



Course syllabus

School of Business and Economics

Department of Marketing and Tourism Studies

1MM702 Branschrelaterad juridik för musikindustrin, 15 högskolepoäng

1MM702 Law Related to the Music and Event Industry, 15 credits

Subject Group

Law and Legal Studies

Level of classification

First Level

Progression

G1F

Date of Ratification

Approved 2020-06-24

Revised 2022-12-05 by School of Business and Economics. Change of department.

The course syllabus is valid from spring semester 2023

Prerequisites

Music & Event Management I Industry Introduction, 15 credits., or the equivalent.

Objectives

After completing this course the student should be able to:

- identify and discuss components of the legal system and relevant legal sources;
- identify and discuss EU legal sources and their impact in Sweden;
- identify and discuss the application of legal concepts, legal principles and key case law within labour law, contract law, company law and intellectual property law (Copyright, trademark law, design protection law) and marketing law;
- investigate and describe what consequences the legal framework within the abovementioned legal areas have within the music industry for the negotiation, enforcement and interpretation of contracts industry in a national and international context.
- analyse case law within the above legal areas of relevance to the music industry;
- identify and analyse the challenges which different central case law brings to bear on the music industry and its future;
- explain and investigate what financial and businessrelated consequences various contract constructions have for writers, artists and their contract partners within the music industry.

Content

The course covers those legal areas of direct relevance to the music industry, corporate law, labour law, contract law, intellectual property law and marketing law. The course covers key concepts and decisions including what impact these have on the music industry and provides both an EU as well as an international perspective. The course also provides analytical tools for the solution of concrete legal problems which may arise in the music industry and discusses various approaches to contracts of relevance to the Industry are enforced and interpreted.

Type of Instruction

The teaching consists of lectures, review of court cases, group exercises and seminars as well as self-study materials. Dates for compulsory elements are stated in the schedule.

Examination

The course is assessed with the grades A, B, C, D, E, Fx or F.

The course is examined through written exam and other examining elements in the form of oral presentations and written assignments.

The grade A constitutes the highest grade on the scale and the remaining grades follow in descending order where the grade E is the lowest grade on the scale that will result in a pass. The grade F means that the student's performance is assessed as fail. Grading criteria for the A–F scale are communicated in writing to the student by the start of the course at the latest, as well as how the weighting and weighting of grades on individual examining elements to the final course grade takes place. The basis for the student's grade is determined by the student's fulfillment of the objectives.

Repeat examination is offered in accordance with Local regulations for courses and examination at the first and second-cycle level at Linnaeus University. Students who are close to the passing grade of reports can complement after instructions and time-frame given by the examiner to obtain a pass grade.

If the university has decided that a student is entitled to special pedagogical support due to a disability, the examiner has the right to give a customised exam or to have the student conduct the exam in an alternative way.

Course Evaluation

During the implementation of the course or in close conjunction with the course, a course evaluation is to be carried out. Results and analysis of the course evaluation are to be promptly presented as feedback to the students who have completed the course. Students who participate during the next course instance receive feedback at the start of the course. The course evaluation is to be carried out anonymously.

Credit Overlap

The course cannot be included in a degree along with the following course/courses of which the content fully, or partly, corresponds to the content of this course: 1MM700 and 1MM701 with 15 credits each.

Required Reading and Additional Study Material

Required reading

Johansson, S. *Associationsrätten - En introduktion*. Norstedts Juridik AB. Latest edition. About 100 pages.

Hillerström, H. *Juridik och avtal Musik och event*. Recito förlag. Latest edition. About 200 pages.

Goldberg, J. *The Ultimate Survival Guide to the New Music Industry*. Lone Eagle Publishing Company. Latest edition. About 355 pages.

Grauers, P. H. *Person och avtal – en kortfattad inledning till person och avtalsrätten*. Malmö: Liber. Latest edition. About 127 pages.

Göransson, H. *Arbetsrätten En introduktion*. Norstedts Juridik. Latest edition. About 125 pages.

Maunsbach, U. & Wennersten, U. *Grundläggande immaterialrätt*. Malmö: Gleerups Utbildning AB. Latest edition. About 125 pages.

Papadopoulou, F. & Skarp, B. (2017) *Juridikens Nycklar*. Wolters Kluwer Sverige AB. 287 pages. ISBN 9789139207962.

Passman, D. S. *All you need to know about the music business*. New York: Simon & Schuster. Latest edition. About 447 pages.

Rosén, J. *Upphovsrättens avtal*. Norstedts Juridik. Latest edition. About 335 pages.

Thall, P. M. (2002). *What they'll never tell you about the Music Business*. Watson Gutill Publications. 292 pages.

Referenslitteratur

Avalon, M. (2001). *Secrets of Negotiating a Recording Contract*. Backbeat Books. 303 pages.

Avalon, M. (2002). *Confessions of a Record Producer*. Backbeat Books. 274 pages.

Halloran, M. (Ed.) (2001). *Musician's Business and Legal Guide*. Upper Saddle River, NJ: Prentice Hall. 3:e edition. 489 pages

Harrison, A. (2003). *Music the Business*. Virgin Books. 2:a edition. 304 pages.

Kashif & Greenberg, G. (1996). *Everything you'd better know about the record industry. For artists, songwriters, producers, musicians and entrepreneurs*. Venice, Calif.: Brooklyn Boy Books. 410 pages.