

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 Popular Music and Voice Lead Contact name: Kari Bleivik Lead Contact email: k.bleivik@lcm.ac.uk Lead Contact job title: Head of School		
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	Yes / No	
	- External Examiner comment	Yes / No	

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 Popular Music (Performer)	FT	<i>On Campus/ blended</i>	2025/26	1 year	One – Sept	10	Quarry Hill Campus / Blended	Validated	TBC	
B	MA Popular Music (Songwriter)	FT	<i>On Campus/ blended</i>	2025/26	1 year	One – Sept	10	Quarry Hill Campus / Blended	Validated	TBC	
C	MA Popular Music (Writer Performer)	FT	<i>On Campus/ blended</i>	2025/26	1 year	One – Sept	10	Quarry Hill Campus / Blended	Validated	TBC	
D	MA Popular Music (Writer Producer)	FT	<i>On Campus/ blended</i>	2025/26	1 year	One – Sept	10	Quarry Hill Campus / Blended	Validated	TBC	
E	MA Popular Music (Songwriter)	FT	<i>Online</i>	2025/26	1 year	One – Sept	10	Online	Validated	TBC	
F	MA Popular Music (Writer Producer)	FT	<i>Online</i>	2025/26	1 year	One – Sept	10	Online	Validated	TBC	

* 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

All four pathways will form part of the same master's programme entitled 'MA Popular Music'. The designation placed in brackets will denote the choice of Specialist Study focus.

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>A, B, C, D, E and F</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 Please detail:</td> <td colspan="5"></td> </tr> <tr> <td>Does this programme underpin a Higher/Degree Apprenticeship?</td> <td colspan="5">No</td> </tr> </table>						Single Honours		Combined		Integrated Masters		Taught Masters	A, B, C, D, E and F	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 Please detail:						Does this programme underpin a Higher/Degree Apprenticeship?	No				
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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>																																															
	Graduates may wish to pursue further postgraduate study at the University of Hull or other HE institutions.																																															
9	Proposed JACS/HECoS code																																															
	MA Popular Music (with four specialist study strands): Performance 100657 Songwriting 101451 Writer/Performer 101451 / 100657 Writer/Producer 101451 / 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 Subject Benchmark Statement for Music, December 2019 Master's Degree Characteristics Statement, February 2020 FHEQ February 2024
12	Other references used in designing the programme/s e.g. service groups in health-related areas; industrial expert advice; other external stakeholders etc
	Consultation with Industry practitioners internal and external to the partner institution and awarding institution. Consultation with Dan Green, External Examiner on the LCBA (Hons) Music (Popular) programme, and Teaching Fellow at ICMP.
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).*

Current industry figures suggest the core music industry supported 145,000 jobs and made an economic contribution of £4bn to the UK economy in 2021, with continued growth apparent (Measuring Music, UK Music).

Positive statistics from the 'Here, There and Everywhere' report of 2023 (UK Music), include that the number of music tourists attending live music events across the UK in 2022 was 14.4m. Total music tourism spending was £6.6billion and the employment sustained from music tourism in the same year was 56,000 jobs.

Stats from the Measuring Music report of 2021 reveal that the UK music industry is still in the relatively early stages of recovery post COVID, but signs are that recovery is taking place quickly, and is approaching pre-covid vibrancy. The level of contribution prior to COVID was measured in the Measuring Music, UK Music report of 2017. In that report, the core music industry made an economic contribution of £4.5bn to the UK economy. Of that £4.5bn, £2bn was contributed to the UK economy by musicians, composers, songwriters and lyricists. In addition to these types of job, the report identified the following sectors and roles: recorded music (labels, distribution, design); live (event organisation, production, venue management); publishing; representation (artist management, trade bodies, collecting societies); studios and producers. Practical musicianship represented the largest proportion of jobs in the sector (91,153) followed by the live music industry (28,659). This master's qualification must reflect this industry, and the growth it is currently exhibiting, so that our graduates are well prepared to enter the sector and to contribute towards its ongoing development.

The UK Music website also states that 'The creative sector is a key generator of economic growth for the UK and is respected across the world. Education & skills are key to both its ongoing success and to continue to improve it in the future. As an important part of this sector the music industry will play a major role in driving this growth, but to achieve its full potential the industry will need to recruit and retain the best trained, talented, and diverse work force'. (<https://www.ukmusic.org/education-skills/>)

The design of this Master programme responds directly to these requirements and will provide an environment in which this potential workforce can be trained to meet the demands on the industry.

Our ongoing work with existing industry partners and external practitioners already support the strength of position that we occupy in Higher Education, and the wider music industry sector. This application for development consent has been put together in the light of input and expertise from our external stakeholders and advisers. These partners play a vital role in informing the content and driving the ongoing development of our programmes.

Extensive consultation with existing BA students on potential internal feeder programmes (BA (Hons) Music (Popular), BA (Hons) Music (Songwriting), BA (Hons) Music (Folk)) has resulted in the identification of several key areas for postgraduate study that would be welcomed and valuable.

The programme proposed here is a development of the existing MA Music programme that has been validated and running for a number of years already. This programme builds on that programme, keeping the strengths and reworking areas for improvement; notably enabling a focussing of specialism that hasn't been possible up until now.

Research into similar MAs delivered at comparable institutions (ICMP, LIPA, BIMM, Bath Spa, RNCM) reveals several key factors inherent in this proposed programme design:

- No other MA programme at any of these institutions offers a designated combination of 'Writer Producer' or 'Writer Performer'.
- No other MA programme at any of these institutions offers the possibility to combine a specialism of songwriting with performance or production with the inclusion of 1-1 provision

In addition, providing an in-house postgraduate provision is welcomed because it provides students with the option to remain at their established centre of study, and to continue to study under the guidance of academic staff and industry practitioners with whom they have become comfortable.

	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 popular music focused programmes, these have principally been with a small number of new and emerging HE providers, such as Tileyard Education and ThinkSpace. 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.
15	Applicant profile <i>Outline the expected applicant profile e.g. part time students, distance taught, local students, internal progressing students</i> AND <i>Discuss how the College is able to meet the needs of these students e.g. teaching patterns, support mechanisms</i>
	It is expected that the majority of applicants for this programme will be either internal progressing students, returning students after some time out of education, or external applicants who have previously studied at competitor institutions. Of these external applicants, if current trends continue (based on figures taken from existing MA Music applications and enrolments), it is likely that a significant percentage (c. 30 – 40% of students) will be overseas. With regard to how the Conservatoire is able to meet the needs of these students, we are aware that a significant number of students are likely to need to work to finance their studies. With this in mind, the teaching patterns will facilitate teaching over a maximum of 3 days per week wherever possible. The fact that the 'Creative Practice in Context' modules will be taught core across all the students on the programme helps to facilitate this approach because the module can be taught on one day. With regard to support mechanisms, all students will be able to benefit from the extensive student support services offered by Leeds Conservatoire. These include: • Disability Support • Social Events and Wellbeing Support for International Students • Mental Health Support • Wellbeing Advice • Short-Term Counselling • Occupational Therapy • Financial Advice • Housing Support Online variations of the 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.
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: BIMM Programme: MA Popular Music Practice Entry Tariff: A good degree (normally 2.2 or above) or significant experience in a relevant field.

	Fees: £9,950 per year Comments: Students are able to select a specialism from; Performance, Production, Composition, and Entrepreneurship. There is no 1-1 provision detailed in this programme. Additionally, students wishing to specialise in performance have to select from a limited range of instruments, which doesn't include keyboards. Students on the proposed MA Popular Music programme here at Leeds Conservatoire will be able to focus on whatever instrument they choose to be their specialism. Institution: Bath Spa Programme: MA Commercial Music Entry Tariff: Normally a good undergraduate degree in a relevant subject or equivalent music industry experience. You'll need to provide a digital portfolio of your creative/business work and we'll then interview you online to discuss your suitability for the programme. Fees: £8,825 per year Comments: Students are able to select a specialism from; Songwriting, Production, and Music Business. There is no 1-1 provision detailed in this programme. In addition, there is not a possibility to study a combination of writing with performance or production on this programme, like we are proposing on the MA Popular Music here at Leeds Conservatoire. Institution: ICMP Programme: MA Songwriting Entry Tariff: Applicants will normally have a good Honours degree (upper second or first) or equivalent, or comparable professional or research experience. Fees: £9,950 per year Comments: All students on this programme are required to use a DAW, and we are not proposing that for our programme. We will accommodate students who write in different ways. Institution: LIPA Programme: LIPA do not offer a music MA
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 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

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 *this is a development of an existing MA, so the numbers are based on current application trends. We expect the number of students to remain steady at these figures

Variant	Year one	Year two	Year three
A. MA Popular Music (Performer)	5	5	5
B. MA Popular Music (Songwriter)	5	5	5
C. MA Popular Music (Writer Performer)	5	5	5
D. MA Popular Music (Writer Producer)	5	5	5
E. MA Popular Music (Songwriter)	5	5	5
F. MA Popular Music (Writer Producer)	5	5	5

Minimum number of students required to make the programme viable:

Variant	Year one	Year two	Year 3
A. MA Popular Music (Performer)	5	5	5
B. MA Popular Music (Songwriter)	5	5	5
C. MA Popular Music (Writer Performer)	5	5	5
D. MA Popular Music (Writer Producer)	5	5	5
E. MA Popular Music (Songwriter)	5	5	5
F. MA Popular Music (Writer Producer)	5	5	5

Evidence

We currently run the 'MA Music' programme for which we have a large number of applicants. The current cohort includes over 20 students who are studying popular music performance, songwriting or production, 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 Popular 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.

19 Will students be displaced from other programmes at the partner institution?

If yes, please indicate which programmes and the validating body

	Programme title	Validating body
	MA Music	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>	
	Online students will require their own laptop running appropriate DAW software.	

Type of resource	Provide details
FOR THE COLLEGE	
Learning resources for example library/additional specialised software	We will require 4 MacBook Pros loaded with Logic Pro, Ableton and Pro Tools for 1-1 tuition in Songwriting and Production. We already have some resource for this, but these additional machines will facilitate teaching for a more focussed and specialist student intake. 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	1-1 teaching spaces will be required for all on campus specialist teaching provision, but these rooms are already in the building and would accommodate the planned student numbers. Should the Conservatoire expand its student intake significantly there may be a need to increase or repurpose teaching spaces. The conservatoire is currently looking to renew its estates strategy.
Staffing	For the time being, staffing can be shared across the BA (Hons) Music (Popular), BA (Hons) Music (Songwriting), and BA (Hons) Music (Folk) programmes, so no additional staffing is required in the short term. If the student numbers increase in the future, we will need to recruit additional part-time staffing to cover the 1-1 tuition.
Other	
FINANCIAL IMPLICATIONS FOR THE STUDENT	
Learning resources for example textile materials, cameras, visit costs	Although not required for on campus students, it is recommended that students specialising in the Writer Producer and Songwriting pathways acquire their own laptop running the DAW of their choice. 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

	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 candidates will also be expected to demonstrate appropriate proficiency in their chosen discipline, or disciplines (songwriting, performance, writer performer, writer producer), which will be assessed through an interview or audition.
22	Other proposed entry requirements <i>Such as, if Disclosure Barring Service or medical checks are required, please explain why</i>
	IELTS overall score of 6.0 for international students (with a minimum of 5.5 in each component).
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>
	N/A

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>
	Students graduating from the MA in Popular Music (with all associated specialisms (A-F)) will have the expertise, professional mindset and creative ingenuity to thrive as musicians in the Twenty-First Century. The programme: Places students in control of their personal, creative and intellectual development, enabling them to leave the programme as expert musicians and reflective practitioners capable of sustaining a lifetime in music.

2. Embeds socio-industrial practice and theories on audience development within the teaching, learning and assessment processes, to equip students with the networking and entrepreneurial skills necessary to become successful in a range of professional environments.
3. Challenges students to experiment and discover new perspectives and methodologies that enable them to create their best work and to stand out in an increasingly crowded global marketplace.
4. Champions creative diversity, encouraging practitioners from different stylistic backgrounds to collaborate on the development of new ways of making music, in order to become adaptable, employable practitioners.

Our strength is to enable students to follow their own path, by providing a bespoke choice of world-class teaching with specialist tuition in popular music, songwriting, production, and a combination of those approaches.

Structure

This programme brings together provision for specialisms in songwriting, performance and production in all genres under the ‘popular’ umbrella, as well as allowing for these specialisms to be combined within and between trimesters. Uniquely, students are invited to balance their teaching and assessment across these fields.

The master’s programme runs for one calendar year, from September to September, and is divided into three trimesters. Programmes are divided into Specialist Study and Creative Practice in Context modules:

1. Specialist Study modules give students opportunities to reach their musical potential through one-to-one tuition (a-f) and group workshops (a-d) or online webinars/forum-based activities (e and f).
2. Creative Practice in Context modules engage students in research activities that place their music within a range of philosophical, historical, sociological, industrial and critical contexts.

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.

The programme is delivered at Leeds Conservatoire, which provides an environment for postgraduate study that is at the forefront of music education provision, creating an atmosphere in which academic rigour and professional development are mutually supportive. The institution embraces cross-disciplinary approaches, encouraging different backgrounds and specialisms to interact and share ideas.

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>
	Throughout the programme of study, all students will study the core modules ‘Creative Practice in Context 1 and Creative Practice in Context 2’. These modules are designed to equip all students with the core skills required to enable them to engage in independent critical thought, to collaborate with their peers, to be digitally literate and to effectively manage their own time and resources. Studying these modules will enable all students to acquire the skills and competencies required to be employable in the creative sector, being aware of their place within it, and what they can bring to further enhance their working environment. Beyond this, the ‘Specialist Study’ modules will equip students with the focussed skills they need to be able to excel at their chosen specialism. The design of the programme has an exit-velocity trajectory culminating in the ‘Specialist Study 3’ module with a 60-credit weighting. This is the focal point of the programme of study and represents a significant aspect of the appeal of the MA 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 programme design leading up to this module is constructed to ensure 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. Programme competencies are divided into three categories in line with Hull University’s Competency Framework: knowledge management [K]; disciplinary and professional experience [D]; and self-awareness [S]. Our 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, 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.
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. This includes - global citizenship and ethical behaviours, autonomous and responsible working and collaboration.*

Programme competencies are mapped to the three dimensions (along with identifiers) as outlined in the University of Hull Competence Framework. These dimensions are mapped to Programme Competencies 1-9.

It should be noted that no benchmark subject statement exists specifically for Music 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 to demonstrate a critical awareness of current problems and/or new insights at the forefront of the academic discipline or professional practice.	K1 a, b, c, d, e, f	QAA Subject Benchmark: Music – Dec 2019. 5.5
PC2	Knowledge Management Communicate with a diverse audience through performance and/or a range of creative and communicative technologies.	K2 a, b, c, d, e, f	QAA Subject Benchmark: Music – Dec 2019. 5.5
PC3	Knowledge Management Practice effective and original approaches to creating music and researching its related practices.	K3 a, b, c, d, e, f	QAA Subject Benchmark: Music – Dec 2019. 5.5
PC4	Disciplinary and Professional Experience Apply and integrate advanced knowledge and skills in response to complex real-world challenges through creative endeavour.	D1 a, b, c, d, e, f	QAA Subject Benchmark: Music – Dec 2019. 5.6
PC5	Disciplinary and Professional Experience Work professionally, confidently and with integrity across a variety of contexts.	D2 a, b, c, d, e, f	QAA Subject Benchmark: Music – Dec 2019. 5.6
PC6	Disciplinary and Professional Experience Develop and consistently demonstrate a distinctive, robust and creative artistic voice through the generation of musical output.	D3 a, b, c, d, e, f	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 pertaining to the realisation of creative musical output.	S1 a, b, c, d, e, f	QAA Subject Benchmark: Music – Dec 2019. 5.7

	PC8	Self-Awareness Develop effective approaches to research and practice based on continuous self-reflection.	S2 a, b, c, d, e, f	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.	S3 a, b, c, d, e, f	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 Practice in Context 1 (20 credits; T1) • Specialist Study 1 (40 credits; T1) • Creative Practice in Context 2 (20 credits; T2) • Specialist Study 2 (40 credits; T2) • Specialist Study 3 - (60 credits; T3) The programme adopts an 'exit velocity' structure culminating in the 60-credit Specialist Study 3 module, in which students will embark on an ambitious, complex, and substantial final project supported by individual supervision. This final Specialist Study module 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. The work undertaken may be an individual project but may equally exploit the interdisciplinary opportunities of being part of the wider School of Popular Music and Voice, comprising performers, songwriters, producers and combinations of those disciplines. Further information regarding online learning approaches can be found in the conservatoire's 'Online Learning Framework'. Knowledge and Understanding K1 Identify and critically assess appropriate sources of information to demonstrate a critical awareness of current problems and/or new insights at the forefront of the academic discipline or professional practice. K2 Communicate with a diverse audience through written, digital & media technologies professionally and confidently. K3 Practice effective, ethical and original approaches to creating music and researching its related practices Specialist Tuition: Reflecting their individual vision and aspirations as a musician, content is largely determined by students; with reference to the students' prior learning and current aims, the tutor ensures			

that taught content, which is typically built around a strategy and particular course of action, is appropriately relevant, with significant attention being directed towards the work that students undertake as part of the programme.

Guest Seminar: On occasions (determined by availability) during the first and second trimesters, professional guests external to the programme, including current practitioners and others engaged with the market infrastructure, will visit to give talks, answer questions on current social, geographical, political, economic and cultural developments within the global music industries and conduct masterclasses (accessible both on campus and online). As a means of placing their own musical practice within an industrial context, during Q and A times, students are encouraged to ask questions relevant to the development of their own practice.

Directed and Independent Study: Using tutorials and seminars as cues for further exploration, students are encouraged to pursue practice and research independently.

Critical Seminars: During the first half of trimesters 1 and 2, critical seminars will be delivered, introducing students to relevant and current theoretical and methodological principles and indicative literature for research, through which they will be able to carry out systematic and informed critique of their chosen discipline. For online students this will be delivered via webinars and forums, with learning resources and activities available prior as part of a flipped learning approach.

Work in Progress Group Sessions: In a series of workshops throughout trimesters 1 and 2, students are invited to listen to, analyse and critique peer works in progress. Whilst the primary aim of the workshop is to enable students to develop musical ideas, it is anticipated that the broad range of genres and styles (under the broad term of 'popular music') inherent to the programme will enable students to critically engage in areas creatively adjacent to their own, thereby presenting them with further opportunities for advanced approaches to critical thinking and problem solving. For online variants, students will share practice and engage in critical discussion using online collaboration tools (forums, cloud sharing platforms, meeting technology etc.)

Academic Tutorial: Twice per trimester, students are invited to discuss their progress towards completing practical and academic assignments. These tutorials will support students in conducting relevant and exploratory research, and also in critically exploring the relationships that exist between the students' original work and the work of related artists.

Directed and Independent Study: Using tutorials and seminars as cues for further exploration, students are encouraged to pursue practice and research independently.

Disciplinary and Professional Experience

- D1** Apply and integrate advanced knowledge and skills in response to complex real-world challenges through research and/or creative endeavour.
- D2** Work professionally, confidently and with integrity, independently and collaboratively across a variety of contexts.
- D3** Develop and consistently demonstrate a distinctive, robust and creative artistic voice through the generation of musical output.

Specialist Tuition: As for K1, K2, and K3, content is largely determined by students; reflecting their individual vision and aspirations as a musician. With reference to the students' prior learning and current aims, the tutor ensures that taught content, which is typically built around a strategy and particular course of action, is appropriately relevant, with significant attention being directed towards the work that

students undertake as part of the programme and how it aligns with requirements of the professional musical industry.

Academic Tutorial: Also aligned - in a separate critical context - to K1, K2, and K3, students are invited to discuss their progress towards completing practical and academic assignments. Reflecting a private rather than group-oriented version of the Critical Seminar format, it is envisaged that these tutorials will engage students in a co-investigative and reflective exploration of ways in which original performances, production or compositional work might be improved. This in turn will help inform the students' awareness of how their output aligns with 'real world' contexts.

Technology Enhanced Learning: As a platform for recording, collaboration and research, digital resources and facilities are considered important in order to facilitate students' creative and academic development. In addition to Mac labs, Leeds Conservatoire has a range of electronic learning resources and activities available through its dedicated VLE where students can obtain articles from online journals, access programme related materials and partake in active learning opportunities that encourage peer interaction and reflection. All of these resources help to facilitate each students' pursuit of output that is 'real world' worthy and will provide a good basis on which to continue to build a career as a popular music practitioner.

Self-Awareness

- S1** Take initiative to act with individual autonomy and responsibility in relation to tackling and solving complex issues and problems.
- S2** Develop effective approaches to collaboration with researchers and/or professional practitioners based on continuous self-reflection.
- S3** Embrace the challenge of independent and continued learning through ongoing reflection and critical evaluation.

Specialist Tuition: As for K1, K2 and K3, content is largely determined by students; reflecting their individual vision and aspirations as a musician. With reference to the students' prior learning and current aims, the tutor ensures that taught content, which is typically built around a strategy and particular course of action, is appropriately relevant, with significant attention being directed towards the work that students undertake as part of the programme. This ensures that the student is not only engaged with the taught content, but also with how that content is relevant for them individually with their own strengths and weaknesses as a practitioner, and with their own individual and unique career aspirations.

Academic tutorial: When students are invited to discuss their progress towards completing practical and academic work, through discussing their individual aspirations, using students' aims, the conventions of the appropriate genre and (where relevant), and current trends in industry practice as points of reference, these tutorials will provide students with the opportunity to reflect on their unique 'journey' as an overall music practitioner with the expert guidance of a skilled tutor.

Directed and Independent Study: Using tutorials and seminars as cues for further exploration, students are encouraged to pursue practice and research independently, and they will be encouraged to use self-reflection and awareness as the context in which they identify and pursue these goals.

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:

	• <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 Creative Practice in Context and Specialist Study modules will have a 78/22 split across 6 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 variants. The 22% summative component for the Creative Practice in Context 1 and 2 modules will be structured around a series of issues, problems, questions and challenges, which will require the student to engage in collaboration exploration, critical reflection and rigorous research [K1, D2, S2, S3]. In Creative Practice in Context, students are able to choose between submitting a formal written essay, delivering an in-person presentation to assessors or a video presentation. The 78% summative component for the Specialist Study 1, 2 and 3 modules will take whatever form is most authentic to the project according to the specialist area, in negotiation with the specialist tutor and academic management team. Forms of assessment could include: live 'stage' performance, recorded 'studio' performance, recordings, productions, essays, tutor led critical discussions [K2, L3, D1, D3, S1]. 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. Formative feedback will be provided via the one-to-one teaching approach, which will also include peer review in small groups/clusters. 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 Creative Practice in Context, students are able to choose between submitting a formal written essay, or engaging in an examiner led timed discussion. Because there are variants in the programme (A, B, C, D, E and F), and students are able to tailor the focus of their tuition in Specialist Study modules, assessment methodology is also varied to reflect that approach. For example, a student studying the 'Performance' pathway will be expected to submit a performance for the assignments within their Specialist Study modules, whereas a 'Songwriting' student will be expected to submit a portfolio of recordings of their songs. Not all performers write songs, and not all songwriters perform and the assessment methodology is designed to reflect that. Each pathway through the programme will have its own bespoke assignment briefs, so although students will have a level of choice regarding their assessment methodology, they will only ever be able to choose an assessment type that is relevant to their specialism. Where a student has opted for the combined pathway 'Writer Performer' their assessment will be split 50/50 across both disciplines, and they will be expected to submit both a performance and a portfolio of recordings across the first two trimesters. The submission for their third trimester will be a combination of those requirements, again with a 50/50 weighting split across both specialisms. Students on the 'Writer Producer' pathway will only be required to submit portfolios of their recordings, but assessment will vary from those studying the 'Songwriter' pathway, in that more focus will be placed on the quality of the

production of the recordings, in combination with the quality of the writing itself. The split between 'writing' and 'producing' on this pathway will be split 50/50, just as is the case with the 'Writer Performer' pathway.

Further to this, where students submit a 'performance', there is an additional layer of optionality in recognition of that fact that some popular music performers have a 'studio' focus as opposed to a 'stage' focus. Taking this into account, performer students are able to select whether they would like to submit a live 'stage' performance for assessment, or a video portfolio of 'studio' recordings in which their recorded performance is assessed.

Specialist Study 3 involves two modes of assessment combining elements of both module strands: (1) Independent Creative Project and (2) Reflective Commentary. The Independent Creative Project encompasses those practical summative assessments outlined above for Specialist Study 1 and 2, namely a performance or portfolio submission. Serving as a companion piece to the Independent Creative Project, the Reflective Commentary requires students to reflect critically on the processes of planning, developing, and realising their project, including lessons and implications for future professional work. For the Reflective Commentary, students choose to between submitting a formal written essay or engaging in an examiner-led timed discussion (viva voce). The Specialist Study 3 assessment components are weighted 70% Independent Creative Project and 30% Reflective Commentary.

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. Formative feedback from peers and staff will be facilitated directly during various discussions and presentations as part of seminars or online activities in Creative Practice in Context 1 and 2, and as part of the Critical Response Process as utilised in group workshops or online activities in Specialist Study 1 and 2. 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

Specialist Study Modules Overview

The aim of these modules is to allow students to develop their creative practice to an appropriate level. Specialist Study modules enable students to consolidate and develop their practical musical skills as they work towards achieving greater originality, technical proficiency, and creative fluidity in their creative practice. Each trimester, subject to a suitable level of existing proficiency, students can negotiate with their one-to-one tutor where the focus of their studies will be. For example, they can request that their tuition incorporates one or more of the following indicative specialisms: lyric writing, harmonic construction, top-line crafting, production, mixing, stage craft, playing to click, group improvisation etc.

All 'performing' students can choose to be assessed either through the submission of a video recorded 'studio' performance portfolio, or through live 'stage' performance. In addition, for Specialist Study 3, students are required to reflect critically on their process, either through a written commentary or spoken examination, to combine key elements of both Specialist Study and Creative Practice Context module strands with a view to demonstrating a level of praxis congruent with twenty-first century musicking.

	Creative Practice in Context modules overview Creative Practice in Context 1: The aim of this module is to develop students' awareness of, and engagement with, philosophical, theoretical and methodological issues in contemporary music as they relate to their own practice. Students will research and critically discuss existing music and creative practice as it relates to their own creative work. Creative Practice in Context 2: This module is intended to develop students' awareness of, and engagement with, contemporary music industry issues as they relate to their own practice. Students conduct research projects exploring and evaluating the impact on their practice of the wider social, geographical, political, economic and cultural factors relevant to their work.
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>
	The MA Popular Music programme offers a unique combination of creative freedom and specialist support. Across the four (variant) pathways, students have the opportunity to choose from a variety of assessment formats relevant to their areas of creative practice, enabling them to develop a holistic approach to twenty-first century music making. Specialist staff with relevant professional experience support students throughout the programme by employing a mix of one-to-one and small-group provision to offer expert feedback and critique. Reflecting the wider ethos of Leeds Conservatoire, the MA Popular Music encourages and facilitates collaboration across multiple creative disciplines: performance, songwriting, and production '(e.g. through networking events, sharing platforms, etc.)'. Such an approach recognises the multifaceted nature of the contemporary creative industries, equipping graduates with relevant skills and perspectives to succeed in varied (and competitive) professional environments.
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>
	Postgraduate modules are designed to support individuals to learn in a variety of different ways; whilst some may thrive on face-to-face dialogue, others prefer more time to consider ideas before responding. For this reason, all taught sessions and materials are recorded and uploaded to the VLE, where the initial learning experiences can be reviewed and extended at times to suit the individual learner. Teaching is also varied to incorporate whole-group seminars, colloquia, one-to-one tutorials, workshops, small groups, and self-directed learning. This range of teaching approaches provides opportunities for all students to capitalise on their own unique learning styles. All examples given through teaching will be taken, wherever possible, from the output a range of appropriate genres, genders and races so as to ensure that all students feel included and valued.

For Creative Practice in Context modules, and the Reflective Commentary component of Specialist Study 3, students can play to their strengths by selecting to be assessed either through a research-based written essay or spoken presentation (oral examination for Specialist Study 3).

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 programs

- 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.

	- 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 <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>
	N/A

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>
	Same as with 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.

Learning Competencies PC2, PC4, PC7 and PC8 have been amended to read:

PCs	Programme Competencies	Programme Identifier	Subject Benchmark Statement Identifier
PC2	Knowledge Management PC2	K2	QAA Subject Benchmark: Music – Dec 2019. 5.5
PC4	Disciplinary and Professional Experience Apply and integrate advanced knowledge and skills in response to complex real-world challenges through creative endeavour.	D1	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 pertaining to the realisation of creative musical output.	S1	QAA Subject Benchmark: Music – Dec 2019. 5.7
PC8	Self-Awareness Develop effective approaches to research and practice based on continuous self-reflection.	S2	QAA Subject Benchmark: Music – Dec 2019. 5.7

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

All 6 programme options (a, b, c, d, e, f) will be built with the same balance of credits across all three trimesters:

Trimester 1 = 60 credits	Trimester 2 = 60 credits	Trimester 3 = 60 credits
Creative Practice in Context 1 (20 credits)	Creative Practice in Context 2 (20 credits)	Specialist Study 3 (60 credits)
Specialist Study 1 (40 credits)	Specialist Study 2 (40 credits)	

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 in which all modules are compulsory (see table below), comprising two conceptual/critical modules (Creative Practice in Context 1 and 2), two specialist project-based modules (Specialist Study 1 and 2), and a final module (Specialist Study 3) that serves to combine and further develop the skills and competencies covered in the first two trimesters. Together these modules cover all the skills, knowledge and understanding required for study at this level.

This '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 core 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.

The balance of the work undertaken across the programme is weighted favourably towards practical work (78%) reflecting students' interests and the training required for future career progression alongside critical

conceptual work (22%). This focus on practical application provides students with a rich and potentially highly rewarding experience as they progress along their intended career paths.

All modules are compulsory, although focus within the Specialist Study modules will be specialised and facilitated through one-to-one teaching.

Trimester 1	Trimester 2	Trimester 3
Creative Practice in Context 1 (20 credits)	Creative Practice in Context 2 (20 credits)	Specialist Study 3 (60 credits)
Specialist Study 1 (40 credits)	Specialist Study 2 (40 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 Research Approvals Process, which ensures adherence to ethical principles in research activities, and aligns with the University of Hull's guidelines.

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.

39 Sensitive Issues and Safeguarding

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.

Leeds Conservatoire has a common law 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 Creative Practice in Context 1 and 2, and the nature of the sharing progress on individual projects in Specialist Study 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 leaders 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. With this in mind, 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

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

Estates:	a, b, c, d
Library:	a, b, c, d, e, f
Admissions:	a, b, c, d, e, f
Careers:	
Visa Compliance:	a, b, c, d, e, f
Other (Please specify):	Timetabling, Events and Curriculum Support Team

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

The current MA Music programme will be phased out as the new MA Popular Music is phased in, but this will be done seamlessly and not infringe on the student experience.

Additionally, this new MA Popular Music programme will provide current Leeds Conservatoire BA students with more specialist and focussed educational provision within the fields of Popular Music Writing and Performance. 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 production.

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	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																											
Creative Practice in Context 1	7	20	Essay or presentation	Cm				✓				✓			✓												
Specialist Study 1	7	40	Live performance or performance portfolio or production/composition portfolio	Cm						✓		✓	✓														
PG Dip																											
T2																											
Creative Practice in Context 2	7	20	Essay or presentation	Cm				✓							✓	✓											
Specialist Study 2	7	40	Live performance or performance portfolio or production/composition portfolio	Cm					✓		✓		✓														
Masters																											
T3																											
Specialist Study 3	7	60	Live performance or performance portfolio or	Cm					✓	✓	✓			✓		✓											

