

Figure 1. Glossary

Black box revenue or income—Sums received by collecting societies and publishers that are deemed unattributable to specific works or creators, and which are therefore distributed on an *ex gratia* basis.

Blanket licensing—A form of licensing used by collecting societies to offer licensees access to the entire repertoire of a society and its affiliates in other countries. In return, an annual fee is paid, often in accordance with a specific usage *tariff*.

General revenue—A term used by performing right organisations (PROs) to encompass licence fees paid by all their live and recorded public performance licensees.

Multiplier—A royalty enhancement system whereby specific factors determine a higher royalty amount. The simplest and most common factor is performance duration, but in certain contexts multipliers may result in a higher royalty rate for e.g. longer works (*bonus for length*), performances in certain locations, and broadcasts at certain times of day.

Point(s); point value—The mechanism by which royalties for specific performance usages are periodically calculated for distribution from a *revenue pool*. NB the term “points” as used here in the context of collecting societies should be differentiated from its wider use in the music industry to signify *percentage* points in contract negotiations.

Public reception—When recorded and broadcast music is heard in public places, typically as “background” music, for example via radio, TV, jukebox etc. in bars, restaurants, cafes, and shops.

Revenue pool (colloquially, “**pot**”)—An internal society account in which all licence revenue from a particular source or sources is held, pending distribution according to set criteria, for example by dividing the revenue into *points* with specific *point values*. The pool therefore represents a totality of usages in a specific revenue section, rather than being divided into specific events or productions, in contrast with *straight-lining*).

Sampling—A common term with two discrete meanings: (*artistic*) digitally extracting a recording for use in another; (*statistical*) distributing royalties across only a selection of performances in a certain category, in contrast to paying 100% of reported performances (*census*).

Straight-lining—A system of distributing licence revenue whereby the fee paid for a specific event or production equates (after an administration charge) to the total royalty payable.

Subsidy—A boost to a specific *revenue pool* drawn from outside that pool; in contrast to a *multiplier*, where the enhancement comes from within the same revenue section.

Tariff—A set rate or formula for determining licence payments, for example a percentage of box office receipts. Examples pertinent to this chapter are the “LC” (Live Classical) and “LP” (Live Pop) tariffs, as administered by the Performing Right Society (PRS for Music).

Work-concept—A term coined by philosopher Lydia Goehr to denote a regulative concept of musical composition, identified as emerging in the early nineteenth century. Its main predicates are the fixing through notation of those parameters of a composition considered most important, allowing it to exist as an “ideal” concept independent of specific performances. Intertwined with the development of (music) copyright law historically and internationally, the concept is ideologically linked with copyright protection, not least through common use of the term “musical work”. Musicologist Friedemann Sallis differentiated Goehr’s *strong work concept* from a *weak work concept*, identifying the latter as a more traditional paradigm that focusses on music as a performance event.