

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, 3 Quarry Hill, Leeds LS2 7PD		
2	University Faculty and Academic Unit Information		
	Faculty: Arts Culture & Education Academic Unit: Music Academic Contact name: Peter Elsdon		
3	Partner Institution Academic Unit Information		
	Faculty / Academic Unit: School of Music Production and Events Lead Contact name: Craig Golding Lead Contact email: c.golding@lcm.ac.uk Lead Contact job title: Head of School of Music Production and Events		
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	Yes	

	Awaiting external examiner response comment.
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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
<i>Example (to be deleted upon submission)</i>											
A	BA English	FT	On campus	2023/24	3 years	Two - Sept, Jan	15	City Centre campus		Q300	xxx
B	BA English	PT	Online	2023/24	6 years	Two - Sept, Jan	15	Online		Q300	xxx
A	MA Music Production	FT	On campus/blended	2025/26	1 year	One - Sept	10	Leeds Conservatoire, St Peters Square campus	Validated		
B	MA Music Production	FT	Online	2025/26	1 year	One - Sept	10	Online	Validated		

* 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

No

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"> Y/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?	Y/N If yes complete <i>Annexe 1</i>				
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8	Progression Routes <i>Indicate two progression route programmes. If none exist, do you have any plans to develop such provision?</i>																																															
	PhD study																																															
9	Proposed JACS/HECoS code																																															
	Music Production 100223																																															
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>																																															
	QAA 'Characteristics Statement: Master's Degree' (February 2020): https://www.qaa.ac.uk/docs/qaa/quality-code/master%27s-degree-characteristics-statement.pdf?sfvrsn=86c5ca81_18 QAA: 'UK Quality Code for Higher Education' (October 2014): https://www.qaa.ac.uk/docs/qaa/quality-code/qualifications-frameworks.pdf. See section 4.17 'Descriptor for a higher education qualification at level 7' (page 28). QAA 'Subject Benchmark Statement: Music' (December 2019): https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-music.pdf?sfvrsn=61e2cb81_4 Please note that no subject benchmark exists for Masters-level study in Music. The benchmark statement is intended for bachelor's degrees, but has been referred to in the design of this programme in terms of general principles.																																															

12	Other references used in designing the programme/s e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc
	Visting industry guests, external industry contacts and current undergraduate students on the music production programme have all fed into previous discussions regarding the development of a specific postgraduate programme in the subject area.
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>
	Potential JAMES accreditation (Joint Audio Media Education Services)

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 <i>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.</i> • <i>Potential applicants (young people currently outside of Higher Education)</i> • <i>Students and alumni</i> • <i>Employers/industry expert advice</i> • <i>Service groups in related areas</i> • <i>External academics/examiners</i> • <i>Professional, Statutory and Regulatory Bodies (if applicable).</i>
	UK music industry is recovering and growing The UK music industry is still recovering from the COVID-19 pandemic, but it is on track to reach pre-pandemic levels soon. In 2022, the industry supported 145,000 jobs and contributed £4 billion to the UK economy. Music tourism also played a significant role in the industry's recovery, with 14.4 million tourists attending live music events across the UK in 2022, spending £6.6 billion and supporting 56,000 jobs. Master's qualification in music reflects industry growth This Master's qualification in music is designed to reflect the growth of the UK music industry and to prepare graduates to enter the sector and contribute to its ongoing development. The qualification comprehensively covers current aspects of the music industry, including studios, electronic production, recorded music, live music, postproduction, publishing and representation. Industry partners and external practitioners support the programme. This Master's programme is supported by strong links to the music industry, through existing industry partners and external practitioners. These partners play a vital role in informing the content and driving the ongoing development of the programme. External examiners comments from the current BA in music production provide supportive and affirming comments, giving useful impetus for continuation of delivery at post graduate level in this area.

'The programme is strong, well constructed and delivers skills and knowledge designed to help the students develop and forge their own careers in the creative industry.' John Crossley University of Derby

'It is appropriately challenging and comprehensive, and I believe it would equip students very well for a career in music production and related areas, and for careers outside of the specialism through its development of transferable graduate skills. Notable strengths of the programme are the comprehensive nature of the curriculum, the variation in assessment methods, the high levels of expertise of the staff and the comprehensive nature of the feedback.' Jim Mason University of Chester

Online programmes

There has been a notable increase in the provision of online undergraduate and postgraduate programmes in the past four years. Within the area of postgraduate music production programmes, these have principally been with a small number of new and emerging HE providers, such as Tileyard Education and AMS Online. 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 online variants that are comparable in the quality of learning experience to the on-campus offer.

Conclusion

This Master's qualification in music production is a unique opportunity for students to develop the skills and knowledge they need to succeed in the growing UK music industry. The programme is supported by strong links to the industry, and graduates will be well-prepared to enter the sector and contribute to its ongoing development.

Please see appendix 1 for further market research undertaken by the Marketing and Student Recruitment Directorate.

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

Most applicants for this programme are expected to be either internal progressing students, returning students, or external applicants who have previously studied at other institutions. Of the external applicants, a significant percentage (about 30-40%) are likely to be international students, based on current trends in MA Music applications and enrolments.

1. Internally progressing students

We have a varied student body with a variety of experiences and goals and this programme could be a vital stepping stone to a portfolio career or further academic study. We have a range of services available to students to support them on this programme (e.g., Events and Enterprise, Student Support, Health and Wellbeing, Study Skills). The online variant (b) could be attractive to those who require a more flexible form of study, both in terms of time and finances, such as those already working and those with family commitments.

2. International Students

	The international market – especially in emerging markets like China and India, is an essential target audience. Our programme can support these students in broadening their knowledge and practical application of theory whilst helping them improve their academic articulation through our curriculum (e.g., Academic Writing classes, Research Skills classes, Student Support, Health and Wellbeing, Study Skills). We are also using a range of diverse teaching styles – blended and flipped learning – to allow students access to lectures and supporting materials so they can work at their own pace. The online variant (b) would be appealing to those who wish to study with the conservatoire but may not wish to move internationally due to finances or other commitments. 3. Industry practitioners With the growing professionalisation in the industry, industry veterans are increasingly looking to upskill and diversify their portfolios. These students may want to change the course of their career, move on to doctoral study, or start teaching at HE level. Since they may have been out of education for a long time, we have a range of ways to help them apply academic skills (e.g., Academic Writing classes, Research Skills classes, Student Support, Health and Well-Being). The use of diverse teaching styles – blended and flipped learning – will allow students access to lectures and supporting materials so they can work at their own pace. The online variant (b) will be attractive to those who require a more flexible form of study, engaging with material around work and personal commitments, allowing them to integrate their professional practices within their study.
16	Competitor analysis <i>Provide information on institutions offering similar programmes along with their fees, geographical spread and typical entry tariff. List the <u>three</u> institutions and programmes that form the current main competitors for the proposed programme. Include the University of Hull, if applicable</i> Institution: Leeds Beckett Programme: MA Music Production Entry Tariff: Applicants should either have at least a second-class honours degree in the cognate subjects of Music, Music Production or Audio Technology, at least a second-class honours degree in a non-cognate subject supported by evidence of an aptitude for the subject applied for, or have equivalent experience or training, normally from within the work environment. Fees: Home: £9900 / International £17,500 Institution: ICMP Programme: MA Creative Music Production Entry Tariff: Applicants will typically have achieved a 2:1 Honours degree or above or equivalent, usually in music or the arts, but also from other fields of study if music experience has been gained alongside this study and can be demonstrated at the interview. We welcome applicants from non-music-related academic backgrounds who are actively writing and involved in music. Fees: Home: £9950 / International: £15,250 Institution: University of Huddersfield Programme: MA Creative Music Production

	Entry Tariff: A minimum of a 2:2 honours degree from a recognised University or equivalent institution. Fees: Home: £7900 / International: £17,600 Online programmes Institution: Tileyard Education (validated by Nottingham Trent) Programme: MA Commercial Music Producer (Online Blended) Entry Tariff: A minimum of a 2:2 honours degree, or an appropriate equivalent, i.e. a professional qualification, from a recognised British or overseas institution. Mature students with at least 3 years industry experience are also welcome to apply. Fees: £10,750 Institution: AMS Online (validated by University of West London) Programme: MMus Music & Sound Entry Tariff: Extensive performance or production skills and experience are needed. As a recommendation, we require a 2:1 from a previous BA (hons) to be considered or an equivalent level if you are outside of the UK. Fees: £8495 Please see appendix 1 for further market research undertaken by the Marketing and Student Recruitment Directorate.
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 released 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 programs. 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 program 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 program 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 <i>Provide rationale for these numbers. Indicate the minimum number of students necessary for financial viability and explain the evidence on which this is based.</i>																																				
	Anticipated number of students: <table border="1"> <thead> <tr> <th>Variant</th><th>Year one</th><th>Year two</th><th>Year three</th></tr> </thead> <tbody> <tr> <td>A</td><td>15</td><td>15</td><td>15</td></tr> <tr> <td>B</td><td>5</td><td>5</td><td>5</td></tr> <tr> <td></td><td></td><td></td><td></td></tr> </tbody> </table> Rationale Based on current master's enrolment and number of students applying to competitor institutions, including discussion with alumni and current UG students. Minimum number of students required to make the programme viable: <table border="1"> <thead> <tr> <th>Variant</th><th>Year one</th><th>Year two</th><th>Year three</th></tr> </thead> <tbody> <tr> <td>A</td><td>10</td><td>10</td><td>10</td></tr> <tr> <td>B</td><td>5</td><td>5</td><td>5</td></tr> <tr> <td></td><td></td><td></td><td></td></tr> <tr> <td></td><td></td><td></td><td></td></tr> </tbody> </table> Evidence This is based upon the financial and curricular comparison of other programmes we are currently running within our existing MA Programmes. 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	15	15	15	B	5	5	5					Variant	Year one	Year two	Year three	A	10	10	10	B	5	5	5								
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A	10	10	10																																		
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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 border="1"> <thead> <tr> <th>Programme title</th><th>Validating body</th></tr> </thead> <tbody> <tr> <td>MA Music</td><td>University of Hull</td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> </tbody> </table>	Programme title	Validating body	MA Music	University of Hull																																
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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	Existing facilities are appropriate for postgraduate study, although additional critical listening/post-production spaces would enhance delivery. (Dolby ATMOS -awaiting approximate costing for new system)
Staffing	Additional PT teaching staff with RTS level 7
Other	N/A
FINANCIAL IMPLICATIONS FOR THE STUDENT	
Learning resources for example textile materials, cameras, visit costs	Although not essential for on campus students, it is recommended that students acquire their own laptop running the DAW of their choice. (approx. £1500 laptop, £300 software, £1,800 total cost). Online students will require their own laptop. The conservatoire will provide DAW software and studio grade headphones for online students as part of the tuition fees.

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

- A good honours degree in any subject, with a 2nd (2:2) classification or equivalent, usually music production or music-related, but qualifications in other fields will also be reviewed and considered.

OR

	- Professional experience equivalent to a good honour's degree - All suitable applicants are invited for interview and/or audition - All international students must have a British Council English Language Testing System (IELTS) score of 6.0 - Composition: two recent original works and/or recordings with a total duration of around 10 minutes. - Technology & production: two recent projects (e.g., studio production, sound design, electronic composition work) totalling around 10 minutes
22	Other proposed entry requirements <i>Such as, if Disclosure Barring Service or medical checks are required, please explain why</i>
	N/A
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 <i>Provide a summary overview, outlining the rationale for the programme development, and how the programme will respond to the principles of Transforming Programmes including:</i> <i>How is the programme inclusive and supportive of diversity? You should consider the content, mode of delivery and assessment strategy.</i> <i>How is the vision of the Institutions integrated within and across the programme?</i> <i>How is the programme regionally and/or nationally distinctive?</i> <i>How has the programme been co-developed (students, external stakeholders, services users)?</i> <i>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?</i>
	Graduates of the MA in Music Production will have the skills, mindset, and creativity to succeed in the 21st century music industry. The programme: - Empowers students to direct their own personal, creative, and intellectual development, so they leave the course as expert producers and reflective practitioners ready for a lifetime in music. - Integrates socio-industrial practice and audience development theories into teaching, learning, and assessment, equipping students with the networking and entrepreneurial skills they need to thrive in a variety of professional settings.

- Challenges students to experiment and discover new perspectives and methods, enabling them to create their best work and stand out in an increasingly competitive global market.
- Celebrates creative diversity, encouraging practitioners from different stylistic backgrounds to collaborate on developing new ways of making music, so they become adaptable and employable.

a) On Campus

Students will have the opportunity to specialise in DAW based practice or studio-based practice. Allowing a flexible approach to their projects and workflows students will be able to choose their preferred production practice and acquire the knowledge and expertise to pursue music production at a high level.

b) Online

Students will primarily specialise in DAW based practice. – As a common working practice within the industry the study/use of DAW based production techniques and workflows will allow the students to acquire the knowledge and expertise to pursue music production at a high level outside of the traditional recording studio environment e.g. home producer.

Distinctive Features

Students enrolled on our postgraduate programmes are admitted into a community of creative practice, in which specialist tutors, peers and visiting guests provide support, constructive critique, and expert knowledge in a range of disciplines. Group sessions bring together students from all disciplines represented on the programme.

Graduates are able to:

- Understand how their creative work relates to, and is different from the work of others in their specialist field;
- Evidence an informed sense of the opportunities available to them as individuals in their specialist field;
- Articulate a critical and reflective understanding of the conditions within which they produce their most effective music.

Many UK conservatories focus solely on classical and jazz music and do not offer provision within the music production area. Leeds Conservatoire has a distinctive offer where music production students can work collaboratively with classical/Jazz musicians. Our strength is enabling students to follow their own path by offering a tailored selection of world-class teaching in music production within a conservatoire environment. Collaboration between producers, performers and writers is actively pursued both inside and outside of the programme delivery.

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

Please outline how the programme:

	• <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>
	Programme competencies are divided into three categories in line with the University's Competency Framework: knowledge management [K]; disciplinary and professional experience [D]; and self-awareness [S]. The competencies encompass: being able to identify, discern and assess critical sources (and resources) at the forefront of our field; advanced technical skills as creative practitioners and/or researchers along with the means to communicate complex findings (of various kinds) to a range of possible audiences; the ability to cope with change and uncertainty as individual practitioners/researchers and as collaborators in larger and more complex teams; the development of integrity and robust ethical approaches; the ability to reflect and critically evaluate their own work to promote continued, lifelong learning. The design of the programme allows students to build knowledge and skills incrementally and fluidly - culminating in a large-scale Final Major Project (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 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 is intended to foreground stepped and spiral pedagogical structures ensuring that all students develop the full range of competencies across the programme and, at some point along their journey, cross the thresholds of the three core concepts. Throughout the programme, students will engage in professionally oriented practical work alongside intellectually and technically challenging work.
26	Programme Competencies <i>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.</i> <i>Programme competencies integrate the 3 essential dimensions that make up the UoH understanding of Competence:</i> • Knowledge Management: Source, understand and communicate knowledge. <i>This includes - critical thought, identification of relevant/valid data and ethical and efficient data management and communication.</i> • Disciplinary and Professional Experience: Dialectic action and critical thought to address a real-world task / practice in context, working independently or with a team. <i>This includes - application and integration of subject knowledge, accessible communication and sustainable practices.</i> • Self Awareness: Self-assessment and self-regulation in public and private domains, in independent or team working. <i>This includes - global citizenship and ethical behaviours, autonomous and responsible working and collaboration.</i>
	Programme competencies are mapped to the three dimensions (along with identifiers) as outlined in the University of Hull Competence Framework. These dimensions are referred to throughout this document to

show how our proposed programme design embeds the competencies. These dimensions are mapped to Programme Competencies 1-9.

It should be noted that no benchmark statement exists specifically for Music/Music Production at Masters-level. The subject benchmark statement for bachelor's degrees in Music has been consulted for reference, but is not intended for Masters-level. Section 4.17 in the 'UK Quality Code for Higher Education' (QAA, 2014) directly informs the programme competencies as articulated here along with the 'Characteristics Statement: Master's Degree' (QAA, 2020) document.

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

PCs	Programme Competencies	Programme Identifier	Subject Benchmark Statement Identifier
PC1	Knowledge Management Identify and critically assess appropriate sources of information in order to deploy a critical awareness of current problems and/or new insights at the forefront of the academic discipline or professional practice	K1	QAA Subject Benchmark: Music – Dec 2019 5.5
PC2	Knowledge Management Communicate through written, digital & media technologies professionally and confidently	K2	QAA Subject Benchmark: Music – Dec 2019 5.5
PC3	Knowledge Management Practice effective, ethical and original approaches to researching music production and its related practices	K3	QAA Subject Benchmark: Music – Dec 2019 5.5
PC4	Disciplinary & professional experience Apply and integrate advanced knowledge and skills in response to complex real-world challenges through research and/or creative endeavour	D1	QAA Subject Benchmark: Music – Dec 2019 5.6
PC5	Disciplinary & professional experience Work professionally, confidently and with integrity, independently and collaboratively across a variety of contexts	D2	QAA Subject Benchmark: Music – Dec 2019 5.6

	PC6 Disciplinary & professional experience Develop and consistently apply a distinctive, robust and imaginative artistic personality or 'production voice' through produced musical works.	D3	QAA Subject Benchmark: Music – Dec 2019 5.6
	PC7 Self-awareness Take initiative to act with individual autonomy and responsibility in relation to tackling and solving complex issues and problems	S1	QAA Subject Benchmark: Music – Dec 2019 5.7
	PC8 Self-awareness Deploy effective approaches to research and/or practice based on continuous self-reflection	S2	QAA Subject Benchmark: Music – Dec 2019 5.7
	PC9 Self-awareness Embrace the challenge of independent and continued learning through ongoing reflection and critical evaluation Students will be able to:	S3	QAA Subject Benchmark: Music – Dec 2019 5.7
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: • Creative Music Production 1 (30 credits; T1) • Critical Perspectives on Music Production (30 credits; T1) • Creative Music Production 2 (30 credits; T2) • Postproduction Mixing & Mastering (30 credits; T2) • Major Project (60 credits; T3)		

The programme adopts an 'exit velocity' structure culminating in the 60-credit Final Major Project module, in which students will embark on a complex, ambitious and substantial project supported by small-group supervision. The major project will take an 'authentic' form in response to the student's particular area of interest, which will then serve as a significant element of their developing professional portfolio as a practitioner. While these projects can be individual endeavours, they can also explore interdisciplinary opportunities (**K1, K2, D1, S3**).

Creative Music Production 1 and 2 delve into the practical understanding and realisation of intricate and challenging aspects of music production, with a primary emphasis on the creative and artistic vision of student's musical products. These two modules comprise practical application through studio and/or DAW based workshops (online students will primarily have DAW based workshops), demonstrations, lectures, task-based explorations, and problem-solving challenges (e.g. **K1, D1, D2, D3 and S3**). These sessions will benefit from the valuable support and enhancement provided by research colloquia, where scholars, researchers, and students come together to discuss and share their research findings, insights, and ideas. This collaborative group approach is designed to cultivate a strong sense of community and encourage collective exploration within the academic context. Students studying on the online variant (b) will engage in this practice using a variety of online collaboration tools (forums, cloud sharing platforms, meeting technology etc.).

Alongside practical application, these modules (for both variants a and b) will focus on the individual exploration of applied techniques as related to their chosen specialist area, which may indicatively include: technical exercises for creative practices, experimental practices, music production analysis. These elements will adopt a flipped learning approach, which embraces the benefits of digital learning tools in allowing students to progress in their own time, repeat or advance as they need, identify areas of focus, and receive formative feedback in the mastery of crucial skills (e.g., **K1, D1, S1**).

Critical perspectives on Music Production:

- Critical analysis of music production – listening skills/analytical frameworks to breakdown production – how to listen
- How the development of technique and tech inform current music production and produced musical trends
- How methodology meets theory, how theories underpin practice
- Cultural trends and the influence of emerging and new/groundbreaking technologies on the music we consume and the way we consume it.
- **TEACHING APPROACH:**
 - a) Lecture/discursive seminars and review tutorials: colloquia research is fed through this module (**K1, K2, K3, S1**)
 - b) Online webinar, online activities/resources and peer collaboration, and review tutorials

Postproduction Mixing & Mastering:

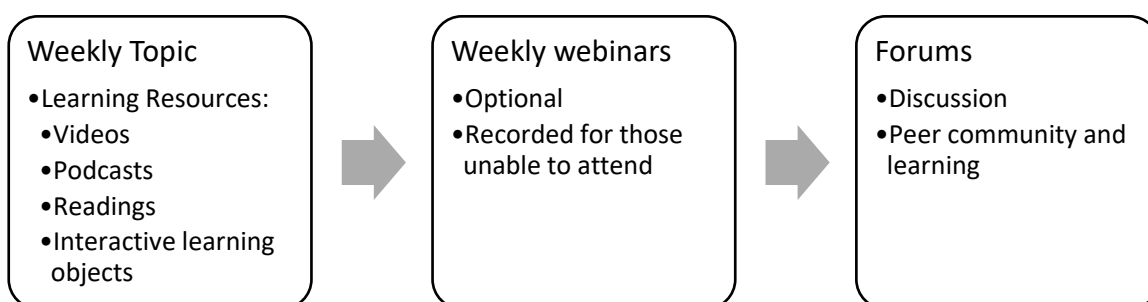
- Mac Lab - Mix techniques – analysis of mix methodologies, consideration of genre specific mix techniques

- Immersive audio mixing; – skill transfer from LCR mix to Atmos; delivered via logic/pro tools and headphones
- Mastering; holistic critical listening technique; workflow and processes
- **TEACHING APPROACH:**
 - a) to be delivered via lecture/seminar in Mac labs – workshops/demonstrations/guests **(D1, D2, D3, S1)**
 - b) to be delivered via learning resources, webinar and task oriented forum activities (D1, D2, D3, S1)

Final major project:

Final Major Project module, in which students will embark on a complex, ambitious and substantial project supported by small-group tuition and individual tutorials (a) and (b). The major project will take an 'authentic' form in response to the student's particular area of interest, which will then serve as a significant element of their developing professional portfolio as a practitioner. While these projects can be individual endeavours, they can also explore interdisciplinary opportunities across other areas of the institution.

(K1, K2, D1, D2, S2, S3)



28 Brief Summary of Proposed Assessment Approach

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:

- *How students will be assessed and why this is the most appropriate method.*
- *How the assessment demonstrates inclusivity in design and choice, ensuring all students have equal opportunity to succeed.*
- *Specific reference to how the proposed assessment strategy is aligned to the competencies.*
- *How formative assessment will be used through the programme to effectively prepare students for summative assessment.*
- *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.*
- *If assessment is guided by accreditation requirements please detail here*

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. All assessments are suitable for the both the in-person and online variant.

The summative component for the Creative Music Production modules will take whatever form is most authentic to the project according to the specialist area, in negotiation with the module tutor and academic management team. Forms of assessment could include production portfolios, live 'studio' performance, essays and tutor led critical discussions [K2, D1, D3, S1]. This flexibility ensures that all students can opt for the most appropriate means of communicating what they have learnt and can choose a method that accounts for their pre-existing skills. Formative feedback will be provided via the one-to-one teaching approach, which will also include peer review in small groups/clusters or facilitated via peer activities within the VLE.

In recognition of the fact that students come from different backgrounds, with varying specialisms and approaches and reactions to teaching and learning, each module offers an option of assessment pattern. In Critical Perspectives/Analysis on Music Production, students are able to choose between submitting a formal written essay, presentation or engaging in an examiner led timed discussion. (K1, K2, K3, S1)

The Postproduction mixing and mastering module will require students to produce and submit a portfolio of work encompassing a range of material drawing from their areas of interest and specialism. In addition, students are able to choose between submitting a written critical analysis, Presentation or engaging in an examiner led timed discussion. This enables students to critically analyse and contextualise their work in a flexible manner. (D1, D2, D3, S1)

The final Major Project module comprises a production portfolio and either a critical commentary or presentation. 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 projects and their understanding of the over-arching threshold concepts. To account for cultural and language differences, a formative practice-run of their presentation will be offered; alternative arrangements for students not able to participate in such assessment or for whom English is not their first language.

A feature of each module is the timely inclusion of formal points of formative feedback along with continuous supervision and monitoring. Both mechanisms will be instrumental in tracking that students are developing the knowledge and skills at an appropriate level in order to progress through the programme and complete their studies and obtain an exit award. Responsibility for monitoring progress will be with the Academic Manager alongside module tutors and Specialist Study one-to-one tutors.

29 Proposed Key Areas of Study

Describe the key topics of study

Students on this programme of study will generally fall into the category of practitioner pursuing the development of advanced technical and creative skills and knowledge alongside robust critical understanding. Students will engage with key ideas and concepts in the field alongside advanced skills as required for their area of study. The programme is designed to embrace each student's individual interests while encouraging the development of advanced technical and intellectual skills.

All students may explore focal areas such as recorded performance, composition, and music production. Within each of these categories, students will further specialise. For example, recorded performance may mean recording new interpretations of existing music or entirely improvised music in the studio

	environment. Composition may encompass writing for established ensembles and instrumental groups (e.g. string quartets and horn sections), songwriting, orchestration and arrangement, creating music for games, or more experimental approaches altogether. Students exploring the production area may focus on capturing instrumental performances or may work entirely 'in-the-box' in the creation of electronic music or music for film; equally they may specialise in the study of sampling, acoustics or experimental approaches to working with sound. The MA structure is designed to achieve a balance between a guided curriculum that brings students into contact with key advanced ideas in the field and freedom in the pursuit of a chosen specialism and modality of working.
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>
	a) On campus students will have visits to/hire of external professional studio facilities such as: Chairworks Studio, Castleford, West Yorkshire. Tileyard North, West Yorkshire Northern Film School, Leeds. b) Online students will receive invitations to on campus events where appropriate, alongside subscription/memberships to online content providers such as 'Mix with the Masters' and 'PureMix'. These will provide students with enhanced online content and exclusive access to live streamed events, interviews and seminars/webinars. invitations to on campus events where appropriate, alongside subscription/memberships to online content providers such as 'Mix with the Masters' and 'PureMix'. These will provide students with enhanced online content and exclusive access to live streamed events, interviews and seminars/webinars. Online students will also be able to access the conservatoires masterclass series and events via livestream links and subsequent recordings.
31	Equality and Diversity <i>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)</i>
	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 of 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.

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.

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.

E CONSORTIUM AND FRANCHISED PROVISION ONLY

32 Quality Assurance

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

N/A

F EXEMPTION REQUEST

33 Request for exemption from the academic framework

Will you be requesting any exemption from the academic framework? Please give details

Same arrangement as for existing provision.

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.

Two module name edits:

‘Critical perspectives/Analysis on Music Production’ is now ‘Critical Perspectives on Music Production’ (30 credits; T1)

‘Final Major Project is now ‘Major Project’ (60 credits; T3)

Request for clarity on parity, community and accessibility of the online variant now integrated within part 1 of the form.

H ADDITIONAL PROGRAMME INFORMATION – VALIDATION STAGE

35 Classification Weighting

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

N/A

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

60 credits per Trimester

37 Module Structure

In this section, please explain how the content of the curriculum will be organised and why.

- *What is the rationale for the module structure of the programme?*
- *What value do the modules selected add to the programme?*
- *Why have optional/core/compulsory/elective modules been included in the design of the programme?*
- *Do modules demonstrate progression between the levels of the programme in terms of intellectual challenge, skills, knowledge and learning autonomy?*
- *Do modules encourage a balance of academic, personal development and practical/professional elements?*
- *Do the selection of modules provide an extraordinary student experience?*

Note: A diagrammatic structure is often helpful to establish the composition of a programme

This programme adopts a module structure based in which all modules are compulsory (see table below), comprising one conceptual/critical module, one applied technical skills module and two project-based modules that are sequenced to form the basis of skills, knowledge and understanding required for the Major Project. This applies to both the on campus and online variants.

The 'exit velocity' structure builds on previous study to afford students the opportunity to produce work that would be expected in the wider arts sector and industry, and/or academia. The compulsory module approach reflects the nature of the concepts explored, the estimated cohort size, and is structured to facilitate the networking and sense of community that is essential for a career in the arts, along with a vibrant and productive atmosphere in which creativity and research can flourish at postgraduate level.

This combination of modules – some focussing on concepts and ideas, some focussing on practical application – is intended to entwine intellectual and practical work. The balance of the work undertaken across the programme foregrounds practical work reflecting students' interests and the training required for future career progression alongside critical conceptual work and applied technical development. This focus on practical application provides students with a rich and potentially highly rewarding experience as they develop towards their professional goals.

Modules demonstrate progression over the three trimesters in terms of advancing complexity of ideas, expected scope of ambition in projects, and a trajectory towards professional standards of output whether practical or scholarly in nature.

Trimester 1	Trimester 2	Trimester 3
Creative Music Production 1 [30 credits]	Creative Music Production 2 [30 credits]	Major Project [60 credits]
Critical Perspectives on Music Production [30 credits]	Postproduction Mixing & Mastering [30 credits]	

38 Ethical Issues and Risk

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)

Copyright and intellectual rights issues are integral to the creation of original music, and consideration of these issues will be embedded in teaching and assessment through the entire programme. All deliberation of copyright and intellectual property will be informed by Leeds Conservatoire's Copyright Policy, and with reference to our 'Assignment of IP in Recordings' agreement.

Students are encouraged to engage with a range of contextual factors relevant to their practice, including an exploration of their creative ancestry and the impact on their practice of the wider social, geographical, political, economic and cultural factors relevant to their work. As such, students are required to participate in a detailed, methodical, and rigorous research process.

Leeds Conservatoire is committed to maintaining the quality and ethical standards in our programmes when members of our academic community undertake primary research projects. The practice of following the conservatoire's approvals process ensures information is gathered via ethical and respectful interactions with participants, following best research practices. All students are required to adhere to the

	conservatoire's approvals process, which ensures adherence to ethical principles in research activities, and aligns with the University of Hull's guidelines.
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>
	Leeds Conservatoire has a duty of care to ensure, so far as is reasonably practicable, the health, safety and welfare of all vulnerable individuals and groups accessing its services and facilities. Due to the critical nature of Critical Perspectives on Music Production, and the nature of the sharing progress on individual projects in Creative Music Production 1 and 2, sensitive topics relating to cultural identity, race, gender, and politics (for example) are likely to be discussed and explored throughout the course of the entire programme. In light of this, the relevant module coordinators and teachers will ensure that all delivery is in line with the conservatoire's Safeguarding Policy for HE Students and EDI Policy Statement, and that all students are informed as to the content of the taught content in advance. The nature of original creative work means that, at times, students are likely to explore and articulate viewpoints and issues that may be deemed controversial or sensitive in nature. Taking this into consideration, all students will be required to adhere to Leeds Conservatoire's Safeguarding and EDI policies, both in the presentation of their original work, and in their discussion (staff led or not) pertaining to their work, or the work of their peers. Students are welcome to explore and articulate their own opinions and values in their work, as this is often a necessity of the production of art, but the responsibilities that students must accept surrounding any potential sensitivities will be an inherent part of the supervisory work carried out by staff. Putting student and staff safety first, the conservatoire has safeguarding guidelines for online learning. These will be embedded in the online variant (b) development and delivery, and be prioritised in student induction, promoting a secure learning environment.

I IMPLEMENTATION STRATEGY

40	Implications for other areas of the Partner Institution <i>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</i>												
	<table border="1"> <tr> <td>Estates:</td><td>a,</td></tr> <tr> <td>Library:</td><td>a, b</td></tr> <tr> <td>Admissions:</td><td>a, b</td></tr> <tr> <td>Careers:</td><td></td></tr> <tr> <td>Visa Compliance:</td><td>a, b</td></tr> <tr> <td>Other (<i>Please specify</i>):</td><td>a, b timetabling, Events and Curriculum Support Team (particularly TEL and AV)</td></tr> </table>	Estates:	a,	Library:	a, b	Admissions:	a, b	Careers:		Visa Compliance:	a, b	Other (<i>Please specify</i>):	a, b timetabling, Events and Curriculum Support Team (particularly TEL and AV)
Estates:	a,												
Library:	a, b												
Admissions:	a, b												
Careers:													
Visa Compliance:	a, b												
Other (<i>Please specify</i>):	a, b timetabling, Events and Curriculum Support Team (particularly TEL and AV)												

41	Existing programmes/students affected by this proposal <i>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</i>
	The current MA Music programme will be phased out as the new MA Music Production is phased in, but this will be done seamlessly and will not infringe on the student experience. Additionally, the new MA Music Production programme will provide current Leeds Conservatoire BA students with more specialist and focussed educational provision within the field of Music Production. 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 classical music, jazz, film music or song writing.

J POST PROGRAMME OPPORTUNITIES

42	Progression opportunities to further academic or professional programmes <i>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?</i>
	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:

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

K6. POSTGRADUATE TAUGHT CURRICULUM MAP

Programme Titles and Identifiers:

1	2	3	4	5				PCs								
Module Name	Lvl	Crdt	Assessment Method <i>(e.g. exam, essay, presentation)</i>	P/V	P W 1	P W 2	P W 3	1	2	3	4	5	6	7	8	9
PG Cert								<u>K1</u>	<u>K2</u>	<u>K3</u>	<u>D1</u>	<u>D2</u>	<u>D3</u>	<u>S1</u>	<u>S2</u>	<u>S3</u>
T1																
Creative Music Production 1	7	30	Portfolio of Creative Practice (70%) & Critical Evaluation (30%)	a) Cm b) Cm				X		X	X					X
Critical Perspectives on Music Production	7	30	Essay or Presentation (100%)	a) Cm b) Cm				X	X	X				X	X	
PG Dip																

T2																
Creative Music Production 2		30	E-Portfolio Production Presentation (7mins audio+2000 words) 100%	a) Cm b) Cm					X	X		X	X			X
Postproduction Mixing and Mastering	7	30	Mix Portfolio 7mins + Analytical Vlog 10mins (50%) + Mastering Portfolio 7mins + Analytical Vlog 10mins (50%)	a) Cm b) Cm					X		X	X	X	X		
Masters																
T3																
Major Project	7	60	Portfolio of 30mins (70%) + Critical Commentary (4000words) OR 25min Viva Voce (30%)	a) Cm b) Cm				X	X		X	X			X	X

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