

Written evidence submitted by Angela Reith

Music Streaming Inquiry

Angela Reith - freelance composer, songwriter and performer

I am a freelance composer, songwriter and performer. I am not signed to a record company or publisher. I have released three albums of original music online and through PRS (Performing Right Society) I use the following streaming platforms to monetise my music: Amazon Prime, Apple Music, Deezer, Emusic, Google, Napster, Spotify, Swedish (STIM). I depend on income from my music work, including from the streaming of my music.

My latest PRS royalty statement dated October 2020 lists **194,600** individual streams of my music, paying me a royalty of **£90.41**. For all streaming platforms the royalty paid is much less than 1p per stream - the highest being around 0.02p per stream, and the lowest being around 0.0004p per stream. This in no way pays me or my music colleagues for the music that millions of people the world over are enjoying listening to.

This is what we would like to see happen:

1. The streaming model must be equitable, fair, transparent, efficient, and pro-creator.
2. It must value the songwriter and performer contribution to streaming more highly.
3. It must include checks on the dominance of major music corporations on streaming marketing, licensing and distribution of streaming royalties.
4. It must stop information being hidden that enables conflicts of interest and prevents creators and performers understanding what they're being paid and why.
5. It must include modernised royalty distribution systems to stop bad and missing metadata, and mis-allocated payments.
6. It must create the strongest environment for UK creators and ensuring UK songwriters, composers and performers do not fall behind on basic rights and protections.

Regarding algorithmic curation of music or company playlists, this is what needs to happen:

1. Oversight of platforms so that algorithms are not biased, and provide equal access to the streaming market for all artists, songwriters and performers regardless of whether they are signed or not.
2. Full auditing and disclosure of the relationships between rights owners (music publishers and record labels) and streaming platforms to expose agreements, marketing partnerships and non-licence revenues.

Regarding the economic impact and long-term implication of streaming on the music industry:

As detailed above, as an individual composer, songwriter and performer I get paid around £90 for 194,600 streams, as collected by PRS. This in no way reflects good value for my copyright works and does not give me any kind of living income.

This is what needs to happen to fix streaming and keep music alive:

1. An equitable model that enables greater value to be placed on the song.
2. A fairer model where the major music corporations do not dominate the marketing, licensing and distribution of streaming royalties.
3. Greater transparency to stop information being hidden that enables conflicts of interest and prevents creators and performers understanding what they're being paid and why.

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