

New Course Proposal

Submit completed form electronically

1. **Course prefix and course number:** MUS 416/516
2. **Course title:** Music Publishing, Copyright, and Licensing
3. **Abbreviated title for class schedule** (30 characters or less): Publishing-Copyright-Licensing
4. **Credit hours:** 4
(note: if credits are variable, list range of credits (e.g. 1-8 credits))
5. **Catalog description:** A detailed analysis of the music publishing industry, with emphasis on the roles of the publisher and the songwriter/composer in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with songwriters/composers, and an analysis of domestic and international licensing of the publisher's catalog through recordings, motion pictures, print, and performance rights organizations.

6. **Prerequisites (to add each additional prerequisite, start a new line):**
(See attached Note for samples)

A. (course prefix, (space) and number) MUS 415 or MUS 515 or or or

B. (course prefix, (space) and number) or or or or

C. (course prefix, (space) and number) or or or or

7. **Co-requisites (including labs, if any):**

A. (course prefix, (space) and number) or or or or

8. **Major/Class restrictions:** Please indicate any class or major restrictions: None

9. **Is course repeatable?** Yes No X If Yes, list maximum credits:

10. **Labs requirements:** If course includes a lab: # of hours lecture: ; # of hours lab:

11. **Fees:** List any course fees: OCA Differential Tuition

12. **Grade Mode:** Graded only: X Pass/No Pass only: Option:

13. CIP Code: Six-digit CIP code (check with your Division Director): 50.1003

14. Special qualifications; Is course proposed for (yes/no):

A. University Studies? No If yes, list Strand(s)

B. Honors? No

15. Cross-listing: List any cross-listing (and please complete the Cross-list proposal form at <https://inside.sou.edu/provost/curriculum.html>): and and and
and

16. Strategic justification for proposed course:

A. **Rationale:** What is the overall strategic rationale for offering this course? This course is proposed in order to expand and strengthen courses offered in the music industry, and to support the proposed Certificate in Music Industry. The existing MUS 315 Business of Music course has been a historically popular course, but in 10 weeks cannot cover topics with enough detail and rigor to adequately support a certificate. The topics of songwriting/composition, publishing, copyright, and licensing had been introduced in that course, but offering in this format will allow for students to analyze and synthesize the material more meaningfully.

B. **Alignment:**

1. How does this course align with the unit's mission plan?

The course directly supports the OCA's mission to re-imagine the Music Program's curriculum for the 21st century. It also supports the proposed position in Commercial Music, Music Industry, and Entrepreneurship.

2. How does the course fit into the rest of the unit's curriculum? The course supports the curriculum of the proposed Certificate in Music Industry as the second of the three-course core. It also provides a valuable upper-division elective for all Music students.

C. **Enrollment:** What is the new course's estimated enrollment each time it is offered over a three-year period? Year 1 10; Year 2 15; Year 3 20-25

D. **Resource evaluation:** What resources – faculty, equipment, lab space, etc. -- will be needed to offer this course and how will those resources be obtained?

1. *Faculty:*

- a. Who will teach the course? New hire for proposed Assistant Professor of Commercial Music, Music Industry, and Entrepreneurship
- b. Evaluate unit's faculty availability and/or needs and the impact on other teaching obligations. This course will be included in the position's regular loading.

- c. If additional faculty members are needed, how will that need be met?
The proposed position is replacing a current position whose contract is expiring.

2. *Facilities:* Cite any additional need for classrooms, equipment or lab space; explain how that need(s) will be met. Current facilities are adequate for this course.

3. *Other:*

- a. Are Hannon Library resources sufficient to meet the needs of this course?
Yes
- b. Are any other resources needed to support this course? No
If so, please explain how they will be obtained.

E. External impact:

1. What is the expected effect of this course on existing programs elsewhere in the university?

NOTE: Please document your contact with other academic programs which may be affected by this new course and the response you received.

This course will be attractive to students in several programs including Music, Theatre Arts, Digital Film, Emerging Media Digital Arts, and the MBA in the Arts. Directors and Chairs of Business Administration, Communication, Creative Arts/EMDA, and Music have all been contacted and have responded with enthusiasm about the course and proposed Certificate in Music Industry.

2. Will any of your prerequisites affect other academic programs? No

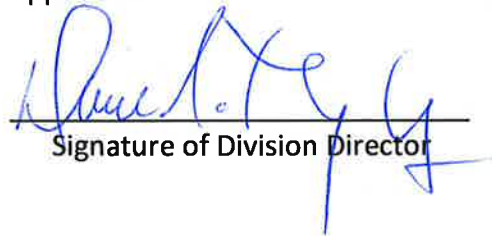
NOTE: Please document your contact with other academic programs which may be affected by this new course and the response you received.

17. Syllabus (condensed)

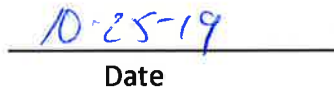
*(Attach an accompanying, condensed syllabus, which should include the following items. Schedules and similar details are **not** required.)*

- A. Course description (same as Catalog description, above)
- B. Learning objectives of the course
- C. Required texts
- D. Course format
- E. Other – any other relevant materials needed to explain the goals and teaching methods of this course.

Approvals:



Signature of Division Director



Date

4/29/16

**MUS 416/516 – Music Publishing, Copyright, and Licensing
Proposed Condensed Syllabus**

A. Course description

A detailed analysis of the music publishing industry, with emphasis on the roles of the publisher and the songwriter/composer in the acquisition, market development, and administration of copyrighted musical compositions. Topics include copyright registration and renewal, contractual relationships with songwriters/composers, and an analysis of domestic and international licensing of the publisher's catalog through recordings, motion pictures, print, and performance rights organizations.

B. Learning objectives of the course

Students will:

1. Recognize the history the of the music publishing industry
2. Identify and analyze the types of contracts and agreements used in publishing, copyright, and licensing
3. Distinguish between the roles and rights of songwriters/composers, music publishers, and licensees and licensors
4. Describe various revenue streams available to songwriters/composers and publishers
5. Develop a process by which to navigate their individual paths in the contractual music industry

C. Required texts

Music Publishing: The Complete Guide (2013), by Steve Winogradsky
Music Business Handbook and Career Guide (2019 - 12th edition), by David Baskerville and Tim Baskerville

D. Course format

Face-to-face, seminar-style, twice weekly over 10 weeks. Alternately, the course could be offered as a 5-week, or even 1-week compressed intensive "boot-camp" style course if desired.

Students will complete weekly assignments including:

- Contract analysis and summarization
- Contract negotiation (group project)
- Analysis of current events and projection of outcomes
- Analysis of major U.S. publishing companies
- Historical studies of copyright litigation
- Research of various Performing Rights Organizations (PROs) and their differences, services, and membership

Graduate students (enrolled in MUS 516), in addition to the above, will:

1. Facilitate a class session in which they research a topic of their choice related to the class unit, articulate their own findings and insights on the topic, facilitate a discussion with the class members, and summarize and evaluate the exercise.
2. Conduct an in-depth case study of a topic of their choice relating to music copyright law, licensing, or publishing. The resulting case study will be at least 10 pages in length, and will investigate the chosen case, evaluate and compare the sides presented in the case, and defend either the ruling given or prepare and defend an appeal to the ruling.