

5/28/01

Course	Title	Credit
MUBZ M200	Music Publishing Copyright & Contracts	3 hrs

Bulletin Description

Explores the special character of arts-related contractual applications: misappropriations, fair use, works made for hire, etc. Provides understanding of copyright terminology. Explores which authors and composers are protected under copyright statute

Prerequisites

MUGN M125 Introduction to Music Business

Textbooks and Other Materials to be Purchased by Student

Fishman, Stephen. *The Copyright Handbook*.
Berkeley, CA: Nolo Press, 1995.

Halloran, Mark. *The Musician's Business and Legal Guide*.
Englewood Cliffs, NJ: Prentice Hall, Inc. 1991.

Course Requirements

Textbook reading assignments are **REQUIRED** as they provide the necessary background information for class discussions.

- Two oral reports discussing an article of significance to the Music Industry will be required. Magazines such as Billboard, Mix, Keyboard, Electronic Musician, Music Trades, Grammy, Recording Engineering & Producer, and other professional periodicals/journals must be used.
- Class discussions play a major role in this course. Therefore, students are expected to attend all class meetings.
- Unannounced quizzes will be given on previously assigned reading.
- Regular written assignments will be given over assigned reading.
- All assignments are due when indicated. Late assignments will not be accepted.
- The Music Business Program Handbook should be consulted for general questions relating to this course.

Special Accommodations

Students with disabilities who believe that they need accommodations in this class are encouraged to contact the office of Academic Enrichment and Disability Services at 85-2990 as soon as possible so that accommodations can be implemented in a timely fashion.

Academic Integrity

All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to plagiarism on papers, music composition or cheating on exams) will be punished. A summary of the University's definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 45-46). If you are uncertain how to use and cite the work of others within your

own work, consult reference works such as Kate L. Turbian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 5th ed., revised and expanded by Bonnie Birtwhistle Honigsblum (Chicago and London: University of Chicago Press, 1987), or come see me.

Course Objectives

This course will provide an in-depth study of the Music Industry legal environment. Concepts and applications of contract and copyright law will be the main emphasis. Students will research current events and be expected to discuss and comment upon them. The goal is to provide a foundation for future understanding and learning.

Course Outline

Week #1	<i>The Copyright Handbook:</i>	
	Chapter 2: Copyright Basics	2/2
	Chapter 3: Copyright Notice	3/3
Week #2	<i>The Copyright Handbook</i>	
	Chapter 4: Copyright Registration	4/2
	Chapter 5: Correcting or Changing Copyright Notice.....	5/2
Week #3	<i>The Copyright Handbook</i>	
	Chapter 6: What Copyright Protects	6/2
	Chapter 7: Adaptations and Compilations.....	7/2
	Chapter 8: Initial Copyright Ownership.....	8/2
Week #4	<i>The Copyright Handbook</i>	
	Chapter 9: Transferring Copyright Ownership.....	9/2
	Chapter 10: Copyright Duration	10/2
	Chapter 11: Using Other Authors' Words.....	11/2
Week #5	<i>The Copyright Handbook</i>	
	Chapter 12: Copyright Infringement.....	12/2
	Chapter 13: International Copyright Protection.....	13/2
	Chapter 14: Electronic Publishing	14/2
Week #6	<i>The Musician's Business and Legal Guide:</i>	
	Entertainment Group Names: Selection and Protection	2
	Business Entities.....	16
	How To Set Up A Money Deal.....	27
Week #7	<i>The Musician's Business and Legal Guide:</i>	
	<i>Music Attorneys</i>	38
Week #8	<i>The Musician's Business and Legal Guide:</i>	
	Club Contracts.....	76
	Showcasing.....	86
	On The Road: A Primer For Touring Musicians	90
	Publicity: There's Never Enough	93
Week #9	<i>The Musician's Business and Legal Guide:</i>	
	What Does A Manager Do?	104
	Analysis of a Personal Management Agreement	111
	Talent Agencies.....	122
	Business Managers.....	148

Week #10	<i>The Musician's Business and Legal Guide:</i>	
	Music Unions.....	156
	Performing Rights Organizations.....	172
	ASCAP/BMI.....	176
Week #11	<i>The Musician's Business and Legal Guide:</i>	
	Practical Aspects of Securing a Recording Contract	224
	Recording and Distribution Contracts with Independent Labels	231
	Recording Contracts	234
Week #12	<i>The Musician's Business and Legal Guide:</i>	
	Record Producer Agreements.....	285
	Artists Royalty Statements.....	299
Week #13	<i>The Musician's Business and Legal Guide:</i>	
	Music Publishing	310
	Single-Song Agreement	315
	Exclusive Term Songwriter Agreement	322
Week #14	<i>The Musician's Business and Legal Guide:</i>	
	Music Clearance	338
	Merchandising in the Music Industry	383
	Group Breakups 415	

Evaluation

- Grading points will be taken from the following items:

Attendance: 100 points per day
Oral Reports: 200 points each
Quizzes: 200 points each
Assignments: 400 points each
Final Paper or Project: 800 points

95 - 100% A
90 - 94% B+
85 - 89% B
80 - 84% C+
75 - 79% C
70 - 74% D+
65 - 69% D
0 - 64% F
Incomplete I

Attendance

- Classes will start and end on time.
- Attendance will be taken at the beginning of class.
- Therefore, late attendance constitutes an absence.
- Two absences: conference with Instructor.
- Four absences: conference with Associate Dean.
- Five absences: withdraw from class.
- Students are responsible for all information missed during absence.
- Prior notice given to the instructor or a call to the Music Business Program office (504) 865-3984 indicating illness etc. will be the **only excused absence**.
- Grades will be posted regularly on the Music Business Program bulletin board.

Bibliography