

This form is for programme approval. There are two processes for programme approval:

- New Programme Development
- Programme Enhancement through Transforming Programmes

1. New Programme Development

Programme development at the University is a two-stage approval process comprising Development Consent and full Validation. Approval at each of these stages is required by the relevant University Faculty and the University Education Planning Committee.

Process for approval:

- complete Part 1, sections A – F for the Development Consent stage, then submit to Quality Support Service
- following approval of Development Consent, complete Part 2, sections G to K for the Validation stage and complete module specification (Annexe A is to be completed for Apprenticeship programmes)

Approved Parts 1 and 2 will form the final programme specification (section B, the 'Business Case' will be removed).

2. Programme Enhancement through Transforming Programmes

Programme Enhancement is a lighter touch approach whereby an existing programme will be modified through the principles of Transforming Programmes in a one-stage approval process.

Process for approval:

- complete Part 1, sections A, C, D, E and F (section B, the Business Case, is not required for programme enhancement). Also, complete Part 2, sections G to K and complete module specifications and then submit to Quality Support Service (Annexe A is to be completed for Apprenticeship programmes)
- ensure to include external examiner feedback within the submission of Part 2.

For further information on the approvals process and to access templates for the above, please refer to the Programme Approvals section of the [Quality and Standards webpage](#) – Programme Development and Management.

PART 1 – DEVELOPMENT CONSENT

Completion of an application for Development Consent is the first stage of the Programme Approvals Process at the University of Hull. The application covers both the Business and the Academic case.

Some major modifications to existing programmes (new location, new mode and new method of delivery) require the approval of Development Consent.

Programmes awarded Development Consent are authorised to advertise to prospective students (subject to full approval) - in completing this form the intended student audience must be borne in mind. The proposed programme's indicative aims, outcomes and approaches to teaching and learning should therefore be written in a way that will be understandable and meaningful to this intended audience.

A GENERAL INFORMATION			
1	Partner Institution name		
	Leeds Conservatoire		
2	University Faculty and Academic Unit Information		
	Faculty: Arts Culture and Education Academic Unit: Music Academic Contact name: Peter Elsdon		
3	Partner Institution Academic Unit Information		
	Faculty / Academic Unit: School of Music and Education Lead Contact name: Jamil Sheriff Lead Contact email: j.sheriff@lcm.ac.uk Lead Contact job title: Head School of Music and Education		
4	Nature of application		
	New programme	Yes	Complete Part 1 'Development Consent', sections A to F of this form, then submit to QSS. Following approval of Part 1 'Development Consent' by Education Planning Committee, you must complete Part 2 'Validation Stage', sections G to K, then submit to QSS along with completed module specifications
	Enhancement of an existing programmes through Transforming Programmes	No	Complete Part 1 'Development Consent', sections A,C, D, E and F of this form (section B is not required), AND Part 2 sections G to K then submit to QSS along with completed module specifications
	Enhancement of an existing programme through Transforming Programmes AND Major Modification	No	Describe the nature of the modification (new location, new mode and/or new method of delivery)
	Major modifications require the following to be submitted alongside this form, please indicate submission:		
	- Major modification coversheet	No	
	- External Examiner comment	N/A	

5 Programme awards and titles

Variant	Programme Title	Mode (FT/PT)	Method of delivery*	Proposed first year of entry	Duration of study	Intakes per year (state month)	Weeks per trimester	Location of delivery	Approval category**	UCAS code	Proposed student fee
A	MA Music (Film, TV & Games)	FT	<i>On Campus/blended</i>	25/26	1 year	One - September	10	Leeds Conservatoire	validated	TBC	11300/18750 Will be reviewed for Sept. 2025
B	MA Music (Composition)	FT	<i>On Campus/blended</i>	25/26	1 year	One - September	10	Leeds Conservatoire	validated	TBC	11300/18750 Will be reviewed for Sept. 2025
C	MA Music (Jazz)	FT	<i>On Campus/blended</i>	25/26	1 year	One - September	10	Leeds Conservatoire	validated	TBC	11300/18750 Will be reviewed for Sept. 2025
D	MA Music (Classical)	FT	<i>On Campus/blended</i>	25/26	1 year	One - September	10	Leeds Conservatoire	validated	TBC	11300/18750 Will be reviewed for Sept. 2025

E	MA Music (Composition)	FT	Online	25/26	1 year	One - September	10	Online	To be validated	TBC	11300/18750 Will be reviewed for Sept. 2025
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* input either On campus, Online, Distance Taught, Other (please state)

** validated, franchised or consortium

**If this programme/s sits within a cluster of other approved programmes,
please indicate those programmes**

The above is one cluster and part of no other programme

6	End of stage awards and titles <i>Indicate when, and give a full explanation why, the end stage award titles are different to the variants listed above and which are intended to have different UCAS codes.</i> <i>For example, BSc Nursing / HE Certificate in Nursing Studies</i>																																															
7	Type of programme <i>Place the relevant programme variants (a,b,c etc.) against each programme type below</i>																																															
	<table border="1"> <tr> <td>Single Honours</td> <td></td> <td>Combined</td> <td></td> <td>Integrated Masters</td> <td></td> </tr> <tr> <td>Taught Masters</td> <td>x</td> <td>MRes (taught or research)</td> <td></td> <td>Foundation Degree</td> <td></td> </tr> <tr> <td>Apprenticeship/Work Based Learning</td> <td></td> <td>Dual Award</td> <td></td> <td>Preliminary Stage</td> <td></td> </tr> <tr> <td>HE Certificate</td> <td></td> <td>HE Diploma</td> <td></td> <td>Honours Stage (Top-up)</td> <td></td> </tr> <tr> <td>Placement Year</td> <td></td> <td>Year Abroad</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Other <i>Please detail:</i></td> <td colspan="5"></td> </tr> <tr> <td>Does this programme underpin a Higher/Degree Apprenticeship?</td> <td colspan="5"> N If yes complete <i>Annexe 1</i> </td> </tr> </table>						Single Honours		Combined		Integrated Masters		Taught Masters	x	MRes (taught or research)		Foundation Degree		Apprenticeship/Work Based Learning		Dual Award		Preliminary Stage		HE Certificate		HE Diploma		Honours Stage (Top-up)		Placement Year		Year Abroad				Other <i>Please detail:</i>						Does this programme underpin a Higher/Degree Apprenticeship?	N If yes complete <i>Annexe 1</i>				
Single Honours		Combined		Integrated Masters																																												
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Other <i>Please detail:</i>																																																
Does this programme underpin a Higher/Degree Apprenticeship?	N If yes complete <i>Annexe 1</i>																																															
8	Progression Routes <i>Indicate two progression route programmes. If none exist, do you have any plans to develop such provision?</i>																																															
	Students could progress onto a doctoral programme such as: • PhD in Music • PhD in Music by Composition • PhD in Music Performance																																															
9	Proposed JACS/HECoS code																																															
	100070																																															
10	Awarding Institution(s)																																															
	University of Hull																																															
11	Relevant Subject Benchmark Statements <i>Please state the QAA Subject Benchmark Statements relevant to the programme and used within its design.</i> <i>Where no subject benchmark statements apply please state 'not applicable'</i>																																															
	The February 2024 edition of the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies publication has been consulted specifically for Level 7 criteria. The subject benchmark statement for Music, published on December 18, 2019, is referenced below. 3.6																																															

Intellectual skills specific to music

III

- Critical understanding: the ability to assimilate information and insights from scholarly discourse (including from other arts or sciences), and relate them to the practice and experience of music.

V

- Curiosity: the ability to confront, explore and assimilate unfamiliar musical sounds, concepts, repertoires and practices.

VI

- Analytical demonstration: the ability to analyse and interrogate musical materials (for example, scores, performances and audiovisual media) and to communicate the findings in a coherent form.

Intellectual skills shared with other disciplines

III

- Understanding: the ability to assimilate different theoretical and aesthetic systems of thought and to relate theory to practice.

IV

- Critical judgement: the ability to examine assumptions, concepts and hypotheses critically in the light of evidence, to make informed choices, and to apply insights and discoveries in one area of study to another.

V

- Assimilation and application: the ability to synthesize inputs (knowledge, materials, information) in order to generate outputs in written, aural or practical format.

3.7

Musicianship skills

II

- Classification: the ability to recognise and describe musical organisation, style, genre or tradition, whether aurally or by studying a written score

IV

- Reconstruction: the ability to read and imaginatively reconstruct the sound of music that has been written in some form of notation and to hold music in the memory.

V

- Exploration: the ability to confront, explore and assimilate unfamiliar musical sounds, concepts, repertoires and practices.

-

Creative skills

I

- Conception: the ability to conceive musical ideas and to manipulate them in an inventive and individual way.

II

- Elaboration: the ability to develop materials into well-formed and coherent musical structures.

III

- Adaptation: the ability to work idiomatically with a variety of musical styles, materials (instruments, voices), and media (film, electronic and electro-acoustic resources) and to manipulate them as desired.

IV

- Presentation: the ability to use a range of techniques to enable effective communication of musical intentions clearly to others (performers, audiences).

V

- Collaboration: the ability to work with co-creators, including those from different artistic disciplines.

VI

- Preservation: the ability to document creative practice, with consideration for issues of both dissemination and impact.

-

Re-creative skills

I

Interpretation: the artistic, technical, aesthetic and expressive skills necessary to communicate music convincingly to a listener.

II

Innovation: the ability to explore the creative links between scholarly research, analytical reflection, and processes of performing so as to challenge existing conventions.

III

Versatility: the ability to adapt to different performance contexts (solo or ensemble, public or private), to different musical resources (genres, instruments, repertoires), and to improvise with the materials at hand, as appropriate to the specific mode of performance.

IV

Awareness of the biomechanical, physiological, psychological demands of musical performance.

V

Awareness of the semiotic systems, cultural conventions, and stylistic traditions associated with the music performed.

VI

Awareness of the application of principles of learning and teaching to one's own performance and to the performance of others.

3.8

Skills of personal management

I

- Self-motivation: the ability to acquire new skills, to engage in further learning and exploration and to keep abreast of developments in ever-changing environments.

II

- Self-critical awareness: the ability to monitor and assess progress, to reflect on achievements.

III

- The ability to respond positively to self-criticism and to the criticism of others while maintaining confidence in one's own creative work. 11

IV

- The ability to work independently: to understand one's own learning style and work regime.

V

- Entrepreneurship and employment skills: the ability to be resilient in developing and sustaining a career path (including self-employment), taking account of personal health and welfare.

VI

- Time management and reliability: the ability to construct one's own timetable, ensuring adequate preparation and the meeting of deadlines.

VII

- Organisational skills: the ability to set priorities, plan and implement.

VIII

- Awareness of intellectual property rights: knowledge of the legal, ethical and other regulatory frameworks that are relevant to music production, manipulation, distribution, circulation and reception.

Skills of communication and interaction

I

- Oral and written communication skills, as appropriate to context.

II

- Skills of public presentation, including an awareness of audience characteristics and responses.

III

- The ability to absorb the imaginative concepts of others, and to refine ideas to inform one's craft.

IV

- Team working and collaboration.

V

- An awareness of professional protocols.

VI

- An appropriate outlook and sensitivity for working in multicultural environment

	VII The acquisition of information and communication technology (ICT) skills.
12	Other references used in designing the programme/s e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc
	Leeds Conservatoire is committed to providing an industry-relevant and internationally informed educational experience and has engaged in consultations with relevant industry practitioners. This collaborative effort involved key figures such as orchestra leaders, representatives from international touring agencies, Channel 4, and distinguished contributors from the National Youth Jazz Orchestra. Among the notable industry practitioners consulted was Matthew Slater, a highly accomplished composer renowned for his extensive work with major broadcasting networks, including BBC, ITV, and Channel 4. Matthew Slater's wealth of experience in composing for prominent television channels brought invaluable insights to the consultation process. Another integral contributor to the consultation process was Stephen Keogh from the Global Music Foundation (GMF). Beyond his role as a practitioner, Stephen Keogh's association with GMF, an organisation that convenes young graduates from international conservatoire sectors for annual education programmes, offered a unique perspective on global music education trends. His insights into international performance events and collaborations with young graduates contributed to shaping the programme to be internationally relevant and responsive to the evolving needs of emerging musicians on an international scale. These consultations show Leeds Conservatoire's dedication to aligning its educational offerings with the current demands and future trajectories of the music industry. By actively involving industry leaders and professionals with diverse expertise, the institution ensures that its programmes remain dynamic, relevant, and attuned to the ever-changing landscape of the international music scene.
13	Professional, Statutory or Regulatory Bodies <i>Please provide the names of any accrediting or reviewing professional, statutory or regulatory bodies which will, or are expected to, recognise or accredit the programmes alongside the level and type of expected accreditation, with dates of approval where appropriate</i>
	N/A

B BUSINESS CASE

Where there is more than one programme or variant on the form, please ensure that the information provided clearly identifies the business case for each, where any differences exist, using the programme identifiers (a,b,c etc.)

14 Market research

Through discussion with stakeholders, outline the research undertaken and the findings which support this programme development, including input into programme and assessment design, e.g.

- Potential applicants (young people currently outside of Higher Education)*
- Students and alumni*
- Employers/industry expert advice*

- *Service groups in related areas*
- *External academics/examiners*
- *Professional, Statutory and Regulatory Bodies (if applicable).*

Recruitment

Leeds Conservatoire currently offers a Master of Arts in Music, a taught postgraduate programme catering to a diverse array of students, including those specialising in popular music, film music composition, classical music, music production and jazz. The Conservatoire aims to enhance its academic offerings by transitioning from the existing Master's in Music programme to a collection of tailored postgraduate programmes spanning the School of Music & Education, School of Popular Music & Voice, and the School of Music Production & Events (please see section 5). These new programmes will feature more specific titles, positioning them more favourably within the international marketplace. This strategic move is intended to foster international growth, as evidenced by the current and recent cohorts, which include students from China, USA, and the EU. While the current MA Music programme has experienced successful recruitment both domestically and internationally, the Conservatoire believes that it has reached its pinnacle in attracting suitable candidates who ultimately enrol on the programme. Recent enrolments are:

- 2023-24: **53 (Overseas 24/Home 29)**
- 2022-23: **28 (Overseas 14/Home 14)**
- 2021-22: **51 (Overseas 20/Home 31)**
- 2020-21: **39 (Overseas 13/Home 26)**

Unique Selling Point

Leeds Conservatoire stands out as a distinctive institution within the conservatoire sector due to the breadth of its portfolio. This diversity enriches the educational experience and offers students a multifaceted journey through music and the performing arts. What sets Leeds Conservatoire apart, is not just its commitment to providing a comprehensive curriculum, but also its emphasis on fostering collaboration at postgraduate level given it has a broad portfolio of programmes unmatched by any other UK conservatoire.

In particular, these postgraduate programmes are designed to be dynamic platforms for aspiring musicians, producers and artists. Through these programmes, students have the unique opportunity to engage in collaborative endeavours with some of the industry's leading figures. This includes working alongside renowned composers (including film, TV and Games), accomplished performers, seasoned producers, and accomplished writers. The collaborative nature of these experiences extends beyond the traditional classroom setting, allowing students to immerse themselves in real-world, professional collaborations that transcend the boundaries of conventional academic study.

In essence, Leeds Conservatoire's commitment to a diverse and collaborative postgraduate experience positions itself well for aspiring artists seeking a platform where creativity flourishes through interaction, innovation, and real-world engagement.

Industry and Growth

While the UK music industry is still recuperating from the aftermath of the COVID-19 pandemic, it is poised to return to pre-pandemic levels. In 2022, the industry sustained 145,000 jobs and contributed £4 billion to the UK economy. A noteworthy aspect of its recovery was music tourism, with 14.4 million tourists attending live music events across the UK in 2022, spending £6.6 billion and supporting 56,000 jobs.

This master's qualification has been created to align with the growth trajectory of the UK music industry, equipping graduates to enter the sector and contribute to its ongoing evolution given the qualification comprehensively covers current facets of the music industry.

The programme has support from external practitioners, solidifying its connection to the music industry. Through established collaborations with industry partners and engagement with external practitioners, the master's programme stays dynamic, with these contributors playing a crucial role in shaping content and fostering continuous programme development.

Online programmes

There has been a notable increase in the provision of online undergraduate and postgraduate programmes in the past four years. However, within the area of postgraduate music composition programmes, these have been limited to international providers. Leeds Conservatoire's long-standing reputation for high quality specialist music education and robust online platforms for teaching and learning, places us in a strong position to offer an online variant that is comparable in the quality of learning experience to the on-campus offer.

Conclusion

This master's qualification in Music offers various routes, presenting unique opportunities for students to cultivate the skills and knowledge necessary for success within the music industry including performance and composition in classical and jazz idioms along with multifaceted approaches for the application of moving image including film, TV and games where students have opportunities to hone their production skills.

15 Applicant profile

Outline the expected applicant profile e.g. part time students, distance taught, local students, internal progressing students

AND

Discuss how the College is able to meet the needs of these students e.g. teaching patterns, support mechanisms

The Master of Arts in Music at Leeds Conservatoire represents a comprehensive full-time programme tailored to accommodate a diverse spectrum of students, encompassing those transitioning internally within the institution, as well as new domestic and international students.

The online variant of the composition programme will be attractive to those who require a more flexible form of study, both in terms of time and finances, such as those already working, international students and those with family commitments. The programme is designed to be flexible, allowing students to work around their own individual circumstances.

In recognition of the multifaceted needs inherent in a student's academic journey, Leeds Conservatoire has robust support mechanisms, available to both on campus and online students, underlining its commitment to fostering a conducive learning environment.

Central to this commitment is the establishment of a dedicated Student Support & Wellbeing department Registry, Curriculum Support Team and Library, collectively providing a holistic support infrastructure.

The Student Support & Wellbeing team serves as a pivotal hub for addressing students' mental, emotional, and physical well-being, offering access to counselling services along with advice for accommodation, fees and funding.

The Registry, an essential component, streamlines administrative processes ensuring a smooth academic journey for students. This central administrative hub manages enrolment, record-keeping, and various programme logistics, allowing students to focus on their academic pursuits and artistic endeavours.

The Curriculum Support Team plays a pivotal role in providing services ranging from individual support to a timetabled programme of workshops to address the diverse academic needs of students. The team includes specialists in online learning and learning enhancement, reflecting Leeds Conservatoire's commitment to adapting and enhancing its educational approaches including blended learning.

In addition, the Conservatoire places a significant emphasis on student inclusivity and representation. Through active involvement in decision-making processes, students have representation at various levels, from executive committees to programme-specific representation. This ensures that the student body's perspectives and voices are integral to the institution.

Furthermore, the Conservatoire's library serves as a valuable academic resource hub, augmenting the learning experience by providing access to an extensive collection of materials, literature, and digital resources.

In summary, Leeds Conservatoire not only addresses the academic needs of a diverse student body but also prioritises inclusivity and well-being.

16 Competitor analysis

Provide information on institutions offering similar programmes along with their fees, geographical spread and typical entry tariff. List the three institutions and programmes that form the current main competitors for the proposed programme. Include the University of Hull, if applicable

University examples

London School of Music: MMus Performance (Classical)

London

FT Fees: £9750 (Home); £17250 (International)

Entry Tariff: 2.1 Honours degree

University of Huddersfield: MMus Performance

West Yorkshire

FT Fees: £7900(Home) £16,500 (International)

Entry Tariff: 2.2 Honours degree

National Film and Television School: MA Composing for Film & TV

Buckinghamshire

FT Fees: £14800 (Home) £26000 (International)

Entry Tariff: Honours degree in Music

Conservatoire examples

	Royal Welsh College of Music & Drama: MA Jazz; MA Music Performance <i>Wales</i> <i>FT Fees: £13400 (Home) £26000 (International)</i> <i>Entry Tariff: 2.1 Honours degree</i> Guildhall School of Music & Drama: MA Jazz; MMus/Perf in Performance <i>London</i> <i>FT Fees: £11340 (Home) £25720 (International)</i>
17	Collaborative Partner HE Strategy Outline how the programme/s to be developed fit with your institution's HE strategy
	Introduction In November 2023, Leeds Conservatoire unveiled its Learning, Teaching & Assessment strategy. We believe that music and performing arts education serve as a cornerstone for enhancing our society and the lives of our student and staff community. By fostering this ethos, we aim to enrich our immediate community and catalyse a positive transformation within the broader creative industries. Therefore, the Learning, Teaching and Assessment Strategy at Leeds Conservatoire is driven by three core principles where: • We encourage enquiring thought and reflective practice from our staff and students • We are industry led and leading • We have a culture of equity and accessibility These core principles inform the conservatoire's pedagogical approach that is grounded in key graduate attributes. As well as focussing on the acquisition of technical skills, knowledge and contextual understanding, our goal is to establish learning, teaching and assessment environments which produce: • Graduates who are dedicated to creating new and original work • Graduates with a strong personal artistic, pedagogical, and vocational identity • Graduates who recognise the significance of artistic creation and its societal and environmental impact The above serves as the guiding force for the future of the conservatoire's current portfolio and transformative initiatives for its higher education provision. Structure In June 2023 the conservatoire initiated a strategic restructuring within its academic and academic support areas. A pivotal decision was to align curriculum support areas, so they have a close working relationship with the four new academic schools. The Curriculum Support Team includes Learning Enhancement, Technical and Performance Resources, Live Events Production, Strategic Partnerships, Employability and Enterprise which are instrumental in supporting the current and future developments of the academic schools: - School of Drama - School of Music & Education

- School of Music Production & Events
- School of Popular Music & Voice

For the purpose of these Development Consent applications:

Curriculum Development and International Offer

Each school is entrusted with the task of developing initiatives whilst streamlining processes and practices to enhance operational efficiency. Central to their mission is the development of an inclusive curriculum that attracts international students and diversifies the academic community.

Through collaboration with the Marketing & Student Recruitment team new taught postgraduate programmes are identified and tailored to draw international students, thereby expanding the postgraduate offerings.

Curriculum Development & Market Opportunities

Recognising untapped potential, Leeds Conservatoire has explored avenues to expand its undergraduate programmes. There is a keen focus on accommodating a significant number of voice candidates, a market segment where the conservatoire holds a substantial share of applications year on year. The objective is to design an undergraduate programme within the School of Popular Music & Voice, enabling access for outstanding candidates who were previously unable to secure a place at the conservatoire.

Curriculum Development utilising Conservatoire Events

The conservatoire recognises the inherent value of its many student and professional events. These events, functioning as a readily available resource, present an opportunity to create a specialised undergraduate programme rooted in real-world experiences. By harnessing these events, the conservatoire aims to offer students a comprehensive and practical educational journey, aligning with the strategic aims of Leeds Conservatoire.

Summary

In conclusion, the conservatoire's strategic aims signify pursuits central to the principles of equity, diversity, accessibility, sustainability and real-world applicability to be a place of progressive education.

18 Anticipated student numbers

Provide rationale for these numbers. Indicate the minimum number of students necessary for financial viability and explain the evidence on which this is based.

Anticipated number of students:

Variant	Year one	Year two	Year three
A	15	15	15
B	15	15	15
C	15	15	15
D	15	15	15
E	5	5	5

	Rationale – based on current masters enrolment and number of students applying to competitor institutions. Also based on our own discussion groups with alumni and current UG students.																									
	Minimum number of students required to make the programme viable: <table><tr><th>Variant</th><th>Year one</th><th>Year two</th><th>Year three</th></tr><tr><td>A</td><td>10</td><td>10</td><td>10</td></tr><tr><td>B</td><td>10</td><td>10</td><td>10</td></tr><tr><td>C</td><td>10</td><td>10</td><td>10</td></tr><tr><td>D</td><td>10</td><td>10</td><td>10</td></tr><tr><td>E</td><td>5</td><td>5</td><td>5</td></tr></table> We currently run the ‘MA Music’ programme for which we have a large number of applicants. The current cohort includes students who are studying music performance and composition, and we have every reason to believe that those figures will remain strong, if not improve, with the introduction of more specifically named and tailored specialisms in the MA Music Programme Further work is to be undertaken in this area, and a fully costed curriculum model will be produced at the next stage of the development process.	Variant	Year one	Year two	Year three	A	10	10	10	B	10	10	10	C	10	10	10	D	10	10	10	E	5	5	5	
Variant	Year one	Year two	Year three																							
A	10	10	10																							
B	10	10	10																							
C	10	10	10																							
D	10	10	10																							
E	5	5	5																							
19	Will students be displaced from other programmes <u>at the partner institution?</u> <i>If yes, please indicate which programmes and the validating body</i>																									
	<table><tr><th>Programme title</th><th>Validating body</th></tr><tr><td>MA</td><td>University of Hull</td></tr></table> current MA Music programme will be phased out as the new MA Music variants are phased in, but this will be done seamlessly and not infringe on the student experience. Additionally, this new MA will provide current Leeds Conservatoire BA students with more specialist and focussed educational provision within the fields of Classical, Jazz, Composition and Film, TV & Games Music. Other new MA programmes being developed alongside this programme will offer more bespoke and specialist provision for those seeking postgraduate study in areas such as Songwriting, Music Production and Live Events Management.	Programme title	Validating body	MA	University of Hull	The																				
Programme title	Validating body																									
MA	University of Hull																									
20	Are there any additional resources required to facilitate learning and teaching? <i>If yes, has the College committed to additional resources required for the programme? Include details of any additional teaching staff FTE and their RTS status</i>																									

Type of resource	Provide details
FOR THE COLLEGE	
Learning resources for example library/additional specialised software	Current learning resources (including software) for music production will provide the foundation for study at post graduate level. New modules will require additional material within the library, although this is not unexpected when resourcing a new programme. The VLE (SPACE) alongside other online tools, including the use of Panopto, Microsoft Teams and Zoom can deliver the online variant of the programme as well as support on campus variants. The online environment SPACE has a number of in-built software features which allow for engaging online working and collaboration in a task-based environment. Zoom and Teams allow for interactive, online lectures, with the latter encouraging further interaction and community engagement.
Teaching spaces for example labs/studios	Will be able to utilise current space.
Staffing	Expansion of current lecturing staff to deliver module content.
Other	
FINANCIAL IMPLICATIONS FOR THE STUDENT	
Learning resources for example textile materials, cameras, visit costs	Online students (e) will require their own laptop. The conservatoire will provide notation software and for online students as part of the tuition fees. Performers would normally be required to have their own instrument

C ADMISSIONS INFORMATION

21 Academic entry requirements

Using the relevant programme variants (a,b,c etc.), highlight any proposed entry requirements including UCAS tariff points

Candidates are required to have at least an honours degree with a 2:2 classification or its equivalent. Alternatively, individuals with a minimum of 3 years of relevant experience will undergo the 'Recognition of Prior Experiential Learning (RPEL)' process to assess the level of experiential learning.

In addition to the above, international candidates must exhibit English proficiency by attaining a minimum score of 6.0 on the British Council English Language Testing System (IELTS).

All suitable applicants will be invited for interview and/or audition and are required to submit:

- A video recording of a recent performance including two contrasting pieces up to 10 minutes duration in total for MA Music (Performance).
- Two recent pieces as scores and/or recordings with a total duration of around 10 minutes for MA Music (Composition).

	A video recording of applied composition to either film, TV or Games for MA Music (Film, TV & Games).
22	Other proposed entry requirements <i>Such as, if Disclosure Barring Service or medical checks are required, please explain why</i>
	None
23	Restrictions to entry <i>Outline any necessary restrictions such as age and overseas students and explain why these need to be in place</i>
	None

D PROGRAMME DESIGN

Please ensure that where necessary, each section below clearly identifies differences/additions for each programme and its variant using the programme identifiers (a, b, c etc.) allocated in section A5 of this form.

24 Proposed Programme Overview

Provide a summary overview, outlining the rationale for the programme development, and how the programme will respond to the principles of Transforming Programmes including:

- How is the programme inclusive and supportive of diversity? You should consider the content, mode of delivery and assessment strategy.*
- How is the vision of the Institutions integrated within and across the programme?*
- How is the programme regionally and/or nationally distinctive?*
- How has the programme been co-developed (students, external stakeholders, services users)?*
- How are issues relating to the challenges of the 4th industrial revolution (such as examining the role of humans in a digital and technology driven environment, including the personal, institutional, societal consequences) bedded into the programme?*

This is a practice-based MA programme that provides a space for students to develop their artform. The subject has deep historical roots as well as contemporary challenges, personal meaning and societal influence, age-old traditions and continually evolving technology. A postgraduate music programme should not only acknowledge but celebrate the unique subjectivities, passions, and talents of each student within the broader context of social, cultural, political, technological, and industrial dimensions.

Our proposed MA programme not only recognises these distinct qualities of music but actively encourages students to cultivate a profound understanding of the above.

This MA focuses on practitioners engaged in original creative work, providing space for students to consolidate aspects of performance/composition output whilst exploring a personal vision and opportunity to connect with wider audiences.

Students on the course can focus on the discipline of either Classical, Jazz, Composition or Film, TV & Games Music. The difference between 'composition' and 'film, TV & Games music' is to enable students to make a clear distinction between traditional notated methodology (Composition-b and e) and the use of digital audio workstations and related production techniques (Film, TV & Games Music). The separation

also reflects the time students need to understand the idiomatic techniques specific to Film, TV & Games music as a commercial artform.

Although not credit bearing, our design offers flexibility, allowing students the potential to also engage with areas of our undergraduate provision to potentially broaden their knowledge. This is in recognition that students will bring different aspects of genre-specific experience. Online students will have access to UG resources via our VLE such as captured lectures and other module resources.

The distinctiveness of this programme is centred around four areas:

Inclusivity and Diversity: Our approach to artistic development is characterised by a commitment to championing creative diversity and fostering relationships among practitioners from various stylistic backgrounds. This involves embedding principles of inclusivity, encompassing considerations such as diversity of repertoire, collaboration with under-represented groups, cultural competence, and accessibility. Together, these principles create a comprehensive framework that not only values the richness of diverse artistic expressions but also actively encourages collaborative efforts that draw from a wide pool of perspectives and styles.

Collaboration: The philosophy of artistic development in this context revolves around a commitment to collaboration and an open-minded approach to creating art that potentially transcends disciplinary boundaries. This involves actively engaging with artists from a diverse pool and cultivating an attitude that welcomes inspiration from multiple disciplines.

Professional Development: The educational and professional approach in this setting marks a multifaceted engagement with the broader artistic community. This involves a strategic focus on connecting with audiences, actively seeking opportunities to carve out space for new creative endeavours and leveraging the extensive regional network of arts venues.

International: The overarching goal is to cultivate expert musicians and reflective practitioners, empowering them to navigate and sustain a lifelong journey in the realm of music and the creative industries. This is achieved by fostering a culture that challenges students to push their creative boundaries, encouraging them to experiment, explore new perspectives, and develop innovative methodologies. Recognising the competitive nature of the international marketplace, the education model also places a strong emphasis on equipping students with the skills needed to stand out from a crowded field. Moreover, students are actively encouraged to embrace adaptability and enhance employability by engaging in collaborative efforts focused on the development of novel approaches to making music. This comprehensive approach ensures that individuals not only master their craft but also develop the resilience and creativity required for enduring success in the ever-evolving landscape of the creative industries.

The content of the programme will be shaped by these fundamental concepts, to create forward thinking students who understand the conservatoire's vision, and have a desire to embed these principles in living works of art.

	Our on-campus MA programme gives students access to outstanding facilities, situated at Leeds Conservatoire. These facilities allow on campus students access to industry-standard rehearsal spaces (performance students), studios, and music technologies. Both on campus and online students benefit from our network of collaborations with local, regional, and national arts organisations, exemplified by partnerships with Global Music Foundation, Opera North, Channel 4, Leeds Jazz Festival, Manchester Film Orchestra, London Sinfonietta. The conservatoire also has strong relationships with composers working in the music industry such as Jocelyn Pook, Ben Bartlett. Matthew Slater (ITV). In addition, students studying for the online MA Music (Composition) variant have opportunities to have their compositions performed within the conservatoire. Additionally, as part of the wider academic structure, students have abundant opportunities for interdisciplinary collaborations with peers in drama, musical theatre, music production, pop and songwriting. All students, whether in person or online, will benefit from online communities (curated through VLE forums and/or Microsoft Teams) which will bring together peers alongside staff and partner expertise, facilitating a wide range of networking and collaboration opportunities. Due to the lack of geographical constraints associated with online learning, this will enable greater possibilities for global dialogue and collaboration.
25	Graduate Futures <i>Please outline how the programme:</i> • <i>Develops competencies throughout the programme, reflecting Hull Graduate Attributes and the University of Hull Competency Framework</i> • <i>Enables progression to a range of jobs, ensuring that these reflect subject specific and wider career opportunities</i> The design of the programme has an exit-velocity trajectory culminating in a large-scale Major Project in Music module (60 credits). This is a focal point of the programme of study and represents a significant aspect of the appeal of the programme as it allows all students to engage in advanced practical and scholarly study to develop competencies in their chosen specialism. This piece of work will be a major component of the student's developing portfolio, enabling them to progress onto the next stage of their career. The modular design leading up to the final project ensures that students develop the full range of competencies across the programme and, at some point along their journey. Throughout the programme, students will engage in professionally oriented practical work (whether that means music-making practices or research activity) alongside intellectually and technically challenging work. Programme competencies are divided into three categories in line with the University's Competency Framework: knowledge management, disciplinary and professional experience, and self-awareness. Our competencies encompass: • Application of advanced musical techniques • Advanced understandings of performance and composition • Engagement with audience • Collaboration with practitioners across music genres and with other artforms • Autonomous professional work • Exercising judgement and presenting as an authentic professional within the industry

- Researching and enacting plans and understanding their relationship to equality, diversity and inclusion
- concepts to tangible results, while managing time, resources, workload, deadlines
- Adapting to change by evaluating and reflecting on own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning

Throughout the programme students will work alongside industry experts to develop employment skills, specific to their chosen discipline, as well as broader graduate attributes, such as reflective and critical thinking, development of social conscience and awareness of trends in technology.

Both online and on campus students will have opportunities to engage with organisations such as Northern Film Orchestra, Opera North and Global Music Foundation and practitioners who deliver the conservatoire's masterclass programme, all of whom we have pre-existing established working partnerships. These organisations will provide the potential for work opportunity as well as invaluable feedback in relation to the student's development. Online platforms will facilitate collaboration and dialogue between students and partners and provide opportunities for connections with future national and international partners.

26 Programme Competencies

Programme competencies are direct statements of what successful students will be able to do as a result of studying on the proposed programme. They express how the knowledge, understanding and skills set out in subject benchmarks are enacted in effective disciplinary or professional practice.

Programme competencies integrate the 3 essential dimensions that make up the UoH understanding of Competence:

- **Knowledge Management: Source, understand and communicate knowledge.** This includes - critical thought, identification of relevant/valid data and ethical and efficient data management and communication.
- **Disciplinary and Professional Experience: Dialectic action and critical thought to address a real-world task / practice in context, working independently or with a team.** This includes - application and integration of subject knowledge, accessible communication and sustainable practices.
- **Self Awareness: Self-assessment and self-regulation in public and private domains, in independent or team working.** This includes - global citizenship and ethical behaviours, autonomous and responsible working and collaboration.

A graduate of this programme will be able to demonstrate competencies in:

PCs	Programme Competencies	Programme Identifier	Subject Benchmark Statement Identifier
PC1	Apply advanced musical techniques and concepts to instrumental/composition programmes.	Knowledge management a, b, c, d, e	3.7 Musicianship Skills IV and V. Creative Skills I, II, III, IV
PC2	Create performance/composition output that connects with audiences relevant to the specific programme variant being undertaken.	Disciplinary and Professional Experience a, b, c, d, e	3.7 Re-creative Skills I, III, V

	PC3	Collaborate with practitioners across genres and with other artforms.	Disciplinary and Professional Experience a, b, c, d, e	3.6 Intellectual skills specific to music V 3.7 Re-creative Skills V Intellectual skills shared with other disciplines III, IV, V 3.8 Skills of Personal Management I Skills of communication and interaction III, IV
	PC4	Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry. .	Self Awareness Knowledge management a, b, c, d, e	3.8 Skills of Personal Management I, II, III, IV, V, VI, VII Skills of communication and interaction II, V
	PC5	Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion.	Self Awareness Knowledge management a, b, c, d, e	3.8 Skills of communication and interaction II, V, VI
	PC6	Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken. .	Disciplinary and Professional Experience Self Awareness a, b, c, d, e	3.8 Skills of communication and interaction V Skills of personal management

				VIII
	PC7	Develop concepts to outcomes, while managing time, resources, workload, deadlines and adapting to change.	Knowledge management Self Awareness a, b, c, d, e	3.7 Creative skills I, II 3.8 Skills of Personal Management I, II, III, IV, V, VI, VII
	PC8	Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning	Knowledge management Self Awareness a, b, c, d, e	3.8 Skills of personal management I, II, III, IV
27	Brief Summary of Proposed Learning and Teaching Approach <i>Competencies are best developed in practice and assessed in application; as such they must be taught in a particular way.</i> <i>Provide give a summary, covering:</i> • <i>Why the proposed approaches to teaching and learning are the most appropriate</i> • <i>How the proposed approaches to teaching and learning support students' ability to practice the programme competencies</i> • <i>How the proposed approaches to teaching and learning are inclusive in design, delivery and content, for example how the programme will incorporate a diversity of perspectives such as Black, Asian and Minority Ethnic perspectives. LGBTQ+ perspectives</i>			
	The MA will comprise 5 modules across three trimesters: • Concepts in Music 1 (30 credits; T1) • Specialist Study 1 (30 credits; T1) • Concepts in Music 2 (30 credits; T2) • Specialist Study 2(30 credits; T2)			

- Major Project in Music (60 credits; T3)

TRIMESTER 1	TRIMESTER 2	TRIMESTER 3
CONCEPTS IN MUSIC 1 (CORE)	CONCEPTS IN MUSIC 2 (CORE)	MAJOR PROJECT IN MUSIC
SPECIALIST STUDY 1 (CORE)	SPECIALIST STUDY 2 (CORE)	
CONCEPTS IN MUSIC 1 (SHARED)	CONCEPTS IN MUSIC 2 (SHARED)	
SPECIALIST STUDY 1 (SHARED)	SPECIALIST STUDY 2 (SHARED)	

When conceptual studies are integrated across various disciplines (as detailed within this section), the skills and competencies gained are pertinent to all program variants. This holistic approach not only enhances the depth of understanding within specific subjects but also fosters interdisciplinary connections and encourages critical thinking.

KEY

BLUE = 65% OF LECTURE TIME

GREEN = 35% OF LECTURE TIME

The programme adopts an 'exit velocity' structure culminating in the 60-credit **Major Project in Music** module (**PC1 PC2 PC3 PC4 PC6**), in which all students embark on an ambitious, complex, and substantial project supported by small-group supervision. The major project will take the form of a recital performance or portfolio of compositions. Such works may be individual projects but may also draw from the collaborative opportunities explored in the first two trimesters.

Concepts in Music 1 and 2 explore critical and complex issues in music and will focus on intellectual engagement within the subject area. Both modules are split 65/35 in terms of both teaching activities.

The 65% component will be taught through 'pathway-specific' lectures and seminars (delivered both in person and online), focusing on developing a detailed understanding of topics that relate specifically to that genre. Online students will partake in webinars and task-oriented forum activities, developing a community of practice facilitated by the tutor. Where students require extra knowledge-building to consolidate fundamental knowledge, they will have access to certain undergraduate lectures, in areas such as musical language, harmony, arranging and aural awareness. (**PC1 PC7 PC8**). All students will be able to access 'captured' lectures via our online platforms.

Whether students are onsite or online, the 35% component of **Concepts in Music 1 and 2** will focus on developing skills that relate to all pathways such as, presentation skills, social conscience, ethical practice, intellectual property, funding applications, social media, location recording techniques and understanding national arts organisations. A flipped learning approach, will embrace the benefits of digital learning tools in allowing students to progress in their own time and repeat or advance as they need. (**PC3 PC6**).

The 65% components of the two **Specialist Study** modules will be taught in one-to-one or small groups lessons, to reflect the focussed pursuit of a particular area of interest (e.g. performance or composition).

	Online students will engage with learning resources, webinars, peer led collaborative forum activities and one-to-one tutor support. Where students are taught in small groups, they will also have an assigned personal tutor to meet at scheduled points of the trimester. (PC1 PC2 PC3 PC4 PC7). Whether onsite or online students, the 35% component of the two Specialist Study modules will focus on areas of study that relate to all pathways such as research, reflective practice, critical evaluation, collaborative approaches, audience development and time management. (PC5 PC8). The 35% components will adopt flipped learning approaches in combination with supervisory support. The provision of preparatory and supplementary material via digital tools is intended to support students for whom English is an additional language and to allow students to adapt their studies by accessing a range of resources as relate to their developmental needs. Assessment will require students to include evidence of consideration towards developing ethical and sustainable approaches to their work. This may include research into audience development, accessibility, working in partnership with organisations to create diverse opportunities, engaging with issues around sustainability and building an inclusive approach to their creative philosophy. (PC5 PC6)
28	Brief Summary of Proposed Assessment Approach <i>Competencies are the culmination of the knowledge, understanding and skills of a specific discipline that enable a student to successfully attend to a given practice or task - they are best assessed in application. Explain the programme assessment strategy, including:</i> • <i>How students will be assessed and why this is the most appropriate method.</i> • <i>How the assessment demonstrates inclusivity in design and choice, ensuring all students have equal opportunity to succeed.</i> • <i>Specific reference to how the proposed assessment strategy is aligned to the competencies.</i> • <i>How formative assessment will be used through the programme to effectively prepare students for summative assessment.</i> • <i>An overview of the assessment 'journey' of an individual student, i.e. how assessments at level 4 prepare for those at level 5, and then level 6.</i> • <i>If assessment is guided by accreditation requirements please detail here</i>
	The MA will offer a wide range of assessment types that are designed to be authentic to real-world situations currently found in the broader industry and arts sector. The Concepts in Music and Specialist Study modules will have a 65/35 split across two summative assessments, in alignment with the proposed proportions of teaching approaches and content. All assessments are suitable for the both the in-person and online variant. The first 50% summative component for the Concepts in Music 1 and 2 modules will be structured around advanced application of theory, challenging students to demonstrate fluidity and control, specifically focusing on the connection between inner-ear and harmonic and rhythmic understanding. (PC1 PC7 PC8) The second 50% summative component for the Concepts in Music 1 and 2 modules will be structured around a series of issues, problems, questions and challenges relating to presentation skills, social and ethical practice, developing social conscience, ethical practice, funding applications, social media, location recording techniques and understanding national arts organisations. (PC3 PC6) The 65% initial summative component for the Specialist Study 1 and 2 modules will take whatever form is most authentic to the project according to the specialist area. Forms of assessment could include (but are

	not limited to): live or recorded performances, scores/notations, recordings and synced audio for film, TV & Games. This flexibility ensures that all students can opt for the most appropriate means of communicating what they have learned and can choose a method that accounts for their pre-existing skills. <u>This midpoint assessment allows learners an opportunity for their initial work to be assessed and an opportunity for critical feedback to be given prior to the summative assessments at the end of the module.</u> Formative feedback will be provided via the supervisory teaching approach, which will also include peer review in small groups. (PC1 PC2 PC3 PC4 PC7) The <u>35% later assessment</u> components of each trimester 1 and 2 Specialist Study 1 and 2 modules will be assessed through a <u>more developed portfolio of work and a reflective piece about the processes they have undertaken</u> series of focussed, structured, and specific tasks that bring students into contact with processes according to their focus of practice. Indicative tasks may include audience development, collaborative approaches, critical reflection, critical listening and professional development. (PC5 PC8) The Major Project module comprises an 80% portfolio/performance component plus a 20% interview. This latter component responds to examples of best practice elsewhere in the sector and allows students the opportunity to articulate their learning and reasoning for their project and their understanding of the over-arching threshold concepts. (PC1 PC2 PC3 PC4 PC6).
29	Proposed Key Areas of Study <i>Describe the key topics of study</i>
	Students will be practically focused and will be expected to develop a high proficiency to establish themselves as leading practitioners within their chosen field. The programme is designed to encourage personal musical choices and adopt an expansive outlook with regards to innovative artistic statements. Students will have the opportunity to delve into focal areas such as performance, composition, and music production and within each of these categories, they can then further specialise. For example, performance may involve a public recital, gig staging, or music recording. Similarly, composition can manifest in traditional score writing for orchestras or with the use of music production technologies. Students will engage with industry leaders with a view to establishing a confident approach to presenting their work and developing partnerships. Emphasis on communication and publication will be a key feature of the course, with targets set in relation to creating a world-leading portfolio and pitching to arts experts. Students will be challenged to develop eclectic approaches to their practice and consider inclusive and open-minded approaches to music-making.
30	Programme special features <i>Provide any other information about the programme(s) not included above. This may include field trips and their arrangements, special opportunities on offer (e.g. forest school qualifications) and specific student support arrangements associated with these programmes</i>
	• Masterclasses Our masterclasses, led by accomplished musicians and educators, provide a platform for students on all variants to delve deeper into their musical passions by offering important insights reinforcing the programme competencies.

Industry Guest Lectures

Our industry guest lectures serve as a vital link between academic learning and real-world music careers. Esteemed professionals share their experiences, challenges, and triumphs, creating an inclusive space for all students.

Regional Partnerships

Collaboration with local organisations and venues opens doors for performance and composition opportunities for students studying on all programme variants.

Extracurricular Opportunities

Our core ensembles provide opportunities for creative outlets for students on all programme variants to express themselves. Although core ensembles may change examples include the Pop Choir, New Music Collective, Contemporary Jazz Orchestra and chamber Orchestra.

31 Equality and Diversity

Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this programme anticipates the needs of students with any of these characteristics (unless already covered in the above sections)

The conservatoire's EDI Policy 22-24 outlines its commitments to being a positive and inclusive environment for all students, staff and visitors. We do not tolerate behaviour that demonstrates prejudice, discrimination, harassment or victimisation of any kind.

We are committed to creating positive, meaningful and sustainable change for all our community irrespective of age, disability, gender (inclusive of gender identity, gender expression and gender reassignment), marriage and civil partnership, neurodiversity, pregnancy and maternity /paternity, race, religion or belief, sex and sexual orientation

The conservatoire values diversity and aims to promote equality and inclusion throughout all of our activities. We seek to maximise the potential of our staff and students, be responsive to new ideas, and equip our students for life in a multicultural and diverse society.

Leeds Conservatoire is committed to

- promoting equality.
- celebrating diversity.
- breaking down the barriers that hinder us from reaching our full, inclusive, potential.
- centring marginalised people in the work that we do.
- creating opportunities for marginalised voices to be listened to, opening ourselves to necessary criticism, and building a culture based on trust and transparency in order to make positive, informed and sustainable change.
- understanding, and being honest about our own limitations, seeking support from others to share best knowledge and practice when needed.
- understanding our own privileges and reflecting on how they can impact our own biases.
- promoting social cohesion and building community links.
- respecting the dignity of all people who visit, study and work at Leeds Conservatoire.
- providing conditions which encourage everyone to participate, progress and achieve in their work and learning.
- actively challenging unacceptable actions and behaviours such as harassment, microaggressions or bullying.
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Our staff

	• Are aware of the institution's statutory duties in relation to equality legislation. • Build a culture where people feel confident to disclose/discuss their needs. • Challenge discrimination and inappropriate language and behaviour by staff, students, placement providers and other users of our services. • Ensure schemes of work, lesson content and teaching resources demonstrate understanding of and sensitivity to issues of equality, diversity and inclusion. • Undertake mandatory EDI training. Our programmes • Offer an inclusive and accessible learning experience for all students regardless of their background, needs, or qualifications. • Our digital platforms conform to digital accessibility standards and are consistently reviewed via the Digital Accessibility Working Group to ensure accessibility across all platforms. Staff receive training and support from our Technology Enhanced Learning team to ensure content on our VLE is accessible, mobile friendly and provide alternative formats where appropriate. • Students and staff can access support from our Student Wellbeing, EDI, Disability, Skills for Learning and Technology Enhanced Learning teams for support during their studies. • We use one-on-one or small group teaching to engage therefore promoting individual learning styles and interests with relevant examples, repertoire and materials to foster inclusivity. • For on campus students, our facilities are fully accessible and meet regulatory standards. • We value student input through the Student Staff Forum, committees, and a representative system, ensuring continuous monitoring and addressing emerging needs and concerns throughout the academic session. Students can voice issues for timely staff responses.
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E CONSORTIUM AND FRANCHISED PROVISION ONLY

32	Quality Assurance <i>Outline what quality assurance processes will be put in place and how risk will be managed e.g. will marking, moderation, annual monitoring and external examining be shared, how will placement quality be assured etc</i>

F EXEMPTION REQUEST

33	Request for exemption from the academic framework <i>Will you be requesting any exemption from the academic framework? Please give details</i>
	• Exemption for the Removal of length penalties and replacing it with the instruction to not mark beyond the stipulated assignment length, University Code of Practice Assessment Procedures, 2020. • Exemption from taking a mark below the pass mark for the level because of a late penalty, University Code of Practice Assessment Procedures, 2020. • Exemption from implementing the new requirement (in the March 2018 QS Update) to complete first and second marking of student assessments in 20 working days, University Code of Practice Assessment Procedures, 15/5/2018.

- Exemption of Anonymous assessment, University Code of Practice Assessment Procedures, 9/1/2019.
- Exemption of Anonymous Exam Boards, University Code of Practice Assessment Procedures, 1/5/2019.
- Exemption for having a late submission period for reassessments. Exemption for removing the stipulated late period for second attempts. Initial approval of the exemption is for initially one year, University Code of Practice Assessment Procedures. Section 9, 9/5/2024.
- Exemption from having to push back the submission date for PGT dissertations if more than 60 of taught credits are outstanding. Initial approval of the exemption is recommended for one year, University Code of Practice Assessment Procedures, 9/5/2024

THE END OF PART 1

If your application is for the **development of a new programme**, you must **submit this form now** to QSS-Partnerships@hull.ac.uk along with a completed signature sheet for the Development Consent stage to be considered.

Part 1 requires approval via Faculty and Education Planning Committee, prior to completion of Part 2, Validation.

If you are **enhancing an existing programme/s through Transforming Programmes**, please **continue to complete Part 2** and **then submit** to QSS-Partnerships@hull.ac.uk along with:

- module specifications
- sign off sheet for validation
- external examiner comment

PART 2 - VALIDATION STAGE

For the Validation stage, please complete the module specifications and sections G to K of this form.

If required, Box D of Part 1, Programme Design can be amended at the validation stage. Please give a brief summary of any significant changes made to Part 1 – Development Consent in Box G below.

If changes are required to Sections A – C, please consult with the Quality Support Service, as changes to the title, start date, mode and entry requirements will require Education Planning Committee approval, due to impact on advertised material.

G SUMMARY OF AMENDMENTS POST DEVELOPMENT CONSENT APPROVAL (TO PART 1)

34 Summarise any significant changes made to sections A – D above, e.g. amendments to programme competencies, learning and teaching concept etc.

Addressed Validating Body Feedback including:

- Rewriting of sections 12, 14, 15 and 24.
- Reconsidered the Programme competencies and made small adjustments (to No. 1 and No.3). Carried forward to associated documentation (e.g. module specification).
- The MA Music (Film) variant has been expanded to incorporate the broader commercial industry and is now MA Music (Film, TV & Games). Part one of this form has been updated to reflect the change.
- Increased clarity on parity, community and accessibility of the online variant now integrated within part 1 of the form.
- Greater clarity regarding online and on campus variants.

General corrections and revisions to sections to reflect Level 7.

H ADDITIONAL PROGRAMME INFORMATION – VALIDATION STAGE

35 Classification Weighting

Please complete only if different to standard University of 30:70 (Diploma:Honours)

36 Balance of Credits across Trimesters

Using the relevant programme identifiers (a,b,c etc), please indicate the balance of credits each programme and variant will use, e.g. 60 credits per trimester

TRIMESTER 1	TRIMESTER 2	TRIMESTER 3
CONCEPTS IN MUSIC 1 (30 CREDITS)	CONCEPTS IN MUSIC 2 (30 CREDITS)	MAJOR PROJECT IN MUSIC (60 CREDITS)
SPECIALIST STUDY 1 (30 CREDITS)	SPECIALIST STUDY 2 (30 CREDITS)	

	This programme adopts a structure in which all modules are compulsory (see table above). The structure comprises of two modules based on conceptual approaches to music making and two project-based modules that are sequenced to ensure students have skills, knowledge and understanding required to successfully complete the final Major Project module. This ‘exit velocity’ approach builds on undergraduate study or professional experience to afford students the opportunity to produce work that would be expected in the wider arts sector and industry, and/or academia. This combination of modules is intended to combine intellectual and practical work. The balance of the work undertaken across the programme foregrounds practical work (50%) reflecting students’ interests and the conservatoire training required for future career progression alongside conceptual work and applied technical development (50%). This focus provides students with a rich and potentially highly rewarding experience as they develop towards their professional goals. Students will show progression over the three trimesters in terms of advancing complex ideas, expected scope of ambition in projects, and a trajectory towards professional standards of output whether practical or scholarly in nature.
37	Module Structure <i>In this section, please explain how the content of the curriculum will be organised and why.</i> • <i>What is the rationale for the module structure of the programme?</i> • <i>What value do the modules selected add to the programme?</i> • <i>Why have optional/core/compulsory/elective modules been included in the design of the programme?</i> • <i>Do modules demonstrate progression between the levels of the programme in terms of intellectual challenge, skills, knowledge and learning autonomy?</i> • <i>Do modules encourage a balance of academic, personal development and practical/professional elements?</i> • <i>Do the selection of modules provide an extraordinary student experience?</i> Note: A diagrammatic structure is often helpful to establish the composition of a programme
	Specialist Study modules centre on the student's primary discipline, whether as an instrumentalist composer or applied composition (Film, TV & Games), allowing them to benefit from one-on-one supervision from a world-leading specialist. Emphasis on developing core skills related to the student's specialist study is crucial in conservatoire education. This approach provides ample room for detailed technical and conceptual feedback, peer input, and broader contextualisation within stylistic and industry-specific frameworks. The collaborative attributes inherent in this module foster the cultivation of cross-genre or cross-artform practices, enabling students to scrutinise the possibilities of expanding their reach to broader audiences and diversifying their artistic approach. This in turn, engenders the acquisition of skills applicable in real-life scenarios, fostering an open-minded and versatile approach to professional engagement across a range of settings. Concepts in Music modules enable students to work through wider contextual areas of study, building skills in research and analysis as well as honing techniques essential to developing a sense of musical individuality. The modules also address topics centred around becoming a professional and independent musician, equipped to connect with audiences in current and future markets. These modules are important as they create space for students to grow their musical knowledge whilst contextualising their work within the wider industry.

	Creative work will be focused on connecting to the wider community and learning to build effective and authentic professional relationships, to create a sustainable working life. They will address the practicalities of building an autonomous and industrious business that is centred around their own creative voice. The Major Project in Music module affords students the prospect of active engagement with the expansive music community in Leeds. By establishing connections with prominent entities, students will be presented with meaningful opportunities to cultivate collaborative partnerships, thereby facilitating the development of projects aligned with the objective of audience engagement. This undertaking is informed by pedagogical preface laid out in the preceding trimesters, and the ensuing project work is bolstered when required by specialised guidance and a curriculum attuned to industry needs. Through this experiential process, students are poised to hone practical skills, and contribute substantively to the broader music community.
38	Ethical Issues and Risk <i>Highlight ethical considerations that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from ethics committees and risk assessments as appropriate)</i> When working as a community of musicians developing skills in co-participation, establishing a wider sense of ethical and social consideration is key. The programme will embed a philosophical basis for good practice within each assignment, reflecting the conservatoire's own ambitions around equality, diversity and inclusion. Students will be required to articulate how each piece of work has been informed, whether around collaboration, audience development, research or specificity of chosen artistic direction. This will be supported by industry guests to reinforce the importance of instilling a broad social conscience within the student's professional identity. In the creation of original music, a consideration for copyright issues and intellectual property rights must be given. These issues will be embedded in the teaching and collaborative project work. Project work may involve external parties and the use of off-campus venues; in such cases, risk assessments will be required prior to any project work. The process of carrying out risk assessments will also feature in students' training.
39	Sensitive Issues and Safeguarding <i>Universities develop and deliver programmes which deal with issues that may be sensitive or require students to explore issues which may be potentially controversial, for example relating to child abuse, sexual violence, radicalisation and terrorism. As with research, our institutional duty of care extends to all involved in learning and teaching and all related activities which staff and students may engage with. Highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed to ensure a safe environment is maintained for all concerned.</i> Throughout the programme students will be tackling sensitive topics relating to cultural identity, race, gender, and politics. This is key to contextualising the subject, and a necessary step towards developing their own conceptual approach. This work relates to music's power and status as an artform to articulate, capture, convey, and animate complex and sensitive issues. Creative work may, at times, explore and articulate issues that may be deemed politically sensitive. To this end, all students will be required to adhere to principles of diversity and inclusivity that govern all conservatoire staff and students. This work will not be curtailed (as that is a hallmark of a healthy engagement with the potential of music as an artform), but the responsibilities that students must accept surrounding any potential sensitivities will be an inherent part of the supervisory work carried out by staff.

I IMPLEMENTATION STRATEGY

40 Implications for other areas of the Partner Institution

Using the relevant programme identifiers (a,b,c etc.), indicate any requirements that may impact on other areas of the partner institution. Discuss these with the relevant service area before completing this form

All relevant areas have been discussed with appropriate teams throughout this process.

Estates:	a, b, c, d, e,
Library:	a, b, c, d, e,
Admissions:	a, b, c, d, e,
Careers:	
Visa Compliance:	a, b, c, d, e,
Other (<i>Please specify</i>):	Timetabling; Events a, b, c, d, e,

41 Existing programmes/students affected by this proposal

State here which existing programmes and modules may be affected (both positively and negatively) by this new provision. Where relevant, attach evidence that any impact has been discussed with students and that consideration has been given to this in the design of the programmes

Displacement of the current MA Music. This programme will be discontinued. The same group of students will be offered a pathway-specific learning experience within the new programmes.

J POST PROGRAMME OPPORTUNITIES

42 Progression opportunities to further academic or professional programmes

List progression opportunities in your own or other institutions. If none exists, do you have any plans to develop such provision? How will you ensure students are aware of these opportunities?

Because this is a postgraduate qualification, the progression route within academia would be to study for a PhD. Leeds Conservatoire do not currently run PhD programmes and there are no plans to develop these in the near future. A possible progression route would therefore be to study at the University of Hull.

K CURRICULUM MAPS

43

Please create curriculum maps which detail the programmes that you are validating. Each map should begin with the title of the programme and the relevant programme identifiers.

Where a programme includes a preliminary level, a year in industry, a year abroad or different levels (i.e. Levels 5 and 6 of an Integrated Masters), then an additional map should be produced detailing each additional level.

- In Columns 1-3, please list all programme modules taught, the level at which they are taught and the modular credit value.*
- In Column 4, please include details of the assessment associated with each module; this will allow you to map your assessments across the programme.*
- In Column 5, please indicate against each of the programmes and pathways listed on this form which modules are Core (Co), Compulsory (Cm), Optional (Op) or Elective (El) **
- In Column 6, please identify which modules contribute to the achievement of programme competencies.*

***Definitions:**

- CORE** module - this is a module that is fundamental to the degree programme and must be studied. It cannot be compensated or condoned.
- COMPULSORY** module - this is a module which must be studied to successfully complete a particular degree programme. It can be compensated or condoned, subject to regulations.
- OPTIONAL** module - this is a module that a student may choose to study as part of their degree programme.
- ELECTIVE** module – this is a module that a student may choose to study. It cannot be compensated or condoned.

Note:

- There should be no optional modules at Level 4 (unless an exemption request has been approved by EPC).*
- Optionality should be minimised throughout the programme.*
- Levels of optionality should be clearly linked to the number of students taking the module.*

KEY:

<i>P = Programme</i>	<i>PC = Programme Competence</i>
<i>PW = Pathway</i>	<i>T1,2,3 = Trimester 1,2,3</i>
<i>Co = Core Module</i>	<i>Cm = Compulsory Module</i>
<i>Op = Optional Module</i>	<i>El = Elective Module</i>

K6. POSTGRADUATE TAUGHT CURRICULUM MAP

Programme Titles and Identifiers:

1	2	3	4	5				PCs																			
Module Name	Lvl	Crdt	Assessment Method (e.g. exam, essay, presentation)	P/V	PW1	PW2	PW3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
PG Cert																											
T1																											
Concepts in Music 1	7	30	Portfolio	CM (compulsory module)				x				x			x												
Specialist Study 1	7	30	Performance or Composition	CM				x				x		x													
PG Dip																											
T2																											
Concepts in Music 2	7	30	Portfolio	CM				x					x	x													
Specialist Study 2	7	30	Performance or Composition	CM				x	x	x	x				x												
Masters																											
T3																											
Major Project in Music	7	60	Performance or Composition	CM				x	x	x	x		x														

