Module Descriptor

Title	Local Music Scenes		
Session	2026/27	**Status**	
Code	MUSC07001	**SCQF Level**	7
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	R WALLACE		

Summary of Module

This module aims:

- To introduce students to the concept of a local music scene
- To support students in developing networks within their locale (either a Scottish Music Scene, or a local equivalent at partner institution)
- To give students the experience of developing a public-facing project specific to their local music scene
- To introduce students to basic survey and documentary research methods

This module will ask students to the research and evaluate the Local Music Scene and implement a project that is focused within this area. The module introduces students to basic survey and documentary research methods and helps develop a critical approach to information analysis and project evaluation.

The students work within teams to identify a project / activity that will run within the context of the Scottish Music Scene. The student groups present the outcomes of the activity whilst reflecting upon their actions and bringing this material together as a portfolio of work.

The module aims to develop and apply effective team-work management and entrepreneurial strategies while broadening students understanding of the Scottish Music Scenes and opportunities within them.

The delivery will be focused around.

· Lectures

· Workshops

· Project Work/Research

Module Delivery Method	On-Campus[1] ☒	Hybrid[2] ☐	Online[3] ☐	Work -Based Learning[4] ☐
Campuses for Module Delivery	☒ Ayr ☐ Dumfries	☐ Lanarkshire ☐ London ☐ Paisley	☐ Online / Distance Learning ☒ Other (specify) Italy-MAST: Bari/Rome	

Terms for Module Delivery	Term 1	☒	Term 2	☐	Term 3	☐
Long-thin Delivery over more than one Term	Term 1 – Term 2	☐	Term 2 – Term 3	☐	Term 3 – Term 1	☐

Learning Outcomes	
L1	Understand the concept of a music scene in terms of its social, cultural, political, economic, and geographic qualities
L2	Identify and discuss key structural and cultural elements of local music scenes
L3	Develop a creative response to key issues in local music in the form of a public facing event, artefact, or other appropriate output
L4	
L5	

Employability Skills and Personal Development Planning (PDP) Skills	
SCQF Headings	**During completion of this module, there will be an opportunity to achieve core skills in:**
Knowledge and Understanding (K and U)	**SCQF 7** A broad knowledge of commercial and community-based music provision across Scotland Understanding the nature of small business operations within music in Scotland. Understanding communication theories as they relate to group dynamics
Practice: Applied Knowledge and Understanding	**SCQF 7** Retrieving, interpreting, and manipulating primary and secondary information from a variety of sources including electronic sources.

[1] Where contact hours are synchronous/ live and take place fully on campus. Campus-based learning is focused on providing an interactive learning experience supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus contact hours will be clearly articulated to students.

[2] The module includes a combination of synchronous/ live on-campus and online learning events. These will be supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus and online contact hours will be clearly articulated to students.

[3] Where all learning is solely delivered by web-based or internet-based technologies and the participants can engage in all learning activities through these means. All required contact hours will be clearly articulated to students.

[4] Learning activities where the main location for the learning experience is in the workplace. All required contact hours, whether online or on campus, will be clearly articulated to students

Generic Cognitive skills	**SCQF 7** Giving reasoned opinions, bringing together information from a variety of sources, including academic research publications.
Communication, ICT and Numeracy Skills	**SCQF 7** Communicating effectively and appropriately in speech and writing. Interpreting complex primary and secondary materials Making effective use of information retrieval systems and use IT applications to present documents in an appropriate form.
Autonomy, Accountability and Working with Others	**SCQF 7** Working effectively, together with others in groups or teams, taking a leadership role where appropriate. Systematically identifying and addressing their own learning needs in both current and new areas.

Prerequisites	**Module Code**	**Module Title**
	Other	
Co-requisites	**Module Code**	**Module Title**

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	**Student Learning Hours** (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture / Core Content Delivery	24
Tutorial / Synchronous Support Activity	4
Independent Study	160
Asynchronous Class Activity	12
Please select	
Please select	
TOTAL	200

Indicative Resources
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: Baym, N.K. (2018) Playing to the crowd: Musicians, audiences, and the intimate work of connection. New York: NYU Press.

Bennett, A. and Peterson, R., eds. (2004) Music Scenes: Local, Translocal and Virtual. Nashville: Vanderbilt University Press.

Bennett, A. (2018) "Popular Music Scenes and Aging Bodies", Journal of Aging Studies. 43, pp. 49-53

Dumbreck, A and McPherson G. (2015) Music Entrepreneurship. Bloomsbury

Fonarow, W., 2006. Empire of Dirt: The Aesthetics and Rituals of British Indie Music. 1st ed. Connecticut: Wesleyan University Press.

Kruse, H. (2010) "Local Identity and Independent Music Scenes, Online and Off", Popular Music and Society. 33(5), pp. 625-638

Jones, E. (2020) DIY Music and the Politics of Social Media. London: Bloomsbury

Raine, S. (2020) Authenticity and belonging in the northern soul scene: the role of history and identity in a multigenerational music culture. Cham, Switzerland: Palgrave Macmillan

Harrison, A. (2017) Music: The Business. London: Penguin

Thompson, E. (2020) "Three Rural Scottish Music Scenes – An Ethnographic Study", Popular Music and Society. 43(4), pp. 389-400

UK Music (2020). Music by Numbers. London : UK Music – available at http://www.ukmusic.org/research/music-by-numbers-2020

Zines, Mags and Blogs

Bomb https://bombmagazine.org/topics/scottish-music/

GoldflakePaint https://www.goldflakepaint.co.uk/about/

IS this Music Zine https://www.isthismusic.com/

JockRock Directory https://www.vacant.org.uk/jockrock/links.html

Music 3.0 Blog https://music3point0.com

Music Ally https://musically.com/news/

Scottish Music Industry Association http://www.smia.org.uk

Snack Mag https://snackmag.co.uk/

The Skinny https://www.theskinny.co.uk/

Wired Music https://www.wired.co.uk/topic/music

Music Week Magazine

Popular Music and Society

(N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the Student Attendance and Engagement Procedure, Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Equality and Diversity
The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: UWS Equality, Diversity and Human Rights Code.
(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	**Arts Media**
Overall Assessment Results	☐ **Pass / Fail** ☒ **Graded**
Module Eligible for Compensation	☐ **Yes** ☒ **No** **If this module is eligible for compensation, there may be cases where compensation is not permitted due to programme accreditation requirements. Please check the associated programme specification for details.**
School Assessment Board	Arts and Media
Moderator	J Stynes
External Examiner	K Williams
Accreditation Details	JAMES, SMIA
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	2

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Portfolio (100%) • To produce a portfolio of work which documents the development and implementation of their project • To reflect upon the outcomes of their chosen project.
Assessment 2
Assessment 3
(N.B. (i) Assessment Outcomes Grids for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed. (ii) An indicative schedule listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Component 1

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Portfolio	☒	☒	☐	☐	☐	100	36

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		
Combined total for all components						100%	hours

Change Control

What	When	Who
No Changes	March 2026	NMc