

# 2020 PERFORMER SURVEY

## External Report

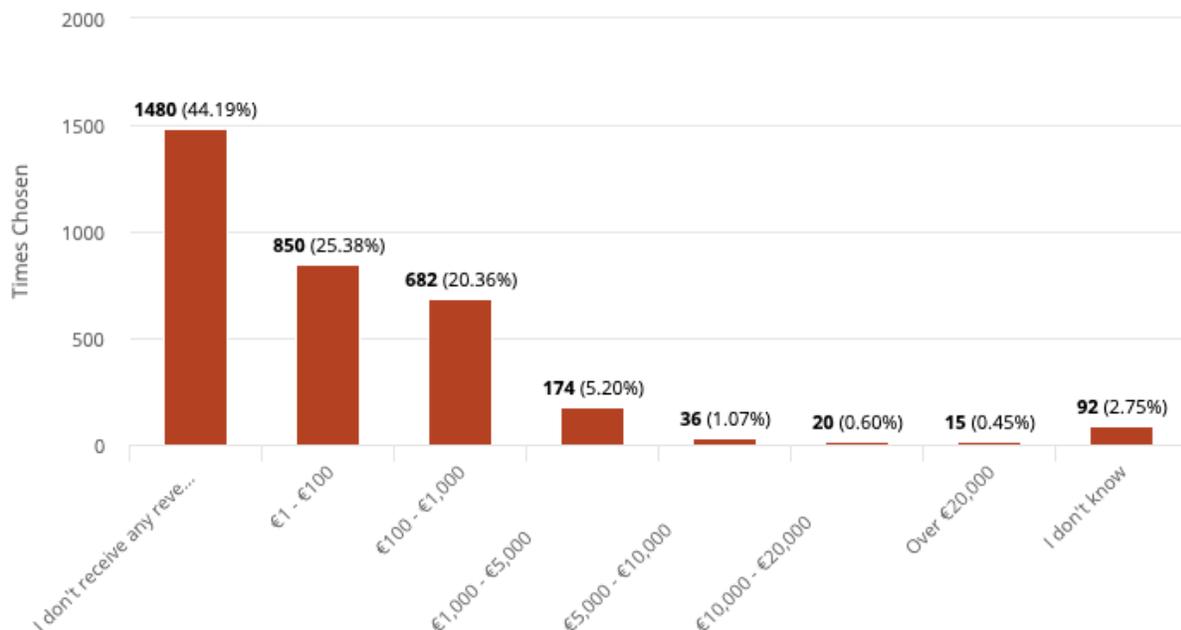
### Introduction

In May 2020, the #PayPerformers campaign launched a Performer Survey in order to evaluate performers' opinions and experiences dealing with their current work environment. The survey was shared to performers through Collective Management Organisations, performer unions and social media. The topics covered by the questions included but were not limited to: trust in the current contractual system, remuneration by streaming services, opinions on CMOs. Over 5800 individuals responded to the survey to date.

### Survey Results

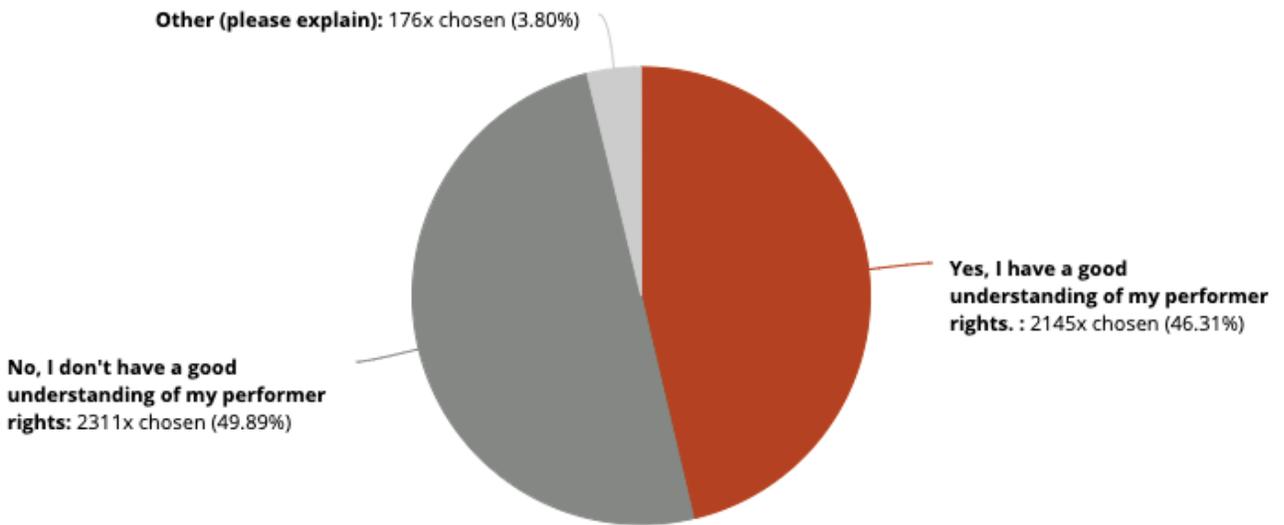
#### Remuneration from Streaming Services

- Most performers earn less than €1000/year, even when streamed over 100k times. This indicates that even successful performers earn nothing, or very little from streaming.
- 90% of all performers indicate receiving no remuneration or less than €1000 per year from streaming services.



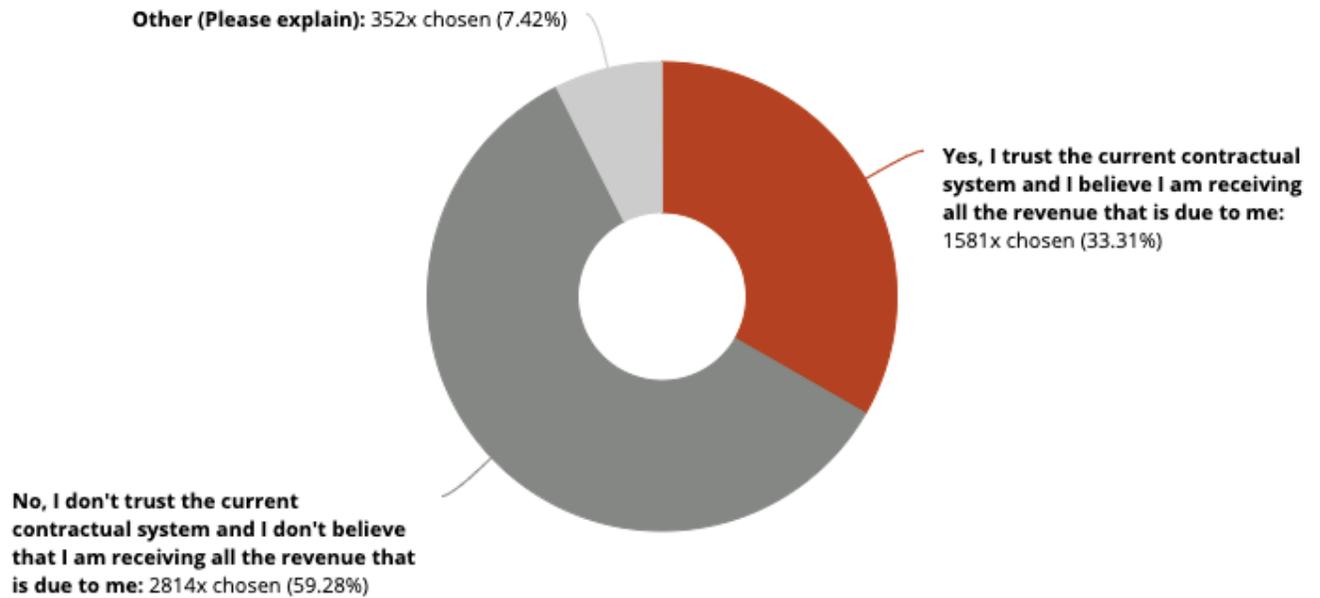
## Understanding their Rights

- Performers do not have an overall good understanding of their rights or contract. Approximately 50 % of respondents said that they do not understand the current contractual system and underline in comments that they mostly rely on unions and agents to explain certain issues.



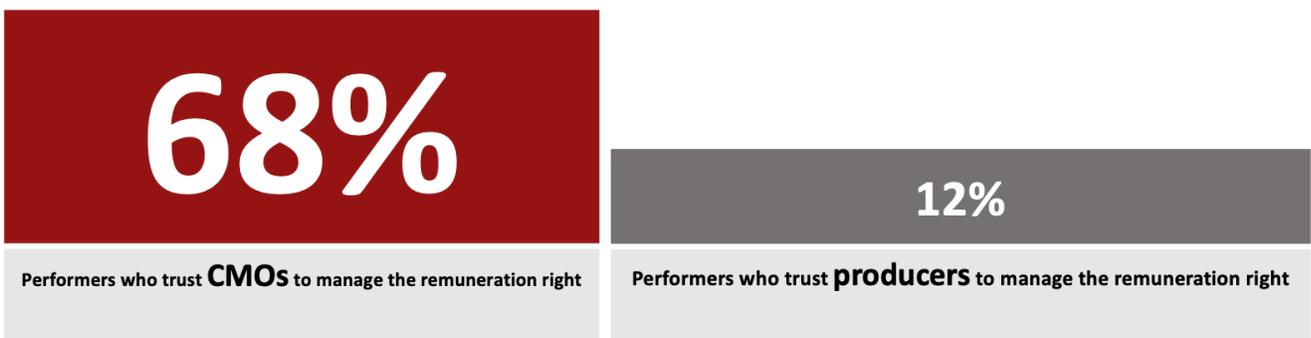
## Trust in the Current Contractual System and Collective Management Organisations

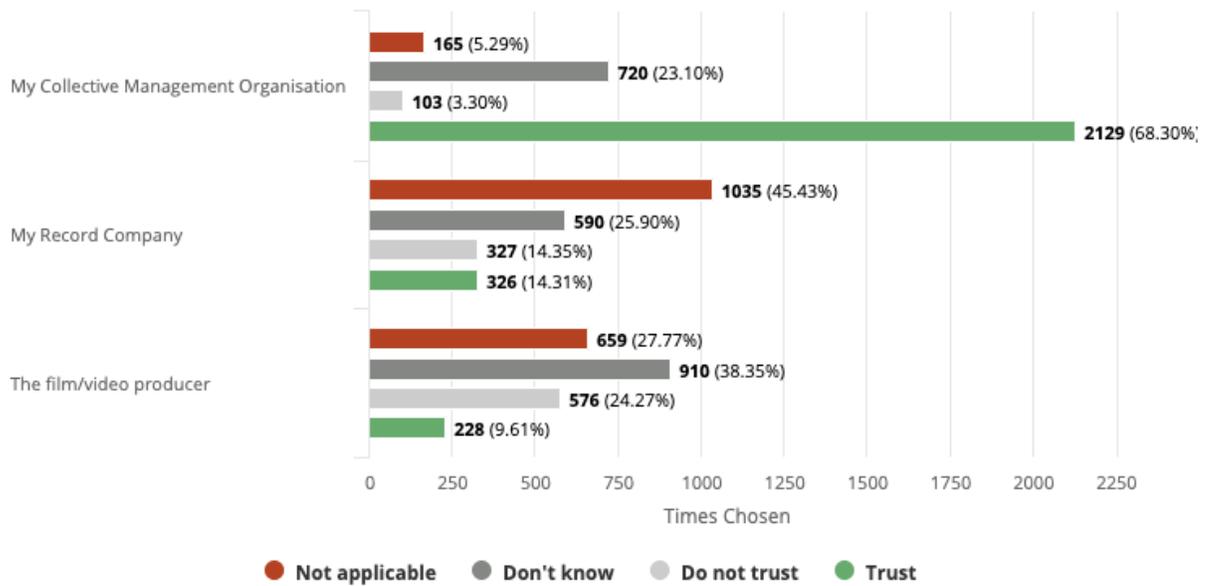
- A majority (60%) of performers do not trust the current contractual system and do not believe that they are receiving fair remuneration. Many performers indicate that they have yet to receive royalties that are overdue or that their lack of understanding hinders their ability to make claims for more remuneration.



- Respondents trust their CMOs over their record company or film producer to manage their remuneration right. They believe with a large majority that their right will not be properly managed if not by the CMOs. Similarly, the same proportion of respondents would like CMOs to manage remuneration right for all performers.

### Who do performers trust to manage their remuneration right?





### Performer Engagement

- When given the medium to express their opinion through messages on the survey, hundreds of performers expressed their discontent and confusion as to how or what they are paid for their performances. (Annexe 1)

### Respondent Demographic

- The survey was answered by over 5,800 respondents. The results filter out all non-performers.
- 27 countries were represented in the responses. All respondents are EU or UK performers (others are filtered out of the results).

## Annexe 1 - Respondent Comments

### Remuneration Right & Streaming

« In deze online tijden waarbij fysieke cultuurbeleving door Covid 19 heel moeilijk is, is het nog belangrijker dan ooit om streaming correct te betalen aan acteurs en actrices. »

*As physical culture experience is very difficult during these online - 'Covid 19' - times, it is more important than ever to pay streaming correctly to actors and actresses.*

« Pagare dignitosamente un equo compenso all'artista è oggi una necessità, non un accessorio. »

*Paying a fair remuneration to the artist is a necessity not an option.*

«Credo che l'equo compenso per lo streaming sia una scelta giusta, democratica, e soprattutto contribuirebbe a sostenere -anche se probabilmente in minima parte- una categoria in difficoltà come quella degli artisti meno noti al grande pubblico. »

*I believe that a remuneration right for streaming is a fair and democratic choice, that could also contribute in supporting the weakened category of non-featured artists.*

« Alors que les artistes-interprètes font face à l'arrêt de leur activité et à la baisse drastique de leurs revenus, les enregistrements auxquels ils ont participé continuent à faire l'objet d'une exploitation massive par les plateformes de streaming et de téléchargement. »

*As performers are faced with the suspension of their activity and a drastic drop in revenues, the recordings which they performed on are still the subject of massive exploitation without remuneration by streaming and downloading platforms.*

« Glede na prihodke platform je naravnost kriminalno, da iz teh naslovov ne dobivamo pravičnega nadomestila. »

*In light of the revenues these platforms generate, the fact that we do not receive a fair remuneration from them is tantamount to a criminal act*

« Umetnik sem in želim samo tisto, kar mi z ustvarjenim delom pripada. »

*I am an artist and all I want is to reap the rewards of my work.*

« Att vi måste anpassa lagstiftningen till dagens teknik. Eftersom majoriteten av lyssning sker genom streaming idag är det märkligt att vi som studiomusiker inte får någon ersättning alls från streaming, när vi ju får ersättning från radio. »

*That we must adapt the legislation to current technology. Since the majority of listening takes place through streaming today, it is strange that we as studio musicians do not receive any compensation at all from streaming, when we do receive compensation from radio.*

« Tjänsterna som service är fantastiska - men de måste börja betala en skälig andel av intäkterna till upphovspersonerna och de medverkande, annars kommer de att undergräva hela branschens ekonomi.

Antingen det, eller så måste musiker och upphovsmän börja bli finansierade via konstnärslöner från staten, så vi kan slippa bry oss om hur mycket pengar vår musik drar in. »

*The services are fantastic - but they have to start paying a fair share of the revenue to the authors and contributors, otherwise they will undermine the economy of the whole industry. Either that, or musicians and authors must begin to be funded through artist salaries from the state, so we can avoid worrying about how much money our music brings in.*

## Views on CMOs

« Geachte mijnheer of mevrouw de minister, als u wilt dat artiesten een billijke een evenredige vergoeding ontvangen voor de online verspreiding van hun prestaties dan is een vergoedingsrecht te innen door de beheersvennootschappen de enige garantie »

*Dear Minister, if you want artists to receive a fair and proportionate remuneration received for the online distribution of their performances, a remuneration right to be collected by the management companies is the only guarantee.*

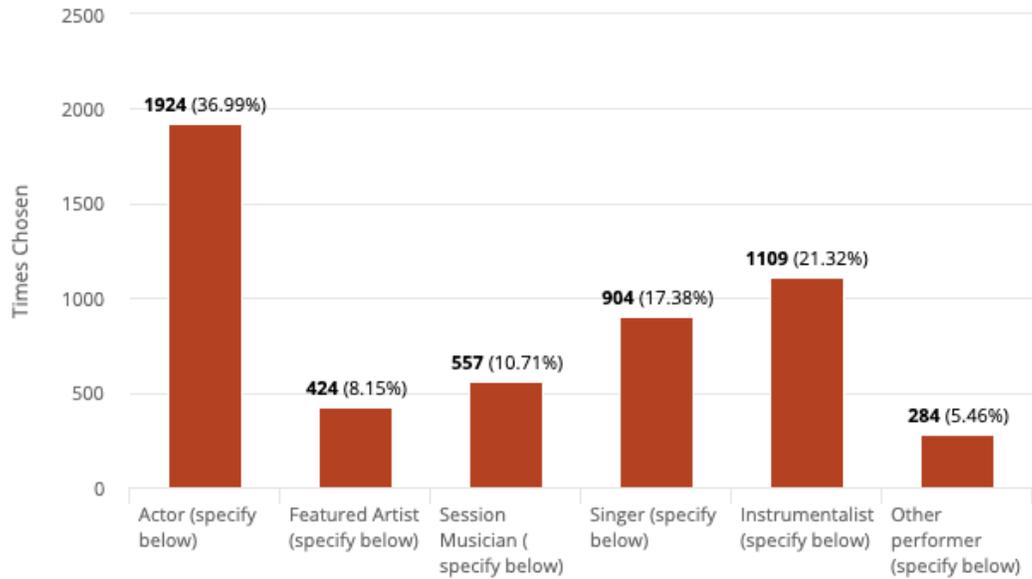
« J'espère sincèrement qu'aux niveaux national, européen et mondial, des règles équitables seront instaurés et imposeront à ces sociétés de streaming de payer aux artistes les sommes réellement dues. En France, nous avons la Spédidam qui fait un excellent travail pour défendre le droit des artistes-interprètes. En cela je les soutiens totalement. »

*I really hope that on a national, european and worldwide stage, equitable rules will be put in place and streaming platforms will be forced to pay performers what they are due. In France, we have Spedidam, a CMO that does an excellent job at defending performer rights. I support them fully.*

## Annexe 2 – Full Results

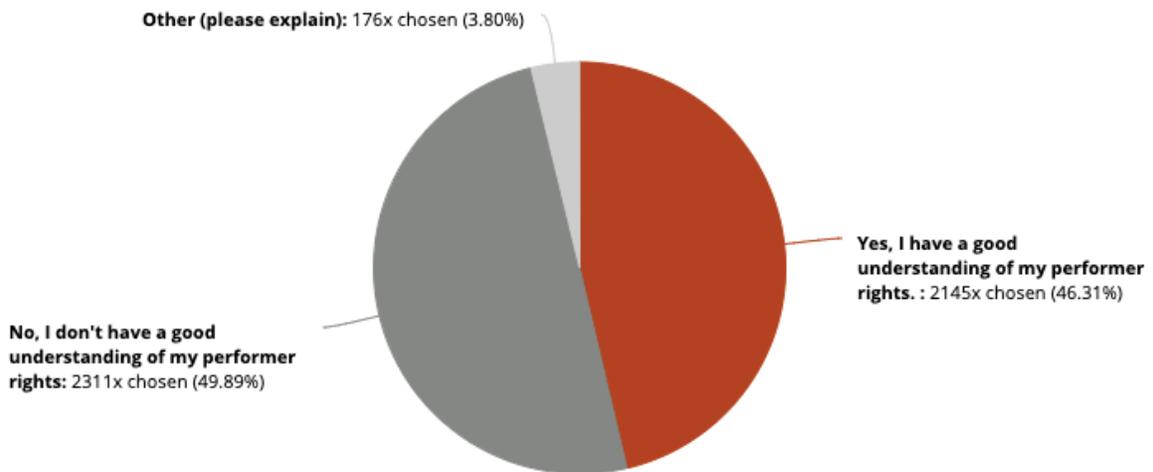
### Which of the following are you?

Number of responses: 5202



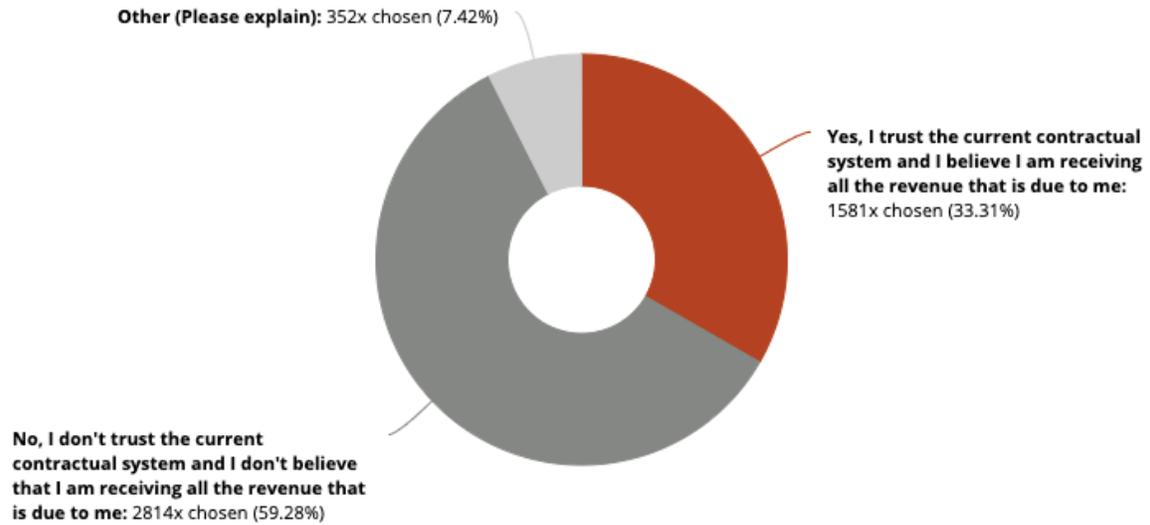
### Do you have a good understanding of the business and how your performer rights are managed?

Number of responses: 4632



## Do you trust the current contractual system for performer rights in the business?

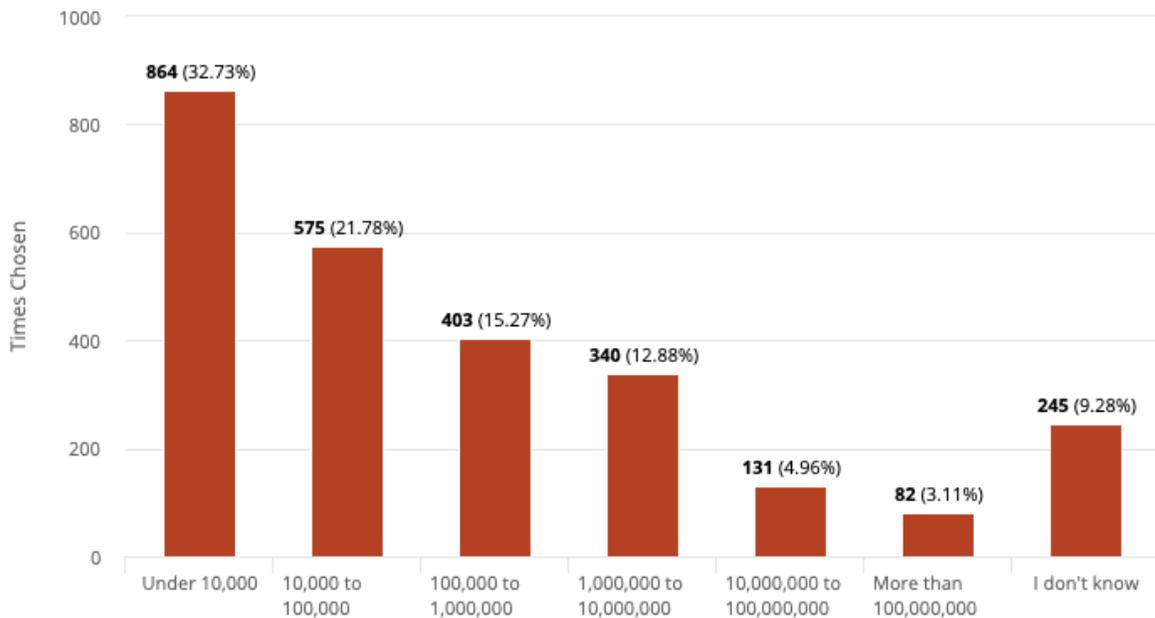
Number of responses: 4747



When asked what their most popular soundtrack is:

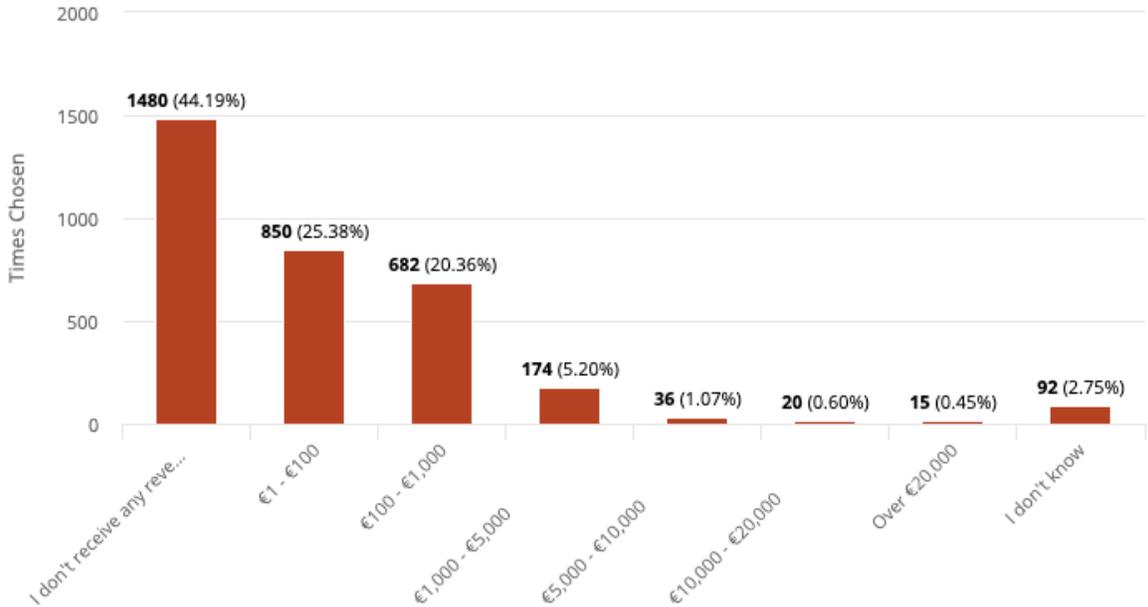
## Approximately how many times has it been streamed?

Number of responses: 2640



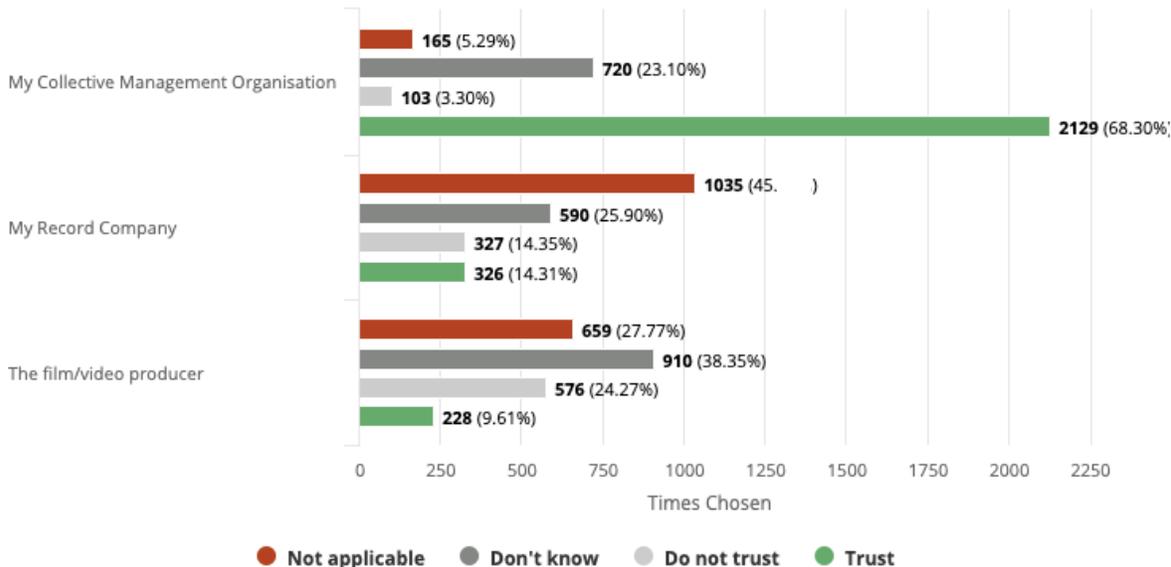
## As a performer, approximately how much in total do you receive per year from streaming for all your performances?

Number of responses: 3349



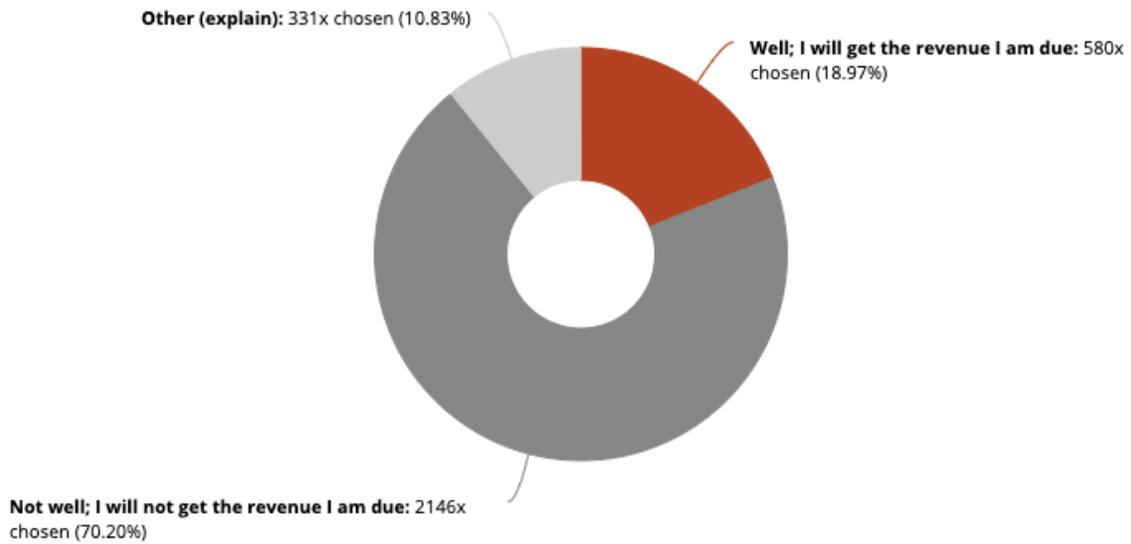
## Who do you trust to manage your Remuneration Right for digital uses?

Number of responses: 3161



## If the Remuneration Right is not managed by the Collective Management Organisations, how well do you think it will be managed?

Number of responses: 3057



## Would you like CMOs to manage the Remuneration Right for all performers?

Number of responses: 3191

