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Studying the History of Contracts in the Music Industry

The Judicial system of the United States is ever-evolving. Laws dictate society, and in turn, the community working in unison with each other changes the rules. When new areas appear, the law is based on precedent and continually adds chapters to its ever-growing archive of cases, disputes, and settlements. Contracts are a literal document forged on the agreement basis of two parties implementing an exchange of a service for a good or vice versa. Since the invention of the radio in the late 1800s, the music industry has been a flourishing and booming entertainment industry. A contract employment role implementation estimates and evaluates the services offered by an artist, advancements, and the money charged by them. These contracts have been morphed and revolutionized since the creation of widely distributed music as with most formatted deals. Various implementations of these types of signee contracts have been forged since formatting to suit the employer's needs and the employee.

Cases brought by labels and artists alike have served as a backbone for Stare Decisis, the Latin meaning for letting a decision stand, or having a previous case law precedent on the following disputes or agreements in the future. Most contract types have hatched and formulated formula to suit the needs of every nook and cranny of the music industry, making sure every span coverage by the law and avoid breaching via the basis of a loophole. Contracts are also formed based on abridging the service of a

separate entity or company; for example, a distribution deal (unless in the house) can be formulated with another company to ensure a lucrative deployment and management of a record. Mandating these deals are some of the undocumented processes of the music industry due to its unappealing to some nature. But whether a growing artist is seeking to understand the behind the scenes making of his craft or a possible enrollee in this area of the music industry, it is essential to follow a lot of these concepts for future instances. Creativity and innovation have the driving forces for economies across the globe. The phenomenon encompassed with the shifting nature of technology has promoted efficiency and efficacy in various sectors in the global arena.

The entertainment industry is among those that have benefited immensely from the growth and development of technology. The industry has produced the most famous people in the nation and has continued to generate income for individuals and the economy in general. Music composers and producers, as well as promoters, performers, and even video directors, are fed by the dynamic industry. In turn, they have adopted creative channels for expressing their idea. From the composition of unique songs to the production of distinct sounds, players in the sector have strived to set and uphold high standards as a measure of establishing a competitive edge over competitors (Arcos, 439-443). The industry, just like any other, has had its share of challenges, mostly pegged on the diverse nature of human beings and the need to entertain followers and fans. A relevant component to the success of a person's career in the music industry is the need to protect their ideas and maintain ownership of the innovations. In a bid to address this setback, artists and players in the music industry have resorted to signing relevant contracts to protect their interests and earn from their

ideas. The question that emerges then is what one can do to protect their original ideas and gain from their creations. In this study, I seek to establish the implication of contracts in the music industry, concerning their usage and how the various agreements are applied to uphold originality and enhance creativity.

History of Modern Day Record Labels

Music can get traced back to the earliest civilizations in history. An art form that has evolved and optimized throughout time. Music has always remained relevant and always will be a part of society. The real golden age in the music industry is when a company named Philips and Poly Gramophone created wax cylinders that users could operate and listen to specific tracks and albums from their homes. With the uprising of this semi-portable, at home listening devices came the marketing, rebranding, and profiting off all musicians and artists alike. The music industry evolved out of the desire to profit off these talented people and share their talents with a more widespread audience through the recently invented wax cylinders and the less recent radio. The formation of conglomerates and the ever-pressing issue of the artist's treatment has stemmed and could become traced back to these roots.

Accessibility vastly increasing throughout the years and steadily opening the 21st Century development of the portable music listening device has expanded. The desire to collect, choose and create own music increased dramatically. With the iPhone, the chance to finally have your music and carry it wherever you go, the rise of "Bedroom Artist" became prevalent. People who have their producing software and self-teaching skills can cooperatively or solely put out music on a non monetized platform like Soundcloud. When an artist becomes very analytically popular through their based

streaming platform, venue sales, venture sales, or physical sales, they can sign to a larger or smaller record label that could be an extreme advantage in their current scenario. Having a team of 5-20 people to work with you on a project while networking and giving you proper insight on something they have been working on for multiple years. The age-long quarrel that has become apparent in the music industry revolves around the contract formulated by a team of lawyers in the large company's in-house firm.

In some cases, the company will gear the contract in favor of the label or organization. Unfortunately, for most companies, their legal knowledge is subpar, and when they see a deal with significant figures on it, their first instinct is to sign. A *master* is a legitimate ownership over a body of work; the contract exists based on two terms. Either a time-based deal that could span from a short amount of time to about ten years. The other contract can vary from the number of singles, albums, or works in general. When signing a seemingly high price contract (at the time) and you become extremely popular and your wages not renegotiated, sometimes the morale decreases, and the artist becomes unhappy. I spoke to several people from these legal firms who are longtime experts in their field; to see why this stigma has stuck with the music industry so long? The problem comes from independent and newer labels seem to take advantage of their situation either knowingly or unintentionally. Underestimating your self-worth also attributes a lot to these types of cases. The belief that you do not have a reasonable basis for a hit song would allow you to compromise yourself and accept any sum of money thrown at you.

Independent vs. Major Record Labels

Before delving into the evolution and technicalities, it's crucial to understand the critical differences between a major and an independent label. The snowball of the founding music companies is abundantly apparent in the digital age of music. Most of these smaller retailers have merged, morphed, and assimilated into what operates most of the music you hear today from the revenue of the wax cylinder. Although there are volumes of music labels, most of them have a parent company that has acquired their assets at some point in time. There are three significant labels at the current moment Sony, Warner, and Universal Music Group. The critical difference between these notable powerhouse companies, as opposed to smaller, more independent labels, is that they have a whole team dedicated to handling legality issues and agreements. Smaller companies will most likely tailor the deal via an attorney from a firm. Both of these are viable methods of carrying out any said tasks, but when considering which to sign to the more prominent label is the correct choice. The round-the-clock standby team can help answer any questions and clearance issues an artist may have without struggle and latency. In regards to explicitly engineering a sound and producing music, most major labels are more than adequate. The reason for signing to an indie label may outweigh legality to most, Indie labels mostly specify in a sub-genre or specific sound. When recruited by an indie, the artist's music will fit the brand's roster correctly, adding a broader catalog under the label's belt. Major Labels scout for talent, and although there is a genre-based label within a major, the basis of recruitment is often sales figures and response as opposed to genre composition.

Contracts – A Brief Explanation

Contracts are legally binding agreements between different parties, which create a mutual, exchange, and obligation that is enforceable by law. For a deal to be considered valid, it is prudent to inhibit four significant elements, one of which is mutual consent. For that to be contract binding and enforceable in a court of law, the parties involved must agree to the terms. There is an element of offer and acceptance, whereby the parties involved state their conditions and individual subscribes and concurs on the lack of alliance coercion. It is also prudent that a valid contract is legal and that the terms are not in contradiction to the land laws. It is also mindful that parties to an agreement can sign or agree to the terms and conditions. A person that is of unsound mind, sick or not just in the right mind to consent to a contract invalidates the legality and admissibility of the contract as a piece of evidence in a court of law. The features of a deal apply to music industry contracts and aim at protecting the interests and niche of creators in the sector. A significant challenge is on the literacy levels of artists who sign leases, and many have elaborated ignorance and have suffered the wrath of signing contracts without adequate consideration. It is prudent that artists and creators enhance their talent pay and name building through contracts algorithm follow-up in modern society essence.

Essence And Types of Contracts in The Music Industry

Artists and performers have numerous situational presentations in which they can improve their survival in the industry and pegged on the nature of contracts that they sign. Some arrangements are simple, amongst them those that involve the purchase of musical instruments or equipment. Some may be a little complex, such as those agreements signed with promoters or platform owners when they seek one to entertain their guests. Some contracts bind a creator to their management team, a record label, or even the unit that seeks to publish their songs. The availability of valid contracts protects such players and makes it possible to penetrate the industry's hardship situations.

There are several types of contracts in the music industry, depending on the parties to the settlements. However, most agreements bind a copywriter owner and the person they seek to engage in business. Artists can come up with lyrics. However, to appeal to the masses and attract a tremendous following, such artists seek the help of producers in studios to modify the songs by introducing beats. The producers also improve upon the quality of music by making relevant adjustments, and this presents the first and most common type of contract in the industry. Recording agreements link songwriters and professional sound makers. There is also the contracts that bring together music publishers and songwriters, intending to attain unity of purpose in the entertainment sector. The other significant type of deal is the management agreements. This element creates a podium upon which artists can link up with people who help them get better in the industry. Managers are often wholesome in their responsibility and view, promoting efficiency and efficacy in the lives of artists across the globe. Some

artists prefer to be managed by individuals, while some professional approach corporations to assist in the management functions of directing and controlling amongst others.

Recording contracts

Record labels are the companies that sign artists and creators of music to help them progress through the industry's hurdles and challenges. The pain experienced by some artists entering into contracts with particular labels makes them not to enter into signing agreements. Many artists have often felt cheated into signing deals that have desirable features to the companies in the long term but made to believe it will benefit them. Artists in the music industry do see themselves as victims of involuntary servitude systems. They think that record companies' mission is often to keep them indebted and forced into entertainment slavery. The firms use them as a factor for free labor, and often their remuneration and terms of contracts are barely beneficial to the artists. Musicians are mainly signed to record labels at the earliest stages of their music career, once potential talent identification (Arcos, 439-443). At such points, they are open to terms suggested by the companies since their limited influence impedes their bargaining power. Thus, many artists choose to remain independent or go to record companies that are barely established and are likely to have higher bargaining power. Some artists and their management have viewed record labels as criminal enterprises that seek to maximize profits from the artists' efforts and at the expense of the musicians' interests and goals.

These accusations have not been taken well by record companies, and they feel they are the real victims of oppression. The company managers do think that they

barely gain value for the money and time they invest in artists. Their agents and group management are never grateful for the exposure and platform accorded to them. Managers of such firms have expressed their frustration at how artists behave once they get the limelight and the breakthrough they gain from given recordings. They feel that they are victims of circumstance and that the real enemies who need a vigor and courage fighting are the group comprising digital pirates. This situation creates a swamp, that when not addressed, is likely to escalate the war between artists and their label, and the recording companies globally. It is for this reason that recording agreements exist; to create a platform that promotes the unity of purpose between artists and recording companies. The production and promotion of music have primarily pegged on this unity. The nature of this type of contract varies from a few or even one page to detailed documentation. Several litigation incidents pit artists against record companies and courts in the land have lived up to their role in promoting the rights of the oppressed and enhancing regard for the law. Law courts have 'torn up' exclusive contracts, especially those found to be unreasonably impeding the trade. In the event of inadequate independent legal advice and also in bargaining power is below par, the courts have also quashed the contracts and advocated for greater insight in the writing of binding agreements.

Many artists in the country and abroad have presented their resentment with recording agreements, and UK's Sir Elton John leads the pack. The digital age had caused a significant hurdle in the validity of the terms of contracts. However, recording firms have adopted the technique of seeking and investing in new and upcoming artists. The high investments are often the result of the revenues generated from successful

musicians in their labels. A significant drawback to the generation of high income, amongst record labels in the country, is such piracy engagements as file-swapping and illegal downloads. The detriment is that the recording companies find it hard to raise adequate funds to finance the development of new artists. This challenge has resulted in a need to develop and include new terms for recording agreements, and these need to be well understood by artists. The lengthy nature of contracts, the use of some firm legal jargons and language impediment makes it crucial to include legal professionals in the signing of agreements. In turn, some companies have adopted documents that exclusively bind artists and their activities to the company's productions, thereby assigning ownership of the artists or bands and their creations to the company (Bacache & Maya et al., 57-90). Upon assumption of ownership, the label exploits various sources of revenue from the establishments and gives agreeable royalties to the artists in compensation. Some firms pay the artist in advance, which represents future earnings. The musicians can use the amounts assigned for their performance preparations, pay back the shares as agreed, or allow the production house to claim the payments from future sales and performances. Sometimes record labels assign targets to the artists, for instance, asking an artist to produce five albums before their freedom exposure to create in places and company of their choosing.

This kind of old fashioned contract has attracted criticism from various quarters in the nation, and has led to the emergence of modern agreement types like the '360-degree deal' and the 'Robbie Williams.' There are also other types of contracts that bind creators and innovators to different players in the music industry.

Ownership of A Song

The performer or the writer of the song has ownership rights based on original imagination and idea imagination of the lyric. The songwriter is the person that pens the lyrics and brings them to existence from fantasy, and by so doing, one creates copyright. The copyright new owner is referred to as the author, while the producer is the original owner of the sound recording. Upon the creation of copyrights, songwriters and sound producers assign ownership to given firms that specialize in exploiting the copyrights. There is a famous case in the United Kingdom which touched on practices in the recording industry. George Michael presented a lawsuit against Sony Recording Label in 1994, in which he (through his lawyer) argued that George was a slave to the label since the age of 18. He further stated that his imprisonment continued even after recouping and paying up all advances to the recording label. The company continued to hold him hostage despite his success and continued to own up his earlier productions. He had paid for the masters by remitting the recoups and paying up the advance accorded to him, meaning he now should have owned the rights to the music produced by Sony. However, in upholding the terms of the contract, Sony was allowed ownership of copyrights to the songs Faith and Listen Without Prejudice.

Royalties and Recoupment

Recording companies pay up their artists by use of recoupments and royalties. They include total revenue shares that the companies generate from then the distribution of copyrights based on the agreement between the artists and the firms. The base of royalty is just as important as the quantum. For instance, a 20% fee of the half-sales is equal to the 10% royalty allocation from 100% of the total sales engendered by

the company's copyright sales. Technological advancements had presented a significant impediment to the determination of fees and recoupment, as artists like Eminem had gone to court to determine whether downloads can be considered a form of distribution or sale, as included in the contracts before the download technology became a reality. The year 2006 marked a significant era in the history of music copyrights and contracts. The Allen Brothers, alongside several other artists, sought the intervention of the US District Court law courts against the acts of Sony BMG Music Entertainment Company. Also, the different quarter about artists' royalties calculation promotes interest in the subject. Sony felt it right to base its calculations on 85%, of downloads, as revenue from the sale of 1000 downloads (Router, 7-32). After the deduction of mechanical royalties, the writers received their payment. The company also proposed a \$45.05 amount in fees. The artists, represented by the Allman brothers, on the other hand, felt that this was oppression and exploitation. They felt that Sony was on a mission of stealing from them and that they deserved better. They thought that they deserved at least half of all the units sold and that the only thing subtracted was the mechanical royalties paid to the songwriters. It assigned the brothers about \$315.50, and their attorney then emphasized that Sony was on a mission of exploiting artists signed under its name.

In all reasonable and valid agreements, some clauses dictate each player's roles and niche in the contract. The definitions clause may be incorporated to create a clear distinction on revenue generation ways and the Copyright and Patents Act's constitution. There is also the section stating the obligations of the songwriter, which essentially dictates the number of songs that the person will deliver to the publisher

during the agreement period. The rights clause assignment is also a significant element in the contract and illustrates the issuance of copyright terms to a publisher. Without this section, the publisher cannot use the writer's works, which may attract litigation and payment for damages (Wishnia, 229). It also states the costs and claims that can accrue to a writer in infringement upon their copyrights. The publisher's commitment aspect of the agreement gives the terms that the publisher is willing to sacrifice to promote the songwriter's works. The minimum given is that they have to sign up to publish all the songs relevant at the different moments within the contract period. The right to return copyrights favors the publisher when they wish to terminate the contract and the songwriter if they want to regain ownership of the copyright. The term and options clause is also significant in this kind of understanding because it determines the length of the agreement. An exclusive deal denies then songwriter the luxury of writing for numerous production houses. There is an element that advocates for then recoupment, advances as well as royalties. This section is essential in terms of the agreement as it defines the base and quantum of sovereignty. The audit provision states the conditions that escalate transparent and effaceable accounting between the parties in the contract, while the jurisdiction dictates the laws that govern the agreement.

Music Publishing Contracts

As established in the discussion above, there is a distinction between song and sound copyright. If a person uses another person's lyrics, but with different sounds, they need to pay the songwriter for the copyright. The publishing of music grew from the business of using other people's songs. In the traditional set up this was most common

in the entertainment industry where movie producers paid songwriters to incorporate their songs in the background of given shows or films. A few cases touch on music publishing, one of the most known being the 1974 case in which Schroeder Music Publishing firm got into a contract with Macaulay. They incorporated a young songwriter for exclusive service delivery for five years. During the agreement period, the surrendered his copyrights for a general advance of \$ 50.00 recouped from royalties. If the advancement of fees exceeding \$5,000.00, the contract terms would bind for another five years (Gheorghe & Niculescu et al., 13-21). The other significant terms in the contract included the clause that permitted the songwriter to exit by giving a month's notice. However, this was not to be the procedure of termination for the young writer. It was also apparent in the document that the publishers were under no strict obligation to publish any song by the writer. Their only duty was to pay up the royalties due to the young songwriter and modestly approach him throughout the period.

Courts of law took a look at the agreement terms, and it was clearly against the public policy, majorly by its unreasonable restraint of trade. There were restrictions on the writer, and most of these were unfair and barely made sense. The publishers also lacked obligation but burdened the songwriter with many expectations of his code of conduct. The publishers had the option of choosing whether or not to publish the copyright of the young man, and failure to publish such would mean the writer will not have a source of income for the stated period. A judge of the court termed the agreement a 'take or leave' contract, and there had been no element of negotiation in the accord. It made the jury render it null and void. This document became a hallmark in the music industry as publishers, and significant players in the sector took

time to draft documents that were binding. That would ensure a give and choose between the involved parties. Most contracts in the modern era see publishers and songwriters split revenues in a ratio of 20%-30% and 70% to 80% simultaneously. However, there are no restrictions that bind the rate as the compulsory value to consider. It shall all depend on the definitive agreement that parties to the contract come. There is also a well-laid restriction, which states the amounts and subjects for deduction during split to reduce the 'pot' of income right before the separation occurs. Songwriters peg their notion of division on revenue sources, as a percentage of the entire generation excludes the value-added tax (VAT). Songwriters who subscribe to the Performing Rights Society in the United Kingdom are in a better position for a higher bargain than those that are not members.

Just like in every contract, some clauses state the opportunities and limitations in this agreement. The definitions clause may be incorporated to create a clear distinction on revenue generation formula and the Copyright and Patents Act's constitution. There is also the section stating the obligations of the songwriter, which essentially dictates the number of songs that the person will deliver to the recording company during the agreement period. The rights clause assignment is also a significant element in the accord and illustrates the issuance of copyright terms to a recording firm. Without this section, the record label is not allowed to use the writer's works, which may attract litigation and payment for damages. It also states the costs and claims that can accrue to a writer in infringement upon their copyrights (Towse, 13-23). The recording company's commitment aspect of the agreement gives the terms that the recording entity is willing to sacrifice to promote the songwriter's works. The minimum given is that

they have to sign up to record all the songs relevant to the contract period's different moments. The right to return copyrights favors the record label in the event they wish to terminate the contract and the songwriter if they want to regain ownership of the copyright. The term and options clause is also significant in this kind of arrangement because it determines its length. An exclusive deal denies then songwriter the luxury of writing for numerous production houses. There is an element that advocates for then recoupment, advances as well as royalties. This section is essential in terms of the agreement as it defines the base and quantum of the fee. The audit provision states the conditions that escalate transparent and effaceable accounting between the parties in the contract, while the jurisdiction dictates the laws that govern the agreement.

Management agreements

These also offer players in the music industry, most songwriters, and the chance to create a legal bind to protect their interests and promote their growth and development. This kind of agreement accords an artist the first business relations in the diverse and extremely competitive industry. However, it is worth noting that not all managers that sign artists have a background in music production or performance. Many artists have been managed by people who started as their relatives or close friends. The band lawyers have controlled some people or just people close to them. Agreements that link managers and their subjects (the artists) are often more relaxed than other contracts. Exclusive songwriting and complex recording agreements do not have similar descriptions, as they are more sensitive and often bring together parties with no prior knowledge of each other. As such, betrayal is prone, and if not well-drafted, these other agreements may prove more costly than the manager-artists

contract (Wikstrom, 57). They can also be long term in nature or just run for a specified period, depending on how the parties agree. Managers often initiate the drafts, sometimes through short letters, and in other circumstances through word of mouth. There are cases where management is voluntary, and the artist does not have to pay their control, mainly because of proximity. However, some become paid as professionals, and their roles and objectives are made clear at inception. In the 1950s and 1960, managers equally shared income generated in half-half ratio with the artists, but this barely holds in contemporary society. Most managers work on commissions, and in many cases, they rarely surpass 20% of the earnings if the artists. Nevertheless, some artists work based on fee payment.

Managers act in the best interest of their clients, as they are the eyes, ears, and decision-makers of the artists. An honest mistake on their end could potentially bring the artist's career to an ultimate end. Some are also charged with making financial decisions for their clients and require business management knowledge experiences. However, the responsibility of management has often been problematic when it comes to bands. If the band falls out, it is difficult to determine who the manager will owe allegiance. It is even more challenging when a single person manages various individuals or groups in the music industry. Managers should deliver on their mandate with all dedication and commitment. Many bands have collapsed globally due to conflict of interest and have also caused many artists' downfall. As such, determination and utmost good faith should be the guiding pillars for any manager, and the benefits of their clients should always have priority.

The manager-client agreements may contain a variety of clauses, amongst them the appointment of the *manager clause*. It is the section that appoints one to manage the affairs of the copyright owner and can be limited by territory and jurisdiction. For instance, in the movie industry, one may experience particular limitations to leading musicians and not film players. A person may also lack the capacity to manage a group if they are from a foreign nation and do not have work permits that allow them jurisdiction in given countries. The term of appointment Clause states the delegation authorization when making decisions that impact their career. The third clause can be the manager's obligation statement, which highlights and explains the role that the manager will play in the life and occupation of an artist or band. The clause also gives the limitations of their engagement and dictates what the manager has no control over. The ensemble clarifies offered warranties to ensure both members and manager commitment to the band. It illustrates the practice activities to engage. There are accounting and audit sections that allocate relevant people the responsibility of the financial accounts of the artist or group. It states how each person will share in the revenues of the copyright. The commission or fees apportioned to managers are also noted as a clause to promote professionalism and ensure finances do not limit the team's capacity to attain the team's objectives. The other significant provisions for consideration include the requirement that shows the terms of termination of contracts and the payment of expenses section.

Implications of Contracts in The Music Industry

As stated earlier, legally binding contracts are those they are enforceable before the law and possess such elements as consideration, offer, and acceptance as well as

a contractual intention. Breach of such agreements has legal impacts on the life of an individual, group, and parties to the contract. However, the legal implications that may arise from the signing of a given settlement are dependent on the terms and conditions presented in the agreement.

Breach of Contract

Both parties to a contract have a legal duty and mandate prerequisites to fulfill. There are legal implications highlighted in the agreement, and no single party should ignore or fail on their part to uphold the provisions. Any person or group of people who fail to discharge their mandate as per contract dictations suffer legal ramifications. It is considered a breach of the terms of an agreement. If, for instance, a songwriter assigns their copyright to a publisher exclusively for ten years, and the writer publishes the song with a different company against the terms, the writer is likely to suffer litigation damages. The publisher can initiate a legal process with the mission of recovering the losses that they may have suffered upon the actions of the other party, willingly or unwillingly. Some expectation damages aim to retain the niche of the non-breaching party in their original position if the other party delivered as per the provisions of the agreement. However, nonperformance does not translate automatically to breach of a contract. Some conditions may exempt one from performing given requirements in accordance. For instance, a record label may sign an artist and allow them full access to their facilities and equipment unless there is another artist in the studio. It means that the songwriter cannot sue for damages if they wish to record a song urgently and are denied access on the basis that there is a new artist already in the studio. The recording

company cannot pay for the loss that the writer suffers, including forgetting the crucial aspect of their lyrics.

The law is specific: the breach of a contract amounts to the law's disobedience and is punishable. The party that upholds the agreement terms is allowed to file for damage claims as punishment to the other party for going against the provisions of the contract. Therefore, it is prudent that parties to a music contract involve professional legal officers or people with knowledge of the law to draft and operationalize the arrangements. Deals in the music industry are legally binding, provided all terms and conditions that apply to contractual agreements are existent. The enforceability of the provisions is dependent on the analysis by the legal teams in the justice system. Artists must embrace the law and get into contractual agreements that they have insight. They can hire management teams that understand the nature of the music industry, and the legal aspects that may weigh on copyright owners.

Conclusion

Contracts impact the industry in a very ingenious way. It acts as a regulator for both parties as failure to complete the correct provisions leads to an awful situation. Highlighting the critical importance in contracts, hiring the proper lawyer, receiving legal counsel. Another key element would have the right agent; if you have the right agent, you could root the problem from the source as the liability for measuring up and looking over the quality of the material is no longer on the artist but the agent. From my personal experience, alot of the agents and higher up powers in the music management organization serve as registered attorneys. They can and will give you free of charge legal advice. The odds are not stacked against the musician, but merely the lack of

knowledge can keep an uprising act from having a pleasurable experience. Avoid signing to any unknown labels, with incredible incentive deals. When looking at a contract, it is a crucial component to keep in mind that although time is of the essence and you may be short on funds, the first offer isn't always the best.

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