Index

access to content, 3, 37–39, 43, 51, 89, 173, 264, 278
access to data. *See* transparency
acknowledgement, 10, 17, 22, 27, 87–88, 194, 295
action
  class, 308, 310
  collective, 221, 244
advance(s), non-refundable, 58
advances (monetary), 58, 71–73, 76, 126, 199, 202, 208
AEPO-ARTIS, 304, 306
agency, 27, 30, 85, 87–88, 102, 131, 136, 140, 148–49, 160, 162–63, 167, 172, 181, 194, 196, 237, 253, 263, 270, 283, 288, 291
agent(s), booking, 33, 194
agreement
  model. *See* contract, standard
  non-disclosure, 57, 278, 293, 296
algorithm(s), 58, 66–67
amateur(s), 101
Amazon Music, 44, 47, 61, 258
annual supplementary remuneration, 198, 202, 238, 297
Apple Music, 42, 44, 47, 258
application, temporal, 116
arbitration, 217, 311–12
artist(s)
  featured, 10, 23, 29, 64, 69, 186, 264
  legacy, 75, 86, 126, 271, 280, 284, *See* musician(s)
assignment. *See* transfer
audience, 37–38, 51, 61, 288
audience data, 249, 284, 287, 289, 293–95, 308, 326
audit, right to, 237–38
author(s). *See* authorship
authorship, 12–13
autonomy. *See* agency

balance, 81–90
  fair(er), 3–4
Bandcamp, 52
bargaining
  Coasean, 2
  collective, 121, 124, 180, 192, 205, 215–24, 228, 239, 242–44, 263, 265, 291, 303, 305
bargaining power, 1–4, 16, 36, 70, 84–85, 90, 100–1, 104, 125, 156, 159, 166, 191, 196, 200, 216, 233, 288, 293, 299, 326, 328
barriers to entry, 3, 51, 53–54
Beatles, 9, 69, 280
Beggars Group, 48
black box, 76–77
blockchain, 16, 50, 243
BMG, 48, 156
Bourdieu, Pierre, 87
breakage, 58, 70, 75, 213, 247
burdensome, unreasonably, 151–52
business model(s)
  artist and label services, 48, 52–53, 258, 299
  digital distributor, 46, 74, 267, 286
  publishing administrator, 31, 51, 74, 286
buyout(s), 5

calculation base, 70–71, 75, 117, 210, 219, 229–30
catalogue, 31, 43, 46–47, 50, 53, 58, 77, 126, 173, 213, 280
chord(s), 10, 185–86
clause(s), controlled composition, 73, 212
clean slate, 198–99, 202, 297
CMO. *See* management, collective
collaboration(s), 1, 15, 184, 307
collective bargaining, 143
Commission, European, 100, 222, 266
company, record, 32, *See* value chain

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 08:19:47, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009394666.010

composer(s). *See* musician(s), *See* author(s)
  rights of, 18–20
composition. *See* composer(s)
concentration, 45, 47, 61, 167, 303
conductor(s), 11, 22, 186
consent
  express, 26, 130–31, 139, 161–62
  informed, 131, 138, 140, 148, 156, 164, 189, 322
  presumptive, 131–36
contract
  breach of, 224, 251, 270, 280–81, 284, 288, 322, 325
  buyout, 11, 32, 126, 206
  duration of, 270–80
  employment, 13, 86, 98–99, 104, 132, 143–44, 147, 168, 177, 200, 222
  exploitation, 26
  freedom of, 84, 86, 88, 90–92, 94, 104, 120, 127, 129, 140, 163, 171, 179, 189, 198, 223, 225, 238, 248, 253–54, 275, 280
  legacy, 145, 148, 159, 164, 213
  perpetual, 292
  rescission of, 225, 234, 280, 284–85, 313
  standard, 102, 216, 221, 305
contract of adhesion, 2, 115, 151
contract terms, unfair, 5
cost(s), switching, 270, 325
credit. *See* acknowledgement

Deezer, 63, 65, 258
Digital Single Market, 7, 41, 120–21
discovery mode, 67, 262, 325
discrimination, 54, 106, 199
disintermediation, 42, 50–51, *See* intermediary
dispute resolution, alternative, 311–17
DistroKid, 51, 74
diversity, 36–38, 44, 48, 54, 61, 116–17, 121, 306, 329
DJ(s), 12, 47
dominance, abuse of, 48, 77, 268
download(s), digital, 41–42, 44, 55, 57, 59, 66–67, 69, 71, 145–46, 149, 187–88, 212, 247
DSP(s). *See* service provider, digital
duty to exploit
  direct, 168–72, 176, 187
  indirect. *See* mechanism, revocation

economy
  gig, 54, 223
  superstar, 2, 64
ECSA, 303
employee(s). *See* contract, employment
enforcement, extra-judicial. *See* dispute resolution, alternative
Epica, 281, 287
equity, 58, 71, 75, 213, 219, 247, 283
evidence, written, 137–39
exploitation
  future methods of, 148
  method(s) of, 132, 145–46, 154, 181, 189, 201, 210, 247

fan(s). *See* audience
findability, 187, 189, 194
flat fee. *See* lump sum
framework, normative, 4

Garrix, Martin, 12, 152–53
Golden Earring, 176, 273, 281
good faith, 91, 128, 152, 160, 162, 170, 196, 203, 214, 223, 232, 248, 254, 285–86, 288
Google, 59

Hallyday, Johnny, 284

Idagio, 44, 61
iHeartRadio, 44
imbalance, manifest, 150–51
incentive(s), 26–30
income, non-allocable, 60, 213, 247
indies, 48–49
inflation, 55–56, 61, 63
information asymmetry, 2, 76, 79, 129, 138, 153, 237
insolvency, 159, 163, 283, 322
instrumentation, 10, 186
interdisciplinarity, 4, 15, 122
intermediary, 36, 42, 46, 52, 79, 214, 258
internal market, 116, 118–19, 204
interoperability, 78
interpretation, restrictive, 156
intuitu personae, 283
investment, 3, 31, 34, 36, 52, 66, 71–72, 88, 90, 99, 119, 122, 128, 134–35, 172, 192, 214, 270, 273, 287
ISRC, 60, 78, 246
ISWC, 60, 78, 246

kickback, 212
Kobalt, 48

label. *See* company, record
law
  abuse of, 91, 152, 181, 236, 242, 244, 254, 289, 297
  competition, 5, 117, 205, 221–22, 273
  consumer, 131, 308, 316
  contract, 5
  copyright contract, 5
  data protection, 288
  evidence-based, 123
  mandatory, 161, 292

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 08:19:47, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009394666.010

private international, 6
soft, 122
legal certainty, 37, 81–82, 88–90, 106–7, 111, 116, 120, 138, 154, 158–59, 163, 173, 179, 200, 210, 215, 236, 268, 299, 307, 316, 320, 327
leverage, 16, 36, 46–47, 53, 213, 216, 224, 233, 252, 278, 319
licence, 25
Live Nation, 72
lock-in, 141, 144, 189
luck, 53, 319
lump sum, 64, 69, 71, 74–75, 79, 102, 142, 149, 198, 206, 208–9, 215, 238, 241, 264, 323

majors, 45–48
management
collective, 6–7, 20, 23–24, 47, 66, 68, 186, 198, 204, 214, 255, 262, 265–67, 269, 274, 325, 328
digital rights, 41
manager, 33
manufacturing, 32, 46, 57, 66, 187, 212
market, winner-takes-all, 35, 54, 319, 329, *See* superstar economy
MC Solaar, 281
mechanism
contract adjustment, 225–34, 257–58, 298
fallback, 153, 320
revocation, 181–82, 252–54, 281, 291, 297
media, social, 33, 51, 256, 284
melody, 1, 10, 12, 102, 185–86
merchandise, 72, 188, 193, 229, 241, 248
merger, 48, 159
metadata, 22, 77–78, 244, 292, 301
Michael, George, 69, 272–73
middleman. *See* intermediary
monopsony, 47
music
classical, 11, 44–45, 61, 87, 103, 142, 191–93, 279, 305
commissioned. *See* work, commissioned
contemporary, 11, 192–93
DIY, 34, 50–54, 63, 79, 174, 267, 288
fair trade, 301
future, 145
mediator, 311, 315, 326
popular, 16
sheet, 14, 24, 31, 170, 192–93
musician(s)
freelance, 11, 98, 121, 221–22, 323
interests of, 26–30
jazz, 11
orchestral, 11, 26, 29
rights of, 12–26
session, 10, 29, 32, 64, 69, 74, 102, 126, 186, 198, 216, 220, 224
typology of, 10–12
musicians, term of protection, 20–21
musicology, 185

Napster, 44
Nussbaum, Martha, 87

obligation(s), reporting. *See* transparency
OCSSP(s), 256, 267, 294
option(s). *See* music, future
order, public. *See* policy, public
originality, 12, 14–15
ownership, 12–13, 15, 38, 43, 46–47, 50, 55, 61, 77, 81, 97, 120, 126, 132, 136, 141, 164, 184, 287

Patreon, 52, 64
payment system
artist-centric, 65–66
market-centric, 59–61
pro rata. *See* payment system, market-centric
user-centric, 44, 61–65
payola, 47
Peermusic, 48
performance(s), 10, 13–15, *See* performer(s)
performer(s), rights of, 18–20
phonogram, 10
playlist(s), 213, 247, 293, 325
policy, 91, 107, 129, 152, 203, 290
public, 107, 150, 196, 201, 227, 292, 323
power
buyer, 46
market, 2, 47–48, 53, 98
Primephonic, 44, 61
Prince, 272, 278
producer(s)
music, 17
phonogram, 12, 17, 33, 286
profit margin(s), 213
profit-sharing, 71, 212–13, 229
proportionality, 118, 177–79, 201–2, 207, 241, 243
publisher, music. *See* value chain
publisher(s), music, 10
purpose-limitation, 157–59

Qobuz, 44

radio, 19, 30, 47, 67, 193, 262, 325
Rawls, John, 82–86, 199, 225, 233, 321
reciprocity, 87, 199, 214, 225, 233, 257, 265
recommendation. *See* algorithm(s)
recorded music, 10
recoupment, 71–72, 88, 212–13, 229, 271

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 08:19:47, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009394666.010

remuneration, equitable. *See* right(s), residual remuneration
repent, right to, 22, 195
Resonate, 44, 52
retaliation, fear of, 277, 296, 310, 318, 326
revenue
  non-allocable, 268
  synchronisation, 55, 79
revenue(s), division of, 55–75
right(s)
  cable, 20–24
  exclusive, 23–24
  exploitation, 17–21, 34
  fragmentation of, 53, 77, 292, 320
  fundamental, 81
  master, 277, 284
  mechanical, 18–19, 23, 41, 43
  moral, 21–22
  performing, 19, 23, 41, 43, 55–56, 182, 323
  remuneration, 24
  resale, 254–56
  residual remuneration, 261–69
  use-it-or-lose-it. *See* mechanism, revocation
rights reversion. *See* mechanism, revocation
royalty rate(s), 69, 75, 126, 195, 212, 214, 248, 284

sale(s), physical, 32, 55–57, 66, 69–70, 149, 182, 187, 212, 246, 283
sector, audio-visual, 5, 129, 135, 209
Sen, Amartya, 87
service provider, digital, 57–59, 159–63, 261
sliding scale, 70, 73, 190, 214, 233, 242, 248
SMEs, 36, 190, 214, 226, 243, 325
songwriter(s), 10, 31, 55, 167, 183, 272, *See* composer
Sony Music, 48, 76, 258
sound recording. *See* phonogram
SoundCloud, 44, 51–52, 63
specify, duty to, 142, 154–56, 210, 276
Spotify, 33, 44, 47, 56, 58, 61, 76, 258, 263, 293
standardisation, 78, 250
streaming. *See* value chain
  ad-supported, 44, 60, 146
  subscription, 44, 56, 60–61, 63, 146, 293, 319
sub-licence(s), 159, 161–63, 256, 259, 322, 324
subsidiarity, 118
Swift, Taylor, 55, 160

Tencent Music, 44, 47
term(s), standard, 2, 150, 294
termination
  consequences of, 283–88
  grounds for, 280–83
territoriality
  principle of, 6
  right(s), fragmentation of, 77
Tidal, 44, 61, 63
trade practices, unfair, 5
trade secret(s), 288, 292–97, 311
transaction cost(s), 65, 77, 90, 121, 149, 156, 200, 216, 262, 264–65
transfer, 25
  prohibition of, 140
transparency, 75–79, 258–61, 265, 268
TuneCore, 33, 51, 281

Universal Music, 46, 55, 65, 281, 284, 303
unrecouped. *See* recoupment
use-it-or-lose-it. *See* mechanism, revocation
user(s). *See* audience

value chain, 9, 38–55
value gap, 240, 256
vinyl, 34, 55, 146, 193

wage, median, 29
Warner Music, 46, 49, 75, 272
work, commissioned, 97, 99, 104, 132, 143, 155, 168, 177, 200
work(s)
  audio-visual, 34, 98, 133
  for hire, 276–78

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 08:19:47, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009394666.010