Module Descriptor

Title	DIY Music		
Session	2026/27	**Status**	Approved
Code	MUSC09017	**SCQF Level**	9
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	R Wallace		

Summary of Module

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.

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.

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.

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.

- 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	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	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
L3	
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 10** • 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

[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

Practice: Applied Knowledge and Understanding	**SCQF 9** • 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 9** • 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 9** • Articulate ideas and information comprehensibly in visual, oral and written forms.
Autonomy, Accountability and Working with Others	**SCQF 9** • 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

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	36
Tutorial / Synchronous Support Activity	84
Independent Study	80
Please select	
Please select	
Please select	
TOTAL	200

Indicative Resources

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

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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.

Bennett, A. (2018) Youth Music and DIY Careers. Cultural Sociology, 12(2), 133-139.

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

Radbill, C.F., 2016. Introduction to the Music Industry: An Entrepreneurial Approach

Teague, A. and Smith, G.D., 2015. Portfolio Careers and Work Life Balance

Van Dijick, (2013) The culture of connectivity: A critical history of social media. 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 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
Presentation of a DIY Artefact (40%)
Assessment 2
Essay (2500 words) or presentation (20 mins) 60%
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**
Presentation	☒	☒	☐	☐	☐	40	16

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Essay/Presentation	☒	☒	☐	☐	☒	60	20

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		
Combined total for all components						100%	36 hours

Change Control

What	**When**	**Who**
Added SMIA accreditation	March 2026	R Wallace