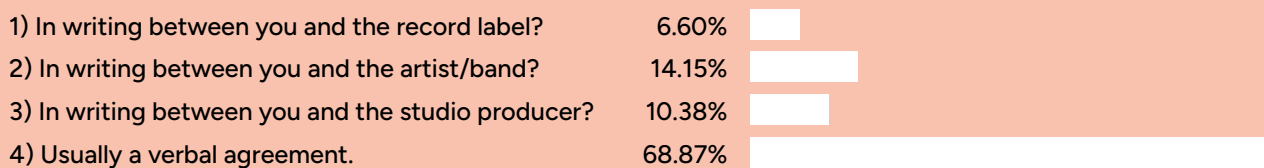
Netherlands

	Yes	No	Don't know
Are you a member of a CMO?	75.24%	11.17%	13.59%
Are you a member of another artist organisation?	23.79%	66.02%	10.19%
Do you have a contract with a label?	47.57%	52.43%	
Have you received detailed information from your label?	51.58%	48.42%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	55.81%	44.19%	
Have you received details on sources and methods for calculation?	53.49%	46.51%	
The amount of financial information provided was:			
Not enough		Right amount	More than enough
39.53%	48.84%	11.63%	
Have you asked your label for higher royalties?	1.12%	98.88%	
<i>If Yes: Did the record label increase your royalties?</i>	0.00%	100.00%	
Have you had a disagreement with your label?	13.48%	86.52%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	56.58%	43.42%	
Have you tried to get your rights back from the label?	8.24%	91.76%	
<i>If Yes: Did you succeed in getting your rights back?</i>	42.86%	57.14%	
Do you sometimes work as a session musician?	38.82%	61.18%	
Do you consider the session fees fair?	43.40%	56.60%	

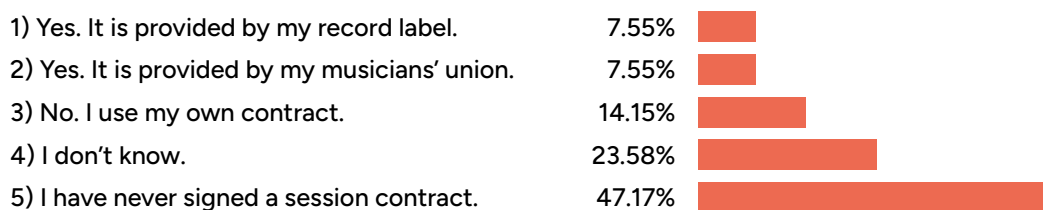
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



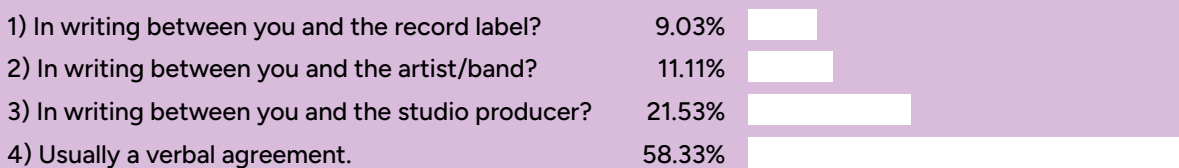
Poland

	Yes	No	Don't know
Are you a member of a CMO?	92.86%	4.88%	2.26%
Are you a member of another artist organisation?	58.27%	28.20%	13.53%
Do you have a contract with a label?	44.74%	55.26%	
Have you received detailed information from your label?	40.18%	59.82%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	71.05%	28.95%	
Have you received details on sources and methods for calculation?	57.89%	42.11%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
31.58%	55.26%	13.16%	
Have you asked your label for higher royalties?	6.80%	93.20%	
<i>If Yes: Did the record label increase your royalties?</i>	14.29%	85.71%	
Have you had a disagreement with your label?	9.80%	90.20%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	20.00%	80.00%	
Would you feel comfortable using an ADR procedure?	67.03%	32.97%	
Have you tried to get your rights back from the label?	1.98%	98.02%	
<i>If Yes: Did you succeed in getting your rights back?</i>	50.00%	50.00%	
Do you sometimes work as a session musician?	49.00%	51.00%	
Do you consider the session fees fair?	19.44%	80.56%	

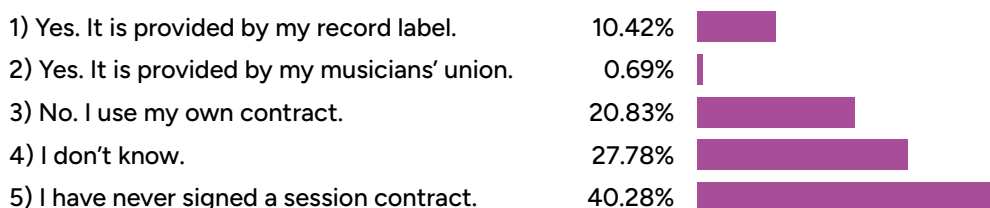
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



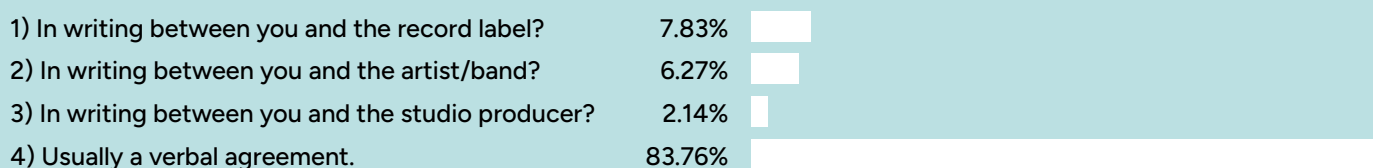
Portugal

	Yes	No	Don't know
Are you a member of a CMO?	94.72%	4.11%	1.17%
Are you a member of another artist organisation?	33.82%	57.19%	8.99%
Do you have a contract with a label?	34.90%	65.10%	
Have you received detailed information from your label?	39.32%	60.68%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	63.64%	36.36%	
Have you received details on sources and methods for calculation?	53.72%	46.28%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
38.84%	56.20%	4.96%	
Have you asked your label for higher royalties?	8.05%	91.95%	
<i>If Yes: Did the record label increase your royalties?</i>	15.38%	84.62%	
Have you had a disagreement with your label?	12.62%	87.38%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	20.00%	80.00%	
Would you feel comfortable using an ADR procedure?	77.21%	22.79%	
Have you tried to get your rights back from the label?	7.44%	92.56%	
<i>If Yes: Did you succeed in getting your rights back?</i>	39.13%	60.87%	
Do you sometimes work as a session musician?	61.04%	38.96%	
Do you consider the session fees fair?	9.83%	90.17%	

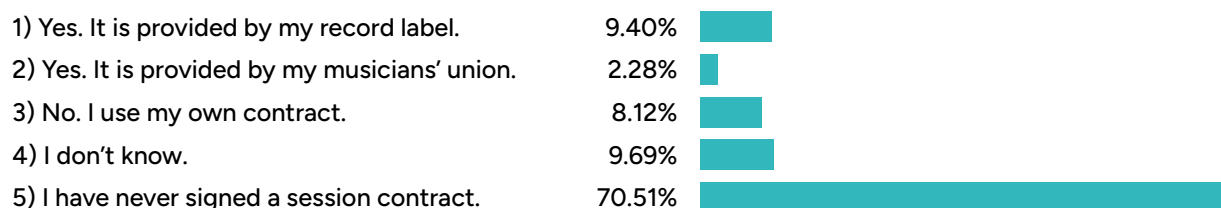
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



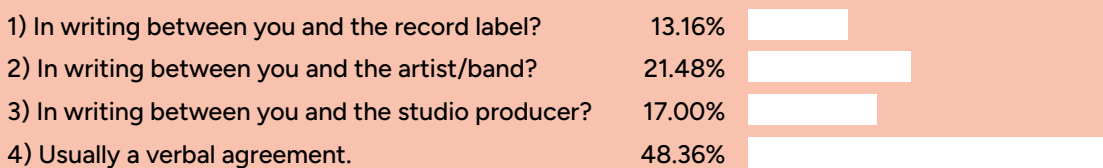
Romania

	Yes	No	Don't know
Are you a member of a CMO?	68.42%	16.99%	12.99%
Are you a member of another artist organisation?	43.46%	42.94%	13.60%
Do you have a contract with a label?	25.85%	74.15%	
Have you received detailed information from your label?	29.55%	70.45%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	64.81%	35.19%	
Have you received details on sources and methods for calculation?	62.04%	37.96%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
40.74%	52.78%	6.48%	
Have you asked your label for higher royalties?	8.50%	91.50%	
<i>If Yes: Did the record label increase your royalties?</i>	37.50%	62.50%	
Have you had a disagreement with your label?	13.03%	86.97%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	28.57%	71.43%	
Would you feel comfortable using an ADR procedure?	71.79%	28.21%	
Have you tried to get your rights back from the label?	10.08%	89.92%	
<i>If Yes: Did you succeed in getting your rights back?</i>	35.14%	64.86%	
Do you sometimes work as a session musician?	48.86%	51.14%	
Do you consider the session fees fair?	23.68%	76.32%	

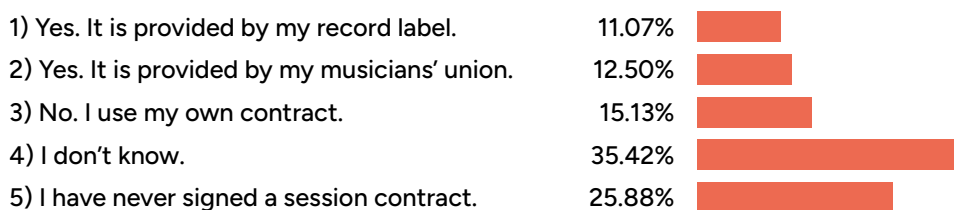
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



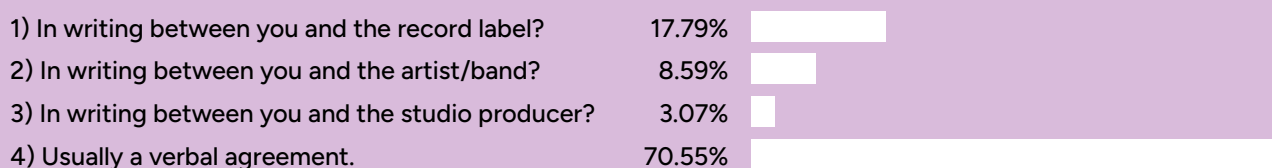
Slovakia

	Yes	No	Don't know
Are you a member of a CMO?	73.22%	10.46%	16.32%
Are you a member of another artist organisation?	61.09%	20.92%	17.99%
Do you have a contract with a label?	27.62%	72.38%	
Have you received detailed information from your label?	49.18%	50.82%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	68.00%	32.00%	
Have you received details on sources and methods for calculation?	68.00%	32.00%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
32.00%	68.00%	0.00%	
Have you asked your label for higher royalties?	1.89%	98.11%	
<i>If Yes: Did the record label increase your royalties?</i>	100.00%	0.00%	
Have you had a disagreement with your label?	1.96%	98.04%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	0.00%	100.00%	
Would you feel comfortable using an ADR procedure?	77.55%	22.45%	
Have you tried to get your rights back from the label?	6.25%	93.75%	
<i>If Yes: Did you succeed in getting your rights back?</i>	33.33%	66.67%	
Do you sometimes work as a session musician?	70.21%	29.79%	
Do you consider the session fees fair?	32.52%	67.48%	

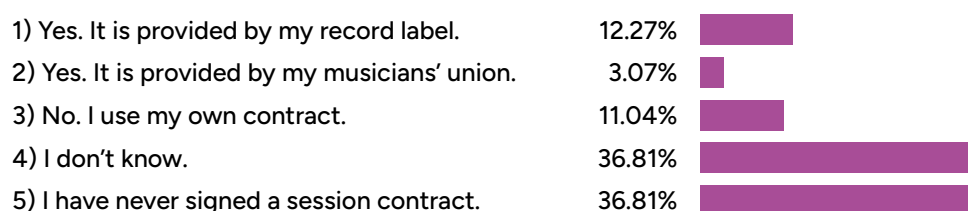
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



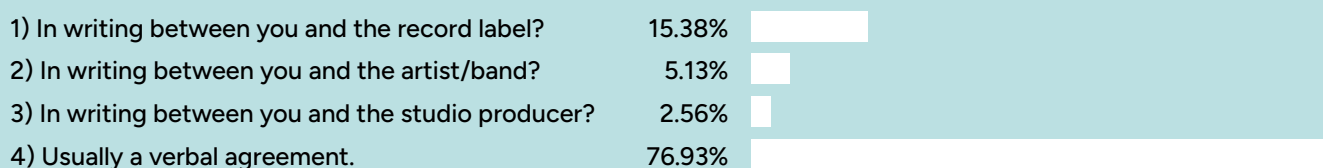
Slovenia

	Yes	No	Don't know
Are you a member of a CMO?	85.33%	6.67%	8.00%
Are you a member of another artist organisation?	21.33%	69.33%	9.34%
Do you have a contract with a label?	44.00%	56.00%	
Have you received detailed information from your label?	18.18%	81.82%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	83.33%	16.67%	
Have you received details on sources and methods for calculation?	50.00%	50.00%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
50.00%	33.33%	16.67%	
Have you asked your label for higher royalties?	3.12%	96.88%	
<i>If Yes: Did the record label increase your royalties?</i>	100.00%	0.00%	
Have you had a disagreement with your label?	9.38%	90.62%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	66.67%	33.33%	
Would you feel comfortable using an ADR procedure?	58.62%	41.38%	
Have you tried to get your rights back from the label?	6.25%	93.75%	
<i>If Yes: Did you succeed in getting your rights back?</i>	100.00%	0.00%	
Do you sometimes work as a session musician?	12.50%	87.50%	
Do you consider the session fees fair?	17.95%	82.05%	

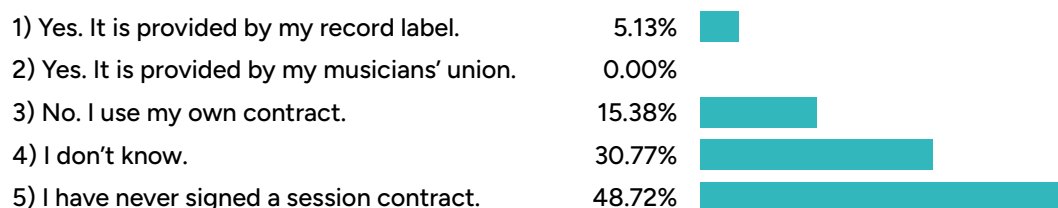
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



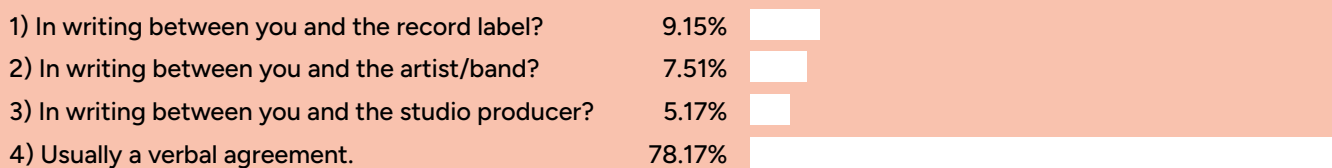
Spain

	Yes	No	Don't know
Are you a member of a CMO?	89.66%	6.06%	4.28%
Are you a member of another artist organisation?	47.42%	44.17%	8.41%
Do you have a contract with a label?	32.64%	67.36%	
Have you received detailed information from your label?	35.68%	64.32%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	61.11%	38.89%	
Have you received details on sources and methods for calculation?	65.28%	34.72%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
33.33%	62.50%	4.17%	
Have you asked your label for higher royalties?	6.31%	93.69%	
<i>If Yes: Did the record label increase your royalties?</i>	30.77%	69.23%	
Have you had a disagreement with your label?	19.00%	81.00%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	10.53%	89.47%	
Would you feel comfortable using an ADR procedure?	67.70%	32.30%	
Have you tried to get your rights back from the label?	11.73%	88.27%	
<i>If Yes: Did you succeed in getting your rights back?</i>	17.39%	82.61%	
Do you sometimes work as a session musician?	53.85%	46.15%	
Do you consider the session fees fair?	19.01%	80.99%	

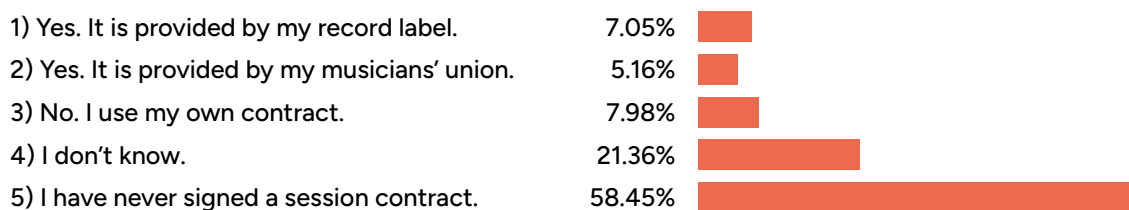
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



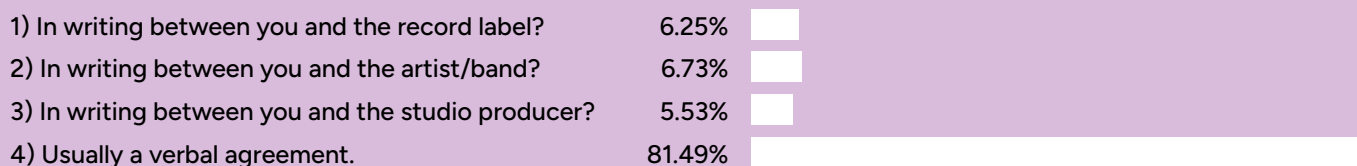
Sweden

	Yes	No	Don't know
Are you a member of a CMO?	84.57%	9.86%	5.57%
Are you a member of another artist organisation?	38.57%	55.18%	6.25%
Do you have a contract with a label?	59.96%	40.04%	
Have you received detailed information from your label?	48.15%	51.85%	
<i>If Yes:</i>			
Have you received details on reductions, deductions or expenses?	67.92%	32.08%	
Have you received details on sources and methods for calculation?	65.83%	34.17%	
The amount of financial information provided was:			
Not enough	Right amount	More than enough	
25.83%	65.00%	9.17%	
Have you asked your label for higher royalties?	4.80%	95.20%	
<i>If Yes: Did the record label increase your royalties?</i>	36.00%	64.00%	
Have you had a disagreement with your label?	13.14%	86.86%	
<i>If Yes: Did you use an alternative dispute resolution procedure?</i>	7.58%	92.42%	
Would you feel comfortable using an ADR procedure?	69.95%	30.05%	
Have you tried to get your rights back from the label?	7.43%	92.57%	
<i>If Yes: Did you succeed in getting your rights back?</i>	21.05%	78.95%	
Do you sometimes work as a session musician?	42.83%	57.17%	
Do you consider the session fees fair?	37.39%	62.61%	

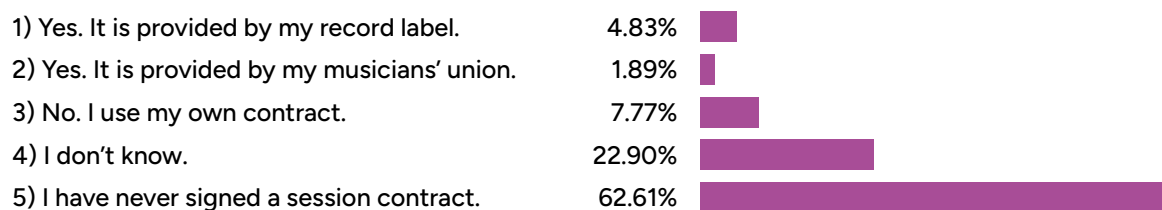
How satisfied are you with your current revenues from streaming? (%)



How does the session contract work?



Are the contracts you sign "industry standard" contracts?



Do you think that the way streaming revenue is shared is fair? (%)



Appendix 2

Q1	In which country do you live?
Q2	Are you a member of a performers' collective management organisation?
Q3	Are you a member of an artist organisation or musicians union?
Q4	Do you have a contract with a record label that entitles you to receive royalties?
Q5	How many recordings (single tracks) are you entitled to receive royalties for?
Q6	Your record label must give you detailed information at least once a year on the money they have made from each of your recordings, including: the source, specific use, licensing terms, calculation method and other usage data. It should cover all uses of the recording including the amounts they have received from: Paid streaming platforms and digital downloads (Spotify, Apple, Amazon, Deezer, YouTube Music, etc), Social Media Platforms (TikTok, Facebook, Instagram, YouTube, Twitch, Roblox, etc.), Physical sales such as Vinyl/CD sales, Synch deals, Third party licensing, Other revenues that might be subject to collection by the record label. Have you received this level of detailed information presented in a comprehensive manner in the past 12 months?
Q7	Did it also include details of any reductions or deductions made by the record label, or expenses that the record label incurred?
Q8	Did your statements also include details on the source and calculation method of how your royalty has been calculated (all the way from the source of revenue you received e.g. from the streaming platform)?
Q9	Please indicate what applies to your personal situation. The amount of financial information provided was: Not enough, Right Amount, More than enough
Q10	Understanding the information I received was: Very easy, Easy, Neither easy nor difficult, Difficult, Very difficult.
Q11	Have you received more information over the past 12 months than you have received in the past?
Q12	Understanding the information I received was: Very easy, Easy, Neither easy nor difficult, Difficult, Very difficult.
Q13	Did you get details showing from which platform or other source the money originates?
Q14	Did you get details on the geographical locations of the sales and other use of your recordings?
Q15	Did you get details on expenses, distribution fees or other costs that are deducted from your royalty payments?
Q16	Did you get details on how the label calculated the money you were due to receive from each user of your recordings?
Q17	As of 7 June 2021, you are entitled to higher royalties or additional payment if the royalties you agreed when you signed your contract turn out to be too low compared to the money that the record label is now making. Since 7 June 2021, have you ever asked your record label(s) for higher royalties or additional payment?
Q18	Did the record label increase your royalties/give you any extra payment?
Q19	Did the increase of royalty rate result in you actually receiving any additional money?

Q20	Since 7 June 2021, have you ever had a disagreement with your record label about (i) the financial information you have received from the record label; and/or (ii) any request you might have made for increased royalties?
Q21	If in the future you have a disagreement with your record label, would you feel comfortable asking your record label to use the alternative dispute resolution procedure without being afraid of the consequences?
Q22	Did you use an alternative dispute resolution procedure to resolve this disagreement?
Q23	Was the alternative dispute resolution procedure helpful?
Q24	Since 7 June 2021, have you ever tried to get your rights back from the record label because they were not making use of your recordings?
Q25	Did you succeed in getting your rights back?
Q26	How satisfied are you with your current revenues derived from streaming platforms such as Apple Music, Spotify, Tidal, Deezer, Amazon Music etc?
Q27	Do you sometimes work as a session musician?
Q28	If you have any comments you would like to make about your relationship with your record label or other related matters, please add them here. (Open-ended response)
Q29	Would you like to attend a free online workshop where industry experts and lawyers will discuss these issues and you can ask any questions you may have? If so, please include your email address (which we shall keep anonymous) and we will contact you with more information.
Q30	How many session recordings (single tracks) have you made?
Q31	Do you consider that the session fees you receive fairly remunerate you for the contribution you make to a recording?
Q32	How does the session contract work? Is it: 1) In writing between you and the record label? 2) In writing between you and the artist/band? 3) In writing between you and the studio producer of the recording? 4) Usually a verbal agreement.
Q33	Are the contracts you sign "industry standard" contracts (i.e. is it the same type of contract for every session)? 1) Yes. It is provided by my record label. 2) Yes. It is provided by my musicians' union. 3) No. I use my own contract. 4) I don't know. 5) I have never signed a session contract.
Q34	Do you think that the way streaming revenue is shared is fair?
Q35	If you have any comments you would like to make about your career as an artist or about the music industry please add them here. (Open-ended response)
Q36	Would you like to attend a free online workshop where industry experts and lawyers will discuss these issues and you can ask any questions you may have? If so, please include your email address (which we shall keep anonymous) and we will contact you with more information.