Mass Media, Music and Society

UEL_6_MME

School of Law and Social Sciences

become what you want to be

Table of Contents

1. MODULE DETAILS

Module Title:	**Entertainment and Events Industry**
Module Level:	4
Module Reference Number:	UEL_6_MME
Credit Value:	20 credits
Student Study Hours:	200
Contact Hours:	36
Private Study Hours:	164
Pre-requisite Learning (If applicable):	NA
Co-requisite Modules (If applicable):	NA
Course(s):	NA
Level and Semester	Level VI: Semester 2
Module Coordinator:	Dr Kevin Milburn
	020 7815 5802; milburnk@lsbu.ac.uk; B158B
Subject Area:	Events and Entertainment
Summary of Assessment Method:	100% Coursework
External Examiner appointed for module:	Tom Lunt, University of Surrey

2. SHORT DESCRIPTION

This module will investigate mass media and music and its relation to society within the context of the political, economic, and social and technological environment. The module will locate the production, distribution and consumption of mass media and music and its perceived value, in relation to key critical theories and debates.

3. AIMS OF THE MODULE

The aim of the module is to provide an understanding of the management and cultural frameworks within which mass media and music are located and to evaluate historical and contemporary debates that underpin the management of such organisations.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding Skills:
- K1: Define the characteristics of production, consumption and participation within mass media and music organisations
- K2: Explain the external political, economic, social and technological frameworks in which selected organisations operate
- K3: Describe and analyse the changes in the musid and media industries that have led to the rise of more experiential forms of entertainment and to entertainment based tourism becoming an increasingly important economic force

4.2 Intellectual and Research Skills:

- I1: Analyse key critical theories surrounding the production, consumption and participation within mass media and music environments
- I2: Debating and critical analysis skills through case study work
- I3: Evaluate the economic and cultural frames of reference that different agents in the music and media space – companies, artists, consumers – operate within

4.3 Practical Skills:

- P1: Appraise and understand the real world environment (legislative, technological, socio-cultural) within which the music and media industries exist and are responsive to
- P2: Oral and visual skills and an ability to respond to on-the spot questions via an assessed in-class presentation
- P3: Ability to collate and assemble in a clearly structured and well-written manner information gathered from an extensive array of academic and non-academic sources.

4.4 Transferable Skills:

- T1 To be able to reflect a clear understanding of the threats and opportunities brought about by ever changing technology
- T2: To understand how socio-technical processes that affected first the music industries, and then other media industries, are now exerting paradigm shifts – with a range of economic, political and cultral consequences – across a multitude of sectors
- T3: To consider and evaluate a diverse view points with regard to often complex issues that have affected society across a range of registers: temporal, spatial and sectoral

5. ASSESSMENT OF THE MODULE

ASSESSMENT METHOD

This module is assessed through formative and summative components. The summative components are Coursework One – 50% of the module – and Coursework Two, the remaining 50% of the module. Consequently, the module is assessed by the following:

1. Formative assessment:
   Students will be asked to provide commentary on various articles and book chapters in class, which assesses LO1, LO2 and LO3.
   Students will engage in debates and discussions in a group-based setting to evaluate theoretical models and engage with the current context of the music and mass media industries, which assesses LO4, LO5 and LO6.

2. Summative assessment:
   Coursework One – 50%: Presentation. The presentation requires students to provide an analysis and description lasting 15 minutes of a relevant academic paper that they will be provided with.

   Coursework Two – 50%: Essay. The coursework requires the students to choose and write a critical essay on a key aspect of the relationship between mass media and/or music and society (2000 words).

Coursework One – In-class Presentation – worth 50% of the module

Submission Date: **Monday 23rd March 2020** to be submitted by 1300 hours on the Moodle coursework submission link.

Coursework must be submitted electronically through Turnitin to check for plagiarism, available through the module site and then uploaded via the coursework submission link by **1300 hours on 23/03/20**.

Word Length: N/A

Briefing for Coursework One:

The presentation requires you to provide a clear description and a critical analysis of ONE or TWO relevant academic papers. You will be provided with a wide choice of papers (grouped into topics) and you will make a choice from this selection. You are expected to critique this paper(s) you choose, by, in part, drawing extensively upon other specific academic books, book chapters and academic journal articles.

Coursework Two – Case Study, a 2000-word essay – worth 50% of the module

Submission Date: **Friday 15th May 2020** to be submitted by 1300 hours on the Moodle coursework submission link.

Coursework must be submitted electronically through Turnitin to check for plagiarism, available through the module site and then uploaded via the coursework submission link by **1300 hours on 15/05/2020**.

Your ESSAY should be double-spaced, and written in font size 12. References should be cited using the Harvard style. An alphabeticized References List is required.

Word Length: 2,000 words

Briefing for Coursework Two:

This assessment requires you to choose and write a critical essay on ONE of the following five topics:

1) Author Nelson George (2004: xiv) has argued that "you can tell where black people are at any given point in history by our music." Critically evaluate this assertion by focusing on any twentieth and/or twenty-first century for of black American or black English music.

2) "Music can serve as useful primary source material to understand the character and identity of places" (Kong, 1995: 184). Critique this statement by analysing the relationship between music and a specific city or region, giving due consideration to the authorship, performance and reception of the music you choose to focus on.

3) Technology has repeatedly transformed the content produced by the mass media and music industries. Such transformations have, in turn, frequently re-shaped the structures/processes/priorities of both those industries and of society more broadly.

Discuss how this has occurred by focusing on ONE technology of your choice, one that is associated with the mass media or music industries.

4) Examine a specific film, or musician(s) of your choice to critically assess how EITHER film OR music has been used to challenge and/or subvert patriarchy in society.

5) Film and music have long provided key platforms for confronting social injustices, including those related to race, gender, sexuality and class. Choose one of these themes in order to critique this statement, making reference as you do so to particular musicians and/or music scenes OR film (i.e. the essay should be focussed either around film or music, but not both!)

The essay ought to contain no fewer than 15 references, of which at least 10 should be from academic journal articles or academic books, the remainder should be from factual sources such as media and/or music magazines, quality newspapers or industry reports.

Criteria on which the essay will be marked:

1. RESEARCH.
   Systematic identification and use of academic and relevant resources.

2. SUBJECT KNOWLEDGE.
   Understanding and application of subject knowledge. Contribution to subject debate.

3. CRITICAL ANALYSIS.
   Analysis and interpretation of sources, literature and/or results.
   Structuring of issues/debates.

4. COMMUNICATION AND PRESENTATION.
   Clear intention in communication. Audience needs are predicted and
   met. Presentation format is used skilfully. Work is well structured.

5. ACADEMIC INTEGRITY.
   Acknowledges and gives credit to the work of others; follows the conventions and practices of the discipline including appropriate use
   of referencing standards for discipline.

Written work
- All CWs are submitted as Microsoft Word format.
- Marking sheet MUST be attached in the front of your assignment with your name(s) and student identification number must be clearly stated on the marking sheet.
- Each page must be numbered.
- 1.5-line spacing should be used.
- Where appropriate, a contents page, a list of tables/figures and a list of abbreviations should precede your work.
- All referencing must adhere to School/Institutional requirements, following the **Harvard referencing** format – which is available to download from the LSBU website
- A word count must be stated at the end of your work, before the reference list.
- Your course, level, and the appropriate module title must be included as a "footer" on each page.

- Appendices should be kept to a minimum and be of direct relevance to the content of your work.
- All tables and figures must be correctly numbered and labelled.
- Your assignment / coursework should be submitted via Turnitin

As a guide the percentage / grade equivalence is:

70% +   = First Class
60 – 69   = 2:1
50 – 59   = 2:2
45 – 49   = 3rd
40 – 44   = pass
30 - 40   = marginal fail
<30   = fail

We are using a marking scheme whereby you are marked on a scale of fail which is poor to 1st which is excellent for each criteria, rather than allocating a set amount of marks to each criteria. An overall impression of the work's quality can therefore be formed, rather than marking to a rather dry and mechanical percentage basis. You will still be awarded an overall percentage mark. Detailed assessment criteria (and feedback sheet) can be found on the Assignment Brief in the Assessment section on Moodle for this module.

At both under- and postgraduate level problems with poor referencing and plagiarism have been increasing over the years largely due to students using internet sources inappropriately. To help improve the quality of your work, especially academic referencing skills, we are using the Turn-it-in service. Through the Moodle site for this module you must upload your assignments for checking by Turn-it-in. You must attach both the turn it in receipt and originality index to your work.

Turn-it-in is software that checks the text of your assignment against a database of books, journals and web pages, and gives a report on matches it finds in your work against this database. Good scholarship requires that you should draw on others' work but when quoting directly you must use double speech marks or indent larger quotations, putting the source in brackets (including the page number) in the Harvard style (see the LSBU Library leaflet). When paraphrasing you must also give the source. Turn-it-in generates a report highlighting non-original text and it generates a non-originality index. There is no 'correct' percentage level for the non-originality index as this depends on the nature of your work and the way you use your sources.

Please Note
Turn-it-in is not a coursework submission tool. Having reviewed your work after Turn-it-in has reported back to you, you MUST then submit your work electronically via Moodle or manually to the School Office as stated in your module guide or as advised by your module coordinator. If you submit only through Turn-it-in your work may not be marked and you will be in danger of receiving a mark of ZERO.
You must attach a copy of the originality report to your assignment.

6.   FEEDBACK

Students can normally expect to receive written feedback 15 working days after the deadline submission. This will be emailed to you via the Moodle site. All marks given are provisional and are subject to change. These provisional marks need to go through a moderation process and the marks need to be approved by the exam board. Once this has taken place you will be able to see the final mark through the MY LSBU link.

CW Feedback to Student: *15 working days after deadline dates:*

Please note that coursework cannot be submitted by email, fax or post or to individual Tutors.

7.   INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content
- The evolution, structure – including ownership – of the music and mass media industries
- The economic and social value and key players of the music and mass media industries
- The key operating companies and how they are financed and their origins
- The markets for the music and mass media industries
- Key sectors of these industries, such as music, film, TV and gaming
- The opportunities and challenges that relate to different aspects of these industries: material culture, virtual culture, live culture
- The skills – e.g. negotiation, sourcing talent, publicity flair, identifying new markets etc. – needed to succeed in these industries
- The role of trans-national, national and local government in legislating these industries
- The relationship between by the 'experience economy' aspects of these industries and the development of the tourism, events and awards sectors

7.2 Overview of Types of Classes
Teaching will be in 3 hour weekly classes. These will comprise elements of a formal lecture, activities based around a case study (studies), including student led discussions of particular topics.

7.3 Importance of Student Self-Managed Learning Time
Self-managed study is crucial to this module. The lectures give you the basic theoretical background and will introduce key concepts. It is advised to read from the extensive book list provided and to search for journal articles that will enhance your level of understanding in the field of accommodation operations.

7.4 Employability
This module enables students to understand and apply a number of key conceptual themes and practical ideas relevant to the music and mass media sectors. It will enable students to better understand these industries, particularly with regard to building knowledge and awareness about the factors that shape these industries, with a special focus on how technological changes and shifts in cultural and political discourse bring about evolution and transformation in the ownership, make-up, legislation and end-products of the music and mass media industries.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Teacher on this module:
KM: Dr Kevin Milburn, Weeks 1-12.

Block A: Inside the Media Industries (4 sessions)

Week 1: The Value (Social, Technical, Economic) of the Mass Media and Music Industries

Week 2: Characteristics of – and Research Approaches to – to the Mass Media and Music Industries

Week 3: Digitization, Portability and Affordability: Technology and Consumption

Week 4: Precarity of Labour and Inequalities in the Mass Media Industries

Block B: Mass Media, Music and Identity / Performance and Place (4 sessions)

Week 5: Mass Media, Race and Identity

Week 6: Hollywood Cinema and Sexuality

Week 7: Film, Music and Gender
Plus, Advice on Dos and Donts of Giving In-Class Presentations

Week 8: Music, Place and Festivals

Block C: Presentations and Essay Assistance (4 sessions)

Week 9: Student Presentations

Week 10: Student Presentations

Week 11: Music and Social Justice and Overview of Essay Topics

Week 12: Essay Drop-in Surgery/Tutorial Session

9. <u>LEARNING RESOURCES</u>

Core Reading

Abudurraqib, H. (2018) *They Can't Kill Us Until They Kill Us*. Melville House.

Bennett, A., Shank, B., and Toynbee, J. (eds) (2006) *The Popular Music Studies Reader*. London: Routledge.

Bolin, G. (ed.) (2012) *Cultural Technologies: The Shaping of Culture in Media and Society*. New York: Routledge.

Burton, G. (2010) *Media and Society: critical perspectives.* Maidenhead: Open University Press.

Cohen, S. (2007) *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*. Aldershot: Ashgate.

Connell, J. and Gibson, C. (2003) *Sound tracks: popular music, identity and place*. London: Routledge.

Department for Culture, Media & Sport (2000) *Consumers Call the Tune: the impact of new technologies on the music industry*: a report. London: DCMS.

Frith, S. (ed.) (2004) *Popular Music: Critical Concepts in Media and Cultural Studies: Volume 1, Music and Society*. London and New York: Routledge.

Frith, S., Straw, W. and Street, J. (eds.) (2001) *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press.

Hall,S and Jefferson, T. (eds) (2006) *Resistance through rituals: youth subcultures in post-war Britain*. London and New York: Routledge.

Hanson, R.E. (2018) *Mass Communications: living in a media world*. London: Sage Publications

Hesmondhalgh, D. and Toynbee, J. (eds) (2008) *The Media and Social Theory*. London and New York: Routldege.

Küng, L., Picard, R.G. and Towse, R. (ed.) (2008) *The Internet and the Mass Media.* Los Angeles and London: Sage.

O'Shaughnessy, M. Stadler, J. and Casey, S. (2016) *Media & Society* (6th edition). Oxford: Oxford University Press.

Toynbee, J. (2000) *Making Popular Music – Musicians, Creativity and Institutions*. London: Edward Arnold.

Williamson, J. and Cloonan, M. (2007) Rethinking the music industry. *Popular Music*, 26(2), 305-322.

Further Reading

Adorno, T.W. (2001) *The culture industry: selected essays on mass culture*.
London and New York: Routledge,

Allen, R. and Wilcken, L. (2001*) Island Sounds in the Global City: Caribbean Popular Music and Identity in New York*. Champaign: University of Illinois Press.

Bernstein, A., Sekine, N. and Weissman, R. (2007) *The global music industry: three perspectives*. London: Routledge.

Burnett, R. (1996) *The global jukebox: the international music industry*. London: Routledge.

Cortese, A. J. (2015) *Provocateur: Images of Women and Minorities in Advertising*.
Lanham, MD: Rowman & Littlefield.

Du Gay, P. (ed.) (1997) *Doing Cultural Studies: the story of the Sony Walkman*. London: Sage.

Epstein, J. S. (1994) *Adolescents and their music: If it's too loud. You're too old*.
New York: Garland Publishing.

Florida, R. (2011) The Changing Geography of Pop Music.
http://www.theatlantic.com/entertainment/archive/2011/02/the-changing-geography-of-pop-music/71341/ – Published 17.2.2011; accessed 20.2.2012.

Florida, R., Mellander C. and Stolarick K. (2010) Music scenes to music clusters: the economic geography of music in the US, 1970 – 2000. *Environment and Planning A*, 42 (4), 785 – 804.

Holt, F. and Wergin, C. (2013) *Musical performance and the changing city: post-industrial contexts in Europe and the United States*. New York, London: Routledge. (Introduction chapter).

Jazeel, T. (2005) The world is sound? Geography, musicology and British-Asian soundscapes. *Area*, 37 (3), 233-241.

Keightley, K. (1996) 'Turn it down!' she shrieked: gender, domestic space, and high fidelity, 1948-59. *Popular Music*, 15 (2), 149-177.

Lipsitz, G. (1999) World Cities and World Beat: Low-Wage Labor and Transnational Culture. *The Pacific Historical Review*, 68 (2), 213-231.

McRobbie, A. (2016) *Be Creative: Making a Living in the New Culture Industries*. Chichester: Wiley.

Moss, P. (1992) Where is the 'Promised Land'? Class and Gender in Bruce Springsteen's Rock Lyrics. *Geografiska Annaler*. Series B, Human Geography, 74 (3), 167-187.

Perlin, R. (2011) *Intern Nation: How to Earn Nothing and Learn Little in the Brave New Economy*. London: Verso.

Pugliese, S. (2004) (ed.) *Frank Sinatra: history, identity, and Italian American culture*. Houndmills: Palgrave Macmillan.

Raunig, G., Ray, G., and Wuggenig, U. (2011) (eds.) *Critique of Creativity: Precarity: Subjectivity and Resistance in the 'Creative Industries. London: Mayfly Books.*

Scott, A. (1999) The US recorded music industry: on the relations between organisation, location, and creativity in the cultural economy. *Environment and Planning A*, 31, 1965-1984.

Simonett, H. (2007) Banda, a New Sound from the Barrios of Los Angeles: Transmigration and Transcultural Production, in I. Biddle and V. Knights (Eds.) *Music, national identity and the politics of location: between the global and the local*. Aldershot: Ashgate, pp. 81-92.

Stanbridge, A. (2002) Where All the Lights are Bright?: Musical Representations of City Life. Paper delivered at Sounds of the City, IASPM-Canada Annual Conference, McGill University, Montreal, 10-12 May 2002.

Wilson, Helen F. Sonic geographies, sound walks and more-than-representational methods. In: Bull, M. & Back, L. *The Auditory Culture Reader*. Bloomsbury; 2016:163-172.

Witkin, R. (2003) *Adorno on Popular Culture*. London and New York: Routledge.

10. ASSESSMENT GRADE BOUNDARIES

(General Guidelines)

90 - 100%
A quite exceptional and outstanding answer, providing insights which would not be available publicly and would, with some editing, be publishable. In addition to the features of the next section, this range is distinguished by superior organisation, economic use of language and totally comprehensive, given the conditions of the exercise.

80 - 89%
An answer which demonstrates an excellent understanding of the question and of the complexity of the issues involved. There is a sound basis of relevant factual knowledge and/or the theoretical issues involved. Most of the important issues are dealt with in a detailed, specific and systematic way. There is either some measure of original thinking in the answer or an accurate and comprehensive account is given in a way which demonstrates understanding, for example by structuring the material such that it could not have been based just on reproduction of lecture notes and course material. Evidence of creativity, critical approach, and wide reading beyond the core subject matter.

Excellent *70 - 79%*
As above but a slightly less consistently excellent level. Alternatively, this range of mark may be given for an answer which, while not having original insights, gives comprehensive and accurate coverage of the issues at a high level throughout the answer, without significant omissions or errors and has demonstrable applications for the rural hospitality and tourism industry.

Very Good *60 - 69%*
An answer which demonstrates a clear understanding of the question and grasp of the complexity of the issues and tensions involved. There is a good correlation between the critical reflection based upon the field study trip and the theoretical issues involved, with few significant errors. The issues involved are dealt with in a systematic way. Some of the issues may be limited in critical approach, but organised to display a comprehensive understanding and factual information is essentially complete.

Good *50 - 59%*
An answer which demonstrates an understanding of the issues in the question. There is a reasonable level of critical reflection and critical understanding of relevant theoretical issues and tensions. Most of the theoretical knowledge presented is at the level of obviously available course material given to the student, but there is also evidence of current industry practitioner input. Although some errors may be present, the overall framework of the answer is sensible and accurate. The answer shows planning in its construction, with a clear train of thought or development of argument present.   Average competent performance, well presented, demonstrating understanding of most of the essential issues.

Acceptable *40 - 49%*
An answer which demonstrates a limited understanding of the issues in the question. There is some reflection based upon the field study trip?? and some awareness of theoretical issues, but it is patchy. A few significant errors may be present. The answer is not well planned, with little development of argument or problem resolution. Much irrelevant material is present. Lacks clarity of expression. Only minimal evidence of current industry practitioner input.

The lower range (40-45) would include an answer where current relevant factual knowledge and/or awareness of theoretical issues is poor and confused, but not absent. Many significant errors may be present. The answer is poorly planned, with little clear train of thought or development of argument, and much of the answer may be irrelevant. Work not proof read, many grammatical and spelling errors.

Unacceptable, Border Line Fail *30 - 39%*
Attempts an answer, but relevant factual knowledge and/or awareness of theoretical issues is very poor and confused, and very limited with many significant errors. Does not meet the minimum referencing and/or word count requirement.

Unacceptable, Clear Fail *10 - 29%*
Not clear that an answer is properly attempted. Only a few minor points made at all relevant to the answer and these may be superficial. Most material is irrelevant or incorrect. Does not meet the minimum referencing and/or word count requirement.

1 - 9%
An answer that is so short or irrelevant that only a few marks are justified. For example, one or two points may be made which show some peripheral awareness of certain possibly relevant issues. Does not meet the minimum referencing and/or word count requirement.

0
No answer is presented. A zero mark may also be warranted for unfair practice such as plagiarism or collusion.