**MUS 3208 Legal Framework for Performing Arts**

*Description:*

Performing artists, like other cultural producers must always be aware of both ethical and legal issues involved in their business. This course equips students with the most significant aspects of the performing art business, including contract law and intellectual copyright. International and national policy documents, for example, Uganda Cultural Policy and UNESCO documents on culture will be critically studied to offer students skills to contribute to their review. This course will offer greater opportunities for the students to interact with performing artists and other stakeholders outside the academia. This course will be co-taught with Faculty of Law.

***Objectives:***

1. To create awareness among the students that creativity in music is an intellectual property and owners of this music have rights, which should be protected
2. To create awareness of the rights the students have once they have created their music
3. To sensitize students about the Ugandan intellectual property law and the Neighboring rights

*Course Outline*

Topic 1: Introduction to Music Law

Topic 2: Staff – Employee Rights and Employer Obligations

Topic 3 Recording Contracts and Performance Contracts

Topic 4: Music Copyright and Intellectual Property

Topic 5: Music Copyright Companies in Uganda and Royalties Collection

Topic 6: Challenges of the Music Copyright Law in Uganda

Topic 7: Business Law

Topic 8: Royalty Collection and Distribution

Topic 9: The Roles of Agents and Agencies

Topic 10: Legal Representatives and Representation

Topic 11: Verbal Versus Written Agreements and Contracts

Topic 12: Contracts:

* Provisions, Liabilities, and Termination
* Term, Parties, Legal Jurisdiction and Basis
* Financial Implications
* Confidentiality, Exclusivity, and Penalties

*Learning Outcomes*

1. Awareness of the rights the students have once they have created their music
2. Knowledgeable and sensitized about the Ugandan intellectual property law and the Neighboring rights

*Methods of Teaching/Delivery*

Lectures, audio and visual recordings, assigned readings

*Modes of Assessment*

Course Work

* Attendance and Participation in Class Discussion: 5%
* Mid-semester test 15%
* Group work: 10%

Final Examination

* Written: 70%

*Selected Readings*

Frankel, James. 2009. *The Teacher's Guide to Music, Media, and Copyright Law*. Milwaukee: Hal Leonard.

Stephen Fishman J. D. 2010. *The Public Domain: How to Find & Use Copyright-Free Writings, Music, Art & More*. Berkley, CA: Stephen Fishman.

Wilsey, Darren and Daville Deanna Schwartz. 2010. *The Musician's Guide to Licensing Music: How to Get Your Music into Film, TV, Advertising, Digital Media & Beyond****.***New York: Billboard Books.

# Wixen, Randall. 2005. *The Plain and Simple Guide to Music Publishing.* 2nd Edition. Milwaukee: Hal Leonard.