

Module Title	Contemporary Music Industry (New)
Course Title	BA / BSc (Hons) Music and Sound Design
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS
Division	Creative Technologies
Parent Course	None
Level	4
Module Code	
JACS Code (completed by the QA)	
Credit Value	20 credit points
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Name: TBC
Short Description (max. 100 words)	This module will provide an overview of the evolution of the recording industry and examine contemporary issues in the dissemination and commercialization of music. It will explore the diverse networks that shape the current landscape, and establish the relationships between audiences, artists, record labels, production companies, and different modes of distribution.
Aims	This module aims to: <ul style="list-style-type: none"> • Provide students with a solid overview of the publishing in the music industry and related operational aspects • Demonstrate the bearing of those issues on contemporary music industry practice • Develop students' knowledge of the exploitation of recorded music across cultural platforms
Learning Outcomes (4 to 6 outcomes)	Upon successful completion of this module students will be able to: <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • Demonstrate a strong understanding of contemporary issues in the music industry • Explore the interaction between music genres and audiences <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • Analyse an issue of economic, technological, and/or cultural concern that relates to the exploitation of music and sound recordings <p>Practical Skills:</p> <ul style="list-style-type: none"> • Apply a critical methodology and appropriate academic vocabulary in a written analysis <p>Transferable Skills:</p>

	<ul style="list-style-type: none"> Develop effective oral and written communication skills using appropriate writing conventions
Employability	This module develops critical knowledge of the music industries and publishing. This module will equip students with research and presentation skills – written and oral. Seminar presentations will encourage confidence in public speaking and an awareness of the importance of structured and well-prepared presentations in the workplace.
Teaching and learning pattern	Contact hours includes the following: <input checked="" type="checkbox"/> Lectures <input checked="" type="checkbox"/> Group Work <input checked="" type="checkbox"/> Seminars <input checked="" type="checkbox"/> Tutorial <input type="checkbox"/> Laboratory <input type="checkbox"/> Workshops <input type="checkbox"/> Practical <input type="checkbox"/> VLE Activities
Indicative content	Given its contemporary subject matter, the content of this module will be regularly updated. It will, however, focus on subjects such as: <ul style="list-style-type: none"> The digital revolution in the music industry and its effects upon contemporary music The relationship between artist and the audience, creator, and record label / publisher The function and purpose of intellectual copyright and how these relate to collection societies The interaction between audience and artist through new modes of consumption and participation
Assessment method (Please give details – of components, weightings, sequence of components, final component)	<p>Formative assessment:</p> <ul style="list-style-type: none"> Tutor assessment and comment on short developmental writing tasks set prior to the essay submission In class presentations Contribution to seminar discussions <p>Summative assessment: One 2000 word critical essay (100%) supported by relevant research</p> <p>Resit Same as original essay assessment.</p>
Indicative Sources (Reading lists)	<p>Core Reading:</p> <ul style="list-style-type: none"> Michael L. Jones, <i>The Music Industries: From Consumption to Conception</i> (Palgrave Macmillan, 2012) Keith Negus (1999) <i>Music Genres and Corporate Cultures</i>. Routledge Catherine Radbill, <i>Introduction to the Music Industry: An Entrepreneurial Approach</i> (Routledge, 2013) <p>Optional reading:</p> <ul style="list-style-type: none"> Randy Chertkow, Jason Feehan and Randy Chertkow, <i>The DIY Music Manual: How to Record, Promote and Distribute your Music without a Record Deal</i> (Ebury Press, 2009)

	<ul style="list-style-type: none"> • Simon Frith, Will Straw, John Street, <i>The Cambridge Companion to Rock and Pop</i> (CUP, 2001) • Helen Gammons, <i>The Art of Music Publishing: An Entrepreneurial Guide to Publishing and Copyright for the Music Film and Media Industries</i> (Focal, 2011) • Ann Harrison, <i>Music: The Business</i>, 6th edn (Virgin, 2014) • Donald S. Passman, <i>All You Need to Know About the Music Business</i>, 8th edn. (Penguin, 2014) • B. Owinski, <i>Music 4.1: A Survival Guide for Making Music in the Internet Age</i> (Hal Leonard, 2016). • Ron Sobel and Dick Weissman, <i>Music Publishing: The Roadmap to Royalties</i> (Routledge, 2008) • Jason Toynbee. J. <i>Making Popular Music: Musicians, Creativity and Institutions</i>. (Arnold, 2000) • Patrik Wikström, <i>The Music Industry: Music in the Cloud</i>, 2nd edn (Polity, 2013) • John Williamson and Martin Cloonan, 'Rethinking the Music Industry', <i>Popular Music</i>, 26 (2007), pp. 305-322
<p>Other Learning Resources</p>	<p>University Virtual Learning Environment PowerPoint slide presentations, teaching notes and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE).</p> <p>Other online sources:</p> <p>Complete Music Update: http://www.completemusicupdate.com Music Business Worldwide: https://www.musicbusinessworldwide.com Music Week: http://www.musicweek.com/ Pitchfork: https://pitchfork.com/</p>