

MUS M07: INTRODUCTION TO MUSIC BUSINESS

Originator

belliott

Co-Contributor(s)**Name(s)**

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College

Moorpark College

Discipline (CB01A)

MUS - Music

Course Number (CB01B)

M07

Course Title (CB02)

Introduction to Music Business

Banner/Short Title

Introduction to Music Business

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

Introduces the study of the music industry. Emphasizes and examines the various areas of the music business, the functions of each area, and the relationships between areas. Includes the topics of music publishing; copyright and intellectual property; music licensing; unions and guilds; performance rights organizations; personal and business financial management; artists and management; and recording industry.

Taxonomy of Programs (TOP) Code (CB03)

1005.00 - *Commercial Music

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

C - Clearly Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

Possible tours of concert venues, GRAMMY headquarters, or other industry events such as ASCAP Expo or NAMM.

Grading method

Letter Graded

Alternate grading methods

Credit by exam, license, etc.

Student Option- Letter/Pass

Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours**Carnegie Unit Override**

No

In-Class**Lecture****Minimum Contact/In-Class Lecture Hours**

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity**Laboratory****Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Total Student Learning****Total Student Learning****Total Minimum Student Learning Hours**

52.5

Total Maximum Student Learning Hours

52.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | demonstrate a basic understanding of intellectual property rights, including an understanding of works of authorship and copyright. |
| 2 | articulate the roles and responsibilities of various music industry stakeholders such as managers, agents, artists, attorneys, labels, and publishers. |

Course Objectives**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | explain the best practices in approaching a traditional music publisher and self-publication. |
| 2 | explain the principles of copyright law, remedies for copyright infringement, and copyright registration. |
| 3 | compare and contrast dramatic versus nondramatic rights and distinguish among American Society of Composers, Authors, and Publishers (ASCAP), Broadcast Music Incorporated (BMI), and Society of European State Authors and Composers (SESAC) contracts. |
| 4 | assess music licensing for television and film from a songwriter's perspective. |
| 5 | understand the basics of financial management, taxation, and planning as an independent artist. |
| 6 | develop a personal portfolio for securing musical opportunities, such as: a resume, a professional biography, headshots, business cards, and Internet platforms. |
| 7 | describe the various professional unions and guilds for musicians, to include American Federation of Musicians (AFM), American Guild of Musical Artists (AGMA), the Screen Actors Guild and American Federation of Television and Radio Artists (SAG-AFTRA) and learn how to understand a union bargaining agreement and contract. |

8	evaluate a given personal management agreement, explain how to select a business manager, and identify the duties of a business manager as part of a management team.
9	measure the advantages of signing recording and distribution contracts under independent labels in comparison with the reasons for affiliating oneself with a major label.

Course Content

Lecture/Course Content

20% Independent Artist Finances and Business Practices
 10% Performing Rights Organizations, Unions, and Guilds
 15% Composer-Songwriter/Publisher Agreements
 15% Copyright and Intellectual Property
 10% Professional Portfolio
 15% Record Company, Artist, and Producer Agreements
 15% Navigating the gig economy, career establishment, and ownership structures

Laboratory or Activity Content

N/A

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Problem solving exercises
 Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion
 Essay exams
 Group projects
 Individual projects
 Objective exams
 Projects
 Problem-solving exams
 Participation
 Quizzes
 Reports/Papers/Journals

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
 Collaborative group work
 Class activities
 Class discussions
 Case studies
 Distance Education
 Group discussions
 Guest speakers
 Large group activities
 Lecture

Describe specific examples of the methods the instructor will use:

Research and write a short paper on the music industry on such topics as how an artist can best develop a personal portfolio.
 Research best practices of other established artists.

Representative Course Assignments

Writing Assignments

write short essay assessments.

generate a field observation report.

research and write a short paper on the music industry on such topics as how an artist can best develop a personal portfolio.

Critical Thinking Assignments

evaluate potential problems in contracts or documents which may not represent the best interest of the artist and provide alternative solutions as part of a contract negotiation.

compare the expected income and responsibilities of the various parties involved in the music/entertainment world.

appraise the basic provisions in recording agreements.

analyze the basic provisions in publishing agreements.

evaluate the methods to protect intellectual property.

Reading Assignments

review case studies on litigation challenges surrounding copyright, and the appropriate remedies.

review sample exclusive and non-exclusive management or agent contract agreements.

Outside Assignments

Representative Outside Assignments

attend any similar/appropriate computer, music, video, or film event (subject to instructor approval).

attend any of the following conventions or workshops: Audio Engineering Society; Digital Video (DV) Expo; National Association of Music Merchants; National Academy of Recording Arts and Sciences; California Copyright Conference; Association of Independent Music Publishers.

Articulation

C-ID Descriptor Number

CMUS 140X

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
California State Polytechnic University, Pomona	MU 1040	Careers in Music	3
CSU, Northridge	MUS 293 & 293L	Field Experience in Music Industry & Lab	2/1

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Fullerton College	MUS M112 F	The Music Business	2
College of the Canyons	MUSIC 192	Music Business	3
Saddleback College	MUS 120	Introduction to the Music Industry	3
San Diego City College	MUSI 108	The Business of Music	3

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

F2016

CSU GE-Breadth

Area A: English Language Communication and Critical Thinking

Area B: Scientific Inquiry and Quantitative Reasoning

Area C: Arts and Humanities

Area D: Social Sciences

Area E: Lifelong Learning and Self-Development

Area F: Ethnic Studies

CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

UC TCA

UC TCA

Approved

IGETC

Area 1: English Communication

Area 2A: Mathematical Concepts & Quantitative Reasoning

Area 3: Arts and Humanities

Area 4: Social and Behavioral Sciences

Area 5: Physical and Biological Sciences

Area 6: Languages Other than English (LOTE)

Textbooks and Lab Manuals

Resource Type

Textbook

Classic Textbook

No

DescriptionBaskerville, David, and Timothy Baskerville. *Music Business Handbook and Career Guide*. 12th ed., SAGE Publications, 2019.**Resource Type**

Textbook

DescriptionPassman, Donald S. *All You Need to Know About the Music Business*. 10th ed., Simon & Schuster, 2019.**Library Resources****Assignments requiring library resources**

Research, using the Library's print and online resources.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research on topics related to the music industry to locate information on trends, careers, and practices by consulting music and entertainment periodicals such as Variety, Billboard, etc.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (51%–99% online)

Hybrid (1%–50% online)

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**Hybrid (1%–50% online) Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Weekly discussion forums focused on various principles related to the music business.
Synchronous Dialog (e.g., online chat)	To supplement in-person class discussions, students would have synchronous dialogue once every other week to workshop intellectual property case studies.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Weekly discussion forums focused on various principles related to the music business.
Synchronous Dialog (e.g., online chat)	To supplement in-person class discussions, students would have synchronous dialogue once every other week to workshop intellectual property case studies.
Other DE (e.g., recorded lectures)	Students will review lecture videos or guest speaker videos and write brief summary responses.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Other DE (e.g., recorded lectures)	Students will review lecture videos or guest speaker videos and write brief summary responses.
Synchronous Dialog (e.g., online chat)	To supplement in-person class discussions, students would have synchronous dialogue once every other week to workshop intellectual property case studies.
Asynchronous Dialog (e.g., discussion board)	Weekly discussion forums focused on various principles related to the music business.
Video Conferencing	Optional live sessions with instructor to reinforce complex music industry concepts.

Examinations**Hybrid (1%–50% online) Modality**

Online
On campus

Hybrid (51%–99% online) Modality

Online
On campus

Primary Minimum Qualification

COMMERCIAL MUSIC

Review and Approval Dates**Department Chair**

02/05/2021

Dean

02/05/2021

Technical Review

02/18/2021

Curriculum Committee

3/2/2021

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000571934

DOE/accreditation approval date

MM/DD/YYYY