

# Topics in Scoring for Visual Media, Modular (1.5cr) VT

## Making the Most out of the Sync Licensing Business

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<u>Dates</u>	<u>Lecture Topics</u>	<u>Assignments</u>
Week 1	<p style="text-align: center;"><b>Overview</b></p> <ul style="list-style-type: none"> <li>• Course/Syllabus/Student introductions               <ul style="list-style-type: none"> <li>• Licensing Basics</li> </ul> </li> <li>• Work for Hire vs. Creating a Library               <ul style="list-style-type: none"> <li>• Buyers vs. Sellers</li> </ul> </li> <li>• No such thing as a sellout? Moby's Play.</li> </ul>	<p>Review the list of music houses and sync licensing companies handout.</p> <ol style="list-style-type: none"> <li>1. Which music house stands out as being a company you may want to work with and why?</li> <li>2. Which sync licensing company stands out to you and why?</li> <li>3. What type of clients do these companies work with?</li> <li>4. Do you see your music fitting with what they do? Why or why not?</li> <li>5. Is there any company you wouldn't want to work with? Why or why not?</li> </ol>
Week 2	<p style="text-align: center;"><b>Advertising Main Music Themes</b></p> <ul style="list-style-type: none"> <li>• 6 Main Themes Breakdown &amp; Examples               <ul style="list-style-type: none"> <li>• Main Lyrical Themes</li> <li>• Male vs Female Singers</li> </ul> </li> <li>• How Does Advertising Differ from Other Media</li> </ul>	<p>Pick 3 examples of an advertising syncs that you love!</p> <ol style="list-style-type: none"> <li>1. What main theme does it fall into?</li> <li>2. Describe the usage. Does the song play in the background? Are there lyrics? How are the lyrics being used?</li> <li>3. For how long does the song play?</li> <li>4. Provide any other details you can. Was the scene filmed specifically with that song in mind? i.e. Band playing it on camera.</li> <li>5. What else stands out to you?</li> </ol>
Week 3	<p style="text-align: center;"><b>Song Rights Overview</b></p> <ul style="list-style-type: none"> <li>• Master + Sync: How Song Rights Really Work               <ul style="list-style-type: none"> <li>• Cover Songs &amp; Clearing Samples</li> </ul> </li> <li>• One-stop vs. One-side (Libraries/Labels/Publishers)</li> <li>• How to Find Song Writers thru PRO Databases</li> </ul>	<p>Research Appropriate Rights Holders</p> <ol style="list-style-type: none"> <li>1. Find the master and publishing info for each of the 3 songs from the week before.</li> <li>2. Also find the master and publishing info for one of your favorite cover songs.</li> </ol> <p>This isn't easy but do as much research online as you can. You will be graded on effort.</p>

<p>Week 4</p>	<p><b>Sync Licensing Revenue Streams</b></p> <ul style="list-style-type: none"> <li>• One Time vs. Reoccurring Fees/Royalties</li> <li>• Intellectual Property vs. Performance Labor</li> <li>• When should you register with PRO/Copyright/AFM?</li> <li>• What Drives the Value / Price per License?</li> <li>• AFM, SAG and PRO Payout Breakdowns</li> </ul>	<p>Read 10 Things You Need to Know About Placing Music on TV and in Films</p> <ol style="list-style-type: none"> <li>1. What part of this article did you feel was the most insightful and helpful?</li> <li>2. What area of sync licensing do you feel is the most confusing?</li> </ol> <p>Article: <a href="https://www.bmi.com/news/entry/10_things_you_need_to_know_about_placing_music_on_tv_and_in_films">https://www.bmi.com/news/entry/10_things_you_need_to_know_about_placing_music_on_tv_and_in_films</a></p>
<p>Week 5</p>	<p><b>How Can Music Supervisors Find Your Music?</b></p> <ul style="list-style-type: none"> <li>• Who's Who of Music Supervisors</li> <li>• Sync Companies Strengths and Weaknesses</li> <li>• Spotify and other Online Music Discovery Tools</li> <li>• Other Resources - PRO Databases</li> </ul>	<p>Pick 3 Music Supervisors Who Interest You!</p> <ol style="list-style-type: none"> <li>1. What type of media does each supervisor work most in?</li> <li>2. Who does each supervisor work for?</li> <li>3. What type of music sources does each supervisor tend to use?</li> <li>4. What is the likely hood of each supervisor needing this type of music again?</li> <li>5. What type of approach would you take to send your music to each supervisor?</li> </ol>
<p>Week 6</p>	<p><b>Building a Music Library</b></p> <ul style="list-style-type: none"> <li>• Music Trend Insights and Composing Strategically <ul style="list-style-type: none"> <li>• Final Music File Specs</li> </ul> </li> <li>• Creating Different Artist Project Monikers</li> <li>• Sync Music Library Company Breakdown - Who's who and who's best for commercials, tv shows, movies, and other media uses?</li> </ul>	<p>Create a Licensing Plan</p> <ol style="list-style-type: none"> <li>1. What's the name of your music library or artist name?</li> <li>2. What company or supervisor are you targeting?</li> <li>3. What artist assets are needed?</li> <li>4. What other materials are needed?</li> <li>5. Create a pitch letter which you could send to a sync music company to consider you for representation.</li> </ol>
<p>Week 7</p>	<p><b>Sync Partner Agreements &amp; Song License Agreements</b></p> <ul style="list-style-type: none"> <li>• Good Sync Partners vs. Bad Sync Partners</li> <li>• License Request Letters + Options + Usage Examples <ul style="list-style-type: none"> <li>• Pre-cleared vs. Artist Approvals Needed</li> <li>• What to Look Out For</li> </ul> </li> </ul>	<p>Review a Sync Company Agreement Contract</p> <ol style="list-style-type: none"> <li>1. What is the term length of the agreement?</li> <li>2. Will you receive approval rights for license requests?</li> <li>3. Does it cost you anything to be with this sync company?</li> <li>4. What type of payout splits will you receive if there is a license?</li> <li>5. What other income streams may exist if a song is licensed?</li> </ol>

Week 8	<p style="text-align: center;"><b>Final Project Review</b></p> <ul style="list-style-type: none"><li>• Review Final Projects in Class</li></ul>	<p>The final project will be focused on the Licensing Plan you created in week 6, but this time you should have as many areas of your plan flushed out with your own song materials. You will be graded on overall organization and presentation of your work.</p>
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