

**University of the West of Scotland**  
**Module Descriptor**

Session: 2024-25

<b>Title of Module: Global Music Industries</b>			
<b>Code: MUSC11021</b>	<b>SCQF Level: 11 (Scottish Credit and Qualifications Framework)</b>	<b>Credit Points: 20</b>	<b>ECTS: 10 (European Credit Transfer Scheme)</b>
<b>School:</b>	School of Business and Creative Industries		
<b>Module Co-ordinator:</b>	Kenneth Forbes		
<b>Summary of Module</b>			
<p>This module examines the nature and structure of the contemporary global music industries from a variety of perspectives. Drawing from a range of key concepts in popular music and cultural studies, lectures will consider the rapidly changing nature of an increasingly globalised and digitised music industries. This module will review contributions made by music, musicians, and music products to the creative economy, contextualising these contributions within the broader landscape of the global music industries through focused case studies.</p> <p>Some of the key concepts explored include:</p> <ul style="list-style-type: none"> <li>○ Globalisation theory</li> <li>○ Music industries within the creative industries</li> <li>○ Music industries as creative industries</li> <li>○ Digitalisation and social media</li> <li>○ Marketing and branding in the music and creative industries</li> </ul>			

**Module Delivery Method**

Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

See Guidance Note for details.

**Campus(es) for Module Delivery**

The module will **normally** be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)

Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Add name

<b>Term(s) for Module Delivery</b>
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(Provided viable student numbers permit).
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Term 1	<input checked="" type="checkbox"/>	Term 2	<input type="checkbox"/>	Term 3	<input type="checkbox"/>
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<b>Learning Outcomes: (maximum of 5 statements)</b>
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<b>These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.</b>
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At the end of this module the student will be able to:
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L1	Demonstrate a critical understanding of the principles and theories underpinning globalisation,
L2	Demonstrate extensive, detailed, and critical knowledge of the relationship of the between the local and global within a music and creative industries framework
L3	Develop original and creative responses to problems and issues identified through independent research of the global music industries

<b>Employability Skills and Personal Development Planning (PDP) Skills</b>
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<b>SCQF Headings</b>	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	<b>SCQF Level 11</b> Students should be able to demonstrate and/or work with knowledge that covers and integrates most, if not all, of the main areas of the subject of the global music industries. Students should be able to demonstrate a critical understanding of the principal trends and concepts and be critically aware of current issues within the subject
Practice: Applied Knowledge and Understanding	<b>SCQF Level 11</b> Plan and execute a significant project of research, investigation, or development
Generic Cognitive skills	<b>SCQF Level 11</b> Apply critical analysis, evaluation and synthesis to issues which are at the forefront or informed by developments at the forefront of the discipline. Develop original and creative responses to problems and issues. Critically review, consolidate, and extend knowledge, skills, practices and thinking in the subject/discipline

Communication, ICT and Numeracy Skills	SCQF Level <b>11</b> Communicate using appropriate methods, to a range of audiences with different levels of knowledge/expertise including peers and industry professionals	
Autonomy, Accountability and Working with others	SCQF Level <b>11</b> Exercise substantial autonomy and initiative in professional and equivalent activities. Take responsibility for own work and/or significant responsibility for the work of others	
<b>Pre-requisites:</b>	Before undertaking this module the student should have undertaken the following:	
	<b>Module Code:</b>	<b>Module Title:</b>
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

<b>Learning and Teaching</b>	
<b>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.</b>	
<b>Learning Activities</b> During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	<b>Student Learning Hours</b> (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	24
Tutorial/Synchronous Support Activity	12
Independent Study	164
	200 Hours Total
<b>**Indicative Resources: (eg. Core text, journals, internet access)</b>	

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

Chen, S., Homan, S., Redhead, T. and Vella, R. (2021) *The Music Export Business: Born Global*. 1st edition. New York: Routledge  
 Hracs, B.J., Seman, M. and Virani, T.E. (eds) (2016) *The Production and Consumption of Music in the Digital Age*. New York, NY: Routledge.  
 Jenkins, H. (2008) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press  
 Pine, B.J. and Gilmour, J.H (2019) *The Experience Economy*. Boston: Harvard Business School Press.  
 Ray, M.B. (2018) *Digital Connectivity and Music Culture: Artists and Accomplices*. London: Palgrave Macmillan  
 Tenzer, M. and Roeder, J. (eds) (2011) *Analytical and Cross-Cultural Studies in World Music*. New York: Oxford University Press

(\*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 Academic Engagement Procedure, Students are defined as academically engaged if they are regularly engaged with timetabled teaching sessions, course-related learning resources including those in the Library and on the relevant learning platform, and complete assessments and submit these on time.

Please refer to the Academic Engagement Procedure at the following link: [Academic engagement procedure](#)

Where a module has Professional, Statutory or Regulatory Body requirements these will be listed here: Students will be expected to meet the following minimum thresholds for engagement during the course of the academic year

- Regular engagement with their Virtual Learning Environment (MyUWS, AULA, MBAOW etc) as evidence by an average of 3 engagements per week and monitored via appropriate learner analytics within the VLE.
- Attendance at 75% of live ('synchronous') class activities, online or face to face, with attendance taken in each class and recorded by academic staff via Self-Service Banner.
- Engagement and submission of all assessments unless non-submission is supported by submission of an Extenuating Circumstances Statement (ECS)

<b>Divisional Programme Board</b>	Arts & Media
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<b>Equality and Diversity</b>
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Aligned with the overall commitment to equality and diversity stated in the Programme Specifications, the module supports equality of opportunity for students from all backgrounds and with different learning needs. Using Aula, learning materials will be presented electronically in formats that allow flexible access and manipulation of content. The module complies with University regulations and guidance on inclusive learning and teaching practice. Specialist assistive equipment, support provision and adjustment to assessment practice will be made in accordance with UWS policy and regulations. The University's Equality, Diversity and Human Rights Policy can be accessed at the following link: <http://www.uws.ac.uk/equality/>

Our partners are fully committed to the principles and practice of inclusiveness and our modules are designed to be accessible to all. Where this module is delivered overseas, local equivalent support for students and appropriate legislation applies.

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

<b>Assessment Results (Pass/Fail)</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Arts & Media
<b>Moderator</b>	Jayne Stynes
<b>External Examiner</b>	Neil McSweeney
<b>Accreditation Details</b>	JAMES
<b>Changes/Version Number</b>	1

#### Assessment: (also refer to Assessment Outcomes Grids below)

Assessment 1: Presentation (40%)  
Students will give a 15-minute SWOT analysis presentation based on an independently researched topic, challenge, or issue within of the global music industries

Assessment 2: Essay (60%)  
Students will write a 3,000-word essay on an independently researched aspect of the global music industries. Grounded in key theoretical concepts covered during this module, this essay must include at least one case study of a current organisation or company active within the global music industries.

(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.)

### Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
		✓	✓			40	0

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
	✓	✓				60	0

<b>Combined Total for All Components</b>						<b>100%</b>	<b>0 hours</b>
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### Change Control:

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

**Version Number: MD Template 1 (2023-24)**

