Please understand that this syllabus is a general guide only and subject to significant adjustment, since the course is revised each year based on student interests, class pace, recent events, the availability of guests etc. Three course sessions are "reserved" for either guest speakers, exploring topics not otherwise adequately covered and/or a simulation exercise.

1. Introduction  A brief overview of what the course is, what it isn't, and why you think you may want to take it.

2. Overview of the Entertainment Industry  “Art and commerce”- a quick look at the functioning of the major segments of the American entertainment industry as businesses and employers.

3-4. Who We Are Talking About  Industry employment - who are the employees and what do they do? Union and nonunion. Major labor unions. Basic types of employment e.g. staff /freelance, regular versus project, whether or not under a personal services agreement. Forms of compensation.

5. Entertainment Industry Labor Unions and Collective Bargaining

6. Collective Bargaining Agreements: Their Content, Drafting and Interpretation

7. Entertainment Labor Law Primer  The law relating to union organization, picketing, collective bargaining, work stoppages etc. as these issues most commonly arise in the entertainment industry.


10. Employee Benefits/Copyright and Quasi-Copyright Issues/Right of Publicity

11. Other Employment Issues Viewed In the Entertainment Industry Context e.g. Discrimination, Immigration, Minors, Fair Labor Standards, Occupational Safety and Health, DOT (Department of Transportation)

Please attend classes and please be on time. If there is some compelling reason why you cannot attend, I'd appreciate it if you would let me know in advance.

Classroom participation is extremely important and will affect your grade. While I prefer to have volunteers answer questions, I will "call on" people to answer if there are no
volunteers. Your ability to contribute to classroom discussions will obviously depend upon your having done the assigned reading. That reading, which will consist largely of current articles and materials, in addition to some core materials intended to introduce you to critical course concepts, should take no longer than 3 hours PER WEEK. **If you cannot commit to me, and yourself, to always do the assigned reading, do not take this course.**

All students will meet with me, one-on-one, at least once during the semester.

My email address is [dkrolik@rcn.com](mailto:dkrolik@rcn.com). Be sure that you can receive emails from that address and please check for them at least daily (I will be using your NYU email address). Whenever you feel it is warranted, feel free to call me at (917) 270 – 0030.

For those writing a "regular" paper (not for Substantial Writing Credit) the minimum length guideline for the final paper is 5000 words. Topics must be selected by October 15. The final paper is due December 6, the day of our last class.

Students often choose to fulfill their Substantial Writing Credit requirement in connection with this seminar. The minimum length guideline for these papers is 10,000 words. Certain deadlines will be established for submitting your initial draft and then your final paper. Please understand that it is critical that you meet these deadlines, like many others you will encounter in the practice of law. Failure to meet a deadline, other than due to unforeseeable catastrophe, will result in a reduced grade and possibly even your inability to complete the Substantial Writing Credit requirement in connection with this course.

I will be out of the country from after class the evening of August 30 until September 12. We do not have our class on Wednesday, September 6 because that is a “legislative Monday.”