

University of the West of Scotland

DIY MUSIC - Module Descriptor

Session: 202425

Title of Module: DIY MUSIC			
Code: MUSC09017	SCQF Level: 9 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business and Creative Industries		
Module Co-ordinator:	Rebecca Wallace		
Summary of Module			
<p>DIY Music introduces students to the key issues that impact on the DIY music environment. Once regarded as an alternative means of producing and disseminating music, DIY music now represents the mainstream, whereby aspiring artists utilise digital technology and interact with social networks to achieve and maintain a balance between their online and offline presence, all from a grass-roots level.</p> <p>In this instance, the module seeks to provide students with a deeper understanding of the main foundations of the DIY music approach towards creative enterprise, social network interaction, new media platforms, networking within digital environments, funding models, digital copyright, legal requirements, music branding, live and virtual live environments, industry and gender networks, etc., both from a practical and academic perspective.</p> <p>As such, the module will feature case studies on local enterprises, initiatives, networks, platforms, and labels, which embrace and encapsulate the DIY Music ethos, along with global platforms such as Bandcamp and Soundcloud.</p> <p>All of these aspects are underpinned by engagement with relevant theoretical and conceptual literature, which ultimately provide a basis for deeper analysis. Located within the Popular Music Studies research field, the module will encompass scholarly research which has been conducted on DIY music, music-related entrepreneurialism, music scenes, gender networks, the creative industries, creative labour, music networks, social media, live music, digital copyright, record contracts, radio, crowdfunding, portfolio careers, and statutory bodies such as the Musicians Union, and PRS For Music, etc.</p> <ul style="list-style-type: none"> • DIY aesthetics, Creative Industries Funding / Crowdfunding • Live Music, Digital Marketing, Radio Promotion, Digital Media • Networking, Self- Management, Distribution, Events • Convergence Culture, Web 3.0, Platformization • To better understand the theoretical landscape of DIY music culture 			

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"/>	Bari/Rome Add name

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1		Term 2		Term 3	
	<input checked="" type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements) These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module. At the end of this module the student will be able to:	
L1	To demonstrate an understanding of the contextual dimensions and contemporary developments in DIY Music industry, legal, and business practice
L2	To explain the relationship between DIY Music entrepreneurs, practitioners and practices and audience, markets, rights, and new platforms of distribution
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 Level 9: <ul style="list-style-type: none"> Understand the contextual dimensions and contemporary developments in media industry legal and business practice Knowledge of one or more specialisms that is informed by media legal and business practice Understand the media entrepreneur's relationship with audience, markets, rights and new platforms of distribution

Practice: Applied Knowledge and Understanding	SCQF Level 9: <ul style="list-style-type: none"> • Generate ideas, concepts, proposals and solutions while employing techniques and methods appropriate to the application of legal and business skills within a media practice context 	
Generic Cognitive skills	SCQF Level 9. <ul style="list-style-type: none"> • Analyse information and formulate reasoned approaches to the application of legal and business analysis through reflection, review and evaluation • Draw on a range of sources to make informed judgements on issues of contemporary media law and business practice • Use a few specialised or advanced skills in critical application of knowledge of legal and media entrepreneurial issues 	
Communication, ICT and Numeracy Skills	SCQF Level 9. <ul style="list-style-type: none"> • Articulate ideas and information comprehensibly in visual, oral and written forms. 	
Autonomy, Accountability and Working with others	SCQF Level 9. <ul style="list-style-type: none"> • Study independently, setting and keeping to goals and deadlines, managing their own workload • Generate ideas, concepts, proposals and solutions while employing techniques and methods appropriate to the critical application of legal and entrepreneurial knowledge 	
Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	Module Title:
	Other:	
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

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.

Each scheduled week of class the delivery will take the form of an asynchronous 'concept' lecture which includes lecture material on theory and practice, alongside a 'live' synchronous topic-specific case study/Q&A. Both elements will offer students opportunities to work individually and in groups to apply learning to practice. As part of this process each week additional reading and a short exercise will be identified on Aula to support students to deepen understanding of the topics covered.

Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	36
Tutorial/Synchronous Support Activity	84
Independant study	80
	Hours Total 200

****Indicative Resources: (eg. Core text, journals, internet access)**

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

- Arditi, D. (2020) *Getting Signed: Record Contracts, Musicians, and Power in Society*. London: Palgrave Macmillan.
- Baym, N.K. (2018) *Playing to the crowd: Musicians, audiences, and the intimate work of connection*. New York: NYU Press.
- Harrison, A. (2017) *Music: The Business (7th Edition)*. London: Virgin Books
- Herstand, A. (2016) *How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*. New York: Liveright Publishing.
- Jones, E. (2020) *DIY Music and the Politics of Social Media*. London: Bloomsbury
- Jones, R. and Heyman, L (2021) *Sound Advice: The Ultimate Guide to a Healthy and Successful Career in Music*. London: Shoreditch Press.
- Kanai, A (2018) *Fender and relatability in digital culture: Managing affect, intimacy and value*. London: Springer
- Klein, B (2020) *Selling Out: Culture, Commerce and Popular Music*. London: Bloomsbury
- Meier, L.M (2017) *Popular Music as promotion: Music and branding in the digital age*. London: John Wiley & Sons
- Van Dijick, (2013) *The culture of connectivity: A critical history of social media*. Oxford University Press

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: You will get more out of the module if you attend all classes. In this instance, you are expected to engage with both elements of every weekly class. Students will be expected to meet the following minimum thresholds for engagement during academic year 2022- 23:

- Regular engagement with their Virtual Learning Environment (Aula in the case of this module) as evidence by an average of 3 engagements per week and monitored via appropriate learner analytics within Aula.
- 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).

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](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(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
Assessment Results (Pass/Fail)	No <input checked="" type="checkbox"/>
School Assessment Board	Arts and Media
Moderator	TBC
External Examiner	R Nowak
Accreditation Details	JAMES
Changes/Version Number	1:1

Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).

Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.

Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc) and keep the detail for the module handbook. [Click or tap here to enter text.](#)

Assessment 1 Presentation of a DIY Artefact (40%)

Assessment 2 Essay (2500 words) or presentation (20 mins) 60%

(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
Presentation	x	x				40	6

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
Essay	x	x				60	3

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)