Copyright and Performing: A difficult balance?

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- Personal reflection as musician (performer and former teacher)
- Copyright should be an integral part of all musicians’ training
- Early experiences
  - Complete lack of awareness of the reasons for copyright
  - As a music student and later a researcher, no mention was ever made of copyright
  - First awareness: library job straight after university
Teaching music
Teaching music

- Tensions (not excuses)
  - Lack of budget and time
  - Being a junior member of staff in a pressurised environment

- Experiences
  - Job interview: told I would be expected to photocopy music
  - Forced to copy music extensively and felt that I was not able to say no
  - School orchestra parts
    - Copyright statement in red on each part (turns black when photocopied)
    - Colleague covered this
    - Pupils lose music – fact of life
    - Pay extra to be able to make unlimited copies – more realistic model?
Church musician

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Church musician

- Tensions (not excuses)
  - Lack of budget
  - Lack of understanding
  - Fear of pointing it out, antagonising people, and losing work
  - Difficulty of pointing out aspects of copyright that seem silly to people who don’t want to know anyway.

- A couple of anecdotes

- Facebook group (organists) discussion: page-turning
  - It was apparent that not everybody was cavalier about copyright (indeed some were quite knowledgeable)!
Music Publishers’ Association
Code of Fair Practice

- UK only
- Current version: April 2016 (but dates back further than 1992)
- Includes rationale, explanation of Fair Dealing, brief explanation of exceptions
- Important to note: there are exceptions (e.g., OUP)
- In my experience musicians seem to be generally unaware of it (I certainly was)
- Mentions ‘educational establishments’ but this only means schools (in the context of the printed music licence)