PROGRAMMATIC REVIEW OF THE CIT CORK SCHOOL OF MUSIC (CSM) 2015/16

Phase 2: Programme Review

PROGRAMME PANEL REPORT

CONSTITUENT COLLEGE: CIT Cork School of Music

DEPARTMENT(S):   Keyboard Studies / Musicianship & Academic Studies / String Studies / Wind, Percussion, Voice & Drama Studies

DATE: 14 – 15 March 2016

PROGRAMMES SUBMITTED FOR REVIEW

Major Awards

Bachelor of Music (Honours), NFQ Level 8, 240 ECTS credits

Master of Arts in Music (Performance, Composition, Conducting), NFQ Level 9, 120 ECTS credits

Master of Arts / Master of Science in Music & Technology, NFQ Level 9, 90 ECTS credits

PANEL MEMBERSHIP

Mr Michel Camatte (Chair), Retired Director, Conservatoire Darius-Milhaud, Aix-en-Provence / Conductor, Henri Tomasi Ensemble, Marseille

Ms Elizabeth Csibi, Head of Strings and Professor of Viola, Royal Irish Academy of Music

Ms Carol Daly, Principal, Cork ETB School of Music

Dr Flaithrí Neff, Lecturer in Audio Technology, Dep't of Electrical & Electronic Eng. / Principal Investigator, Centre for Research in Game Technology & Interactive Systems, LIT

Ms Eva Juhl, Institutional Review Facilitator, CIT

PROGRAMME REPRESENTATION

Programme Staff

Dr Geoffrey Spratt, Director, CSM

Ms Aiveen Kearney, Head of School, CSM

Ms Maria Judge, Head of Department of Musicianship & Academic Studies, CSM

Dr Gabriela Mayer, Head of Department of Keyboard, CSM

Mr John O'Connor, Head of Department of Wind, Percussion, Voice & Drama Studies, CSM

Ms Joan Scannell, Head of Department of Strings, CSM

Ms Ann Barry, Lecturer, Department of Wind, Percussion, Voice & Drama Studies

Ms Mary Beattie, Lecturer, Department of Keyboard Studies

Mr Keith Clancy, Lecturer, Department of Wind, Percussion, Voice & Drama Studies

Ms Caoimhe Conlon, Lecturer, Department of Musicianship & Academic Studies / Wind, Percussion, Voice & Drama Studies

Mr Jerry Creedon, Lecturer, Department of String Studies

Mr Thomas Doyle, Lecturer, Department of Keyboard Studies

Ms Elizabeth Jones, Lecturer, Department of Wind, Percussion, Voice & Drama Studies

Mr Michael Joyce, Lecturer, Dep't of Keyboard Studies / Wind, Percussion, Voice & Drama Studies

Mr Hugh McCarthy, Senior Lecturer, Department of Musicianship & Academic Studies

Mr Johnny McCarthy, Lecturer, Department of Wind, Percussion, Voice & Drama Studies

Ms Róisín Maher, Lecturer, Department of Musicianship & Academic Studies

Ms Eleanor Malone, Lecturer, Department of Keyboard Studies

Ms Ciara Moroney, Lecturer, Department of Keyboard Studies

Ms Emma Neal, Department of Wind, Percussion, Voice & Drama Studies

Ms Bébhinn Ní Mheara, Lecturer, Dep't of Keyboard Studies / Musicianship & Academic Studies

Mr Nicholas O'Halloran, Lecturer, Department of Keyboard Studies

Mr Pat O'Keeffe, Lecturer, Department of Wind, Percussion, Voice & Drama Studies

Mr Roddy O'Keeffe, Lecturer, Department of Musicianship & Academic Studies

Dr Susan O'Regan, Lecturer, Department of Musicianship & Academic Studies

Ms Éilis O'Sullivan, Lecturer, Department of Wind, Percussion, Voice & Drama Studies

Mr Conor Palliser, Assistant Lecturer, Department of Musicianship & Academic Studies

Ms Ruxandra Petcu-Colan, Lecturer, Department of String Studies

Dr Niall Smith, Head of Research, CIT

Ms Edel Sullivan, Lecturer, Department of Musicianship & Academic Studies

Ms Eithne Willis, Department of Wind, Percussion, Voice & Drama Studies

Mr David Whitla, Department of String Studies

Learner Representatives

Mr Marc Anderson, MA in Music & Technology

Mr Jordan Bagot, Stage 1, MA in Music (PCC)

Mr Gary Beecher, Stage 4, BMus (Hons), Piano

Ms Áine Collins, Stage 4, BMus (Hons)

Ms Muireann Joyce-Hearne, Stage 1, BMus (Hons)

Mr David McElroy, Stage 3, BMus (Hons)

Ms Fiona McEvoy, Stage 2, BMus (Hons)

Ms Rachael Masterson, BMus (Hons)

Mr Michael Moroney, Stage 3, BMus (Hons), Clarinet

Mr Donal O'Shea, Stage 4, BMus (Hons)

Mr Mark O'Sullivan, MA in Music & Technology, Technology

Mr Richard Rudkins, Stage 2, MA in Music (PCC) / Programme Board Representative

Ms Maria Ryan, Stage 1, MA in Music (PCC)

Mr Cillian Williamson, Stage 1, MA in Music (PCC)

PROGRAMME SUMMARY AND MAJOR CHANGES PROPOSED

1. Bachelor of Music (Honours)

1.1. **Programme Summary**

The BMus (Hons) is a four-year ab-initio degree at NFQ Level 8 attracting 240 ECTS credits. The degree was first validated in 1995 and is delivered in full-time and ACCS modes. Delivery is shared by all CSM departments. The BMus (Hons) is a restricted access programme. Entry is through the CAO, with each applicant required to undergo an entry assessment. The programme does not have an exit award.

While many graduates go on to pursue postgraduate education, the majority are self-supporting across a variety of careers. Many have a portfolio career, combining freelance performance, education, arranging, directing and community work. Other career paths chosen include primary or post-primary teaching, music therapy (following supplementary therapeutic qualification), librarianship, arts administration, sound production and IT.

Related programmes within CSM are the BA (Hons) in Popular Music and the BA (Hons) in Theatre & Drama Studies, with both of which the BMus (Hons) shares some modules. Individual electives are also shared with the MA in Music (Performance, Composition, Conducting). CSM confirmed to the Panel however that it ensures that learners progressing to the Masters from the BMus (Hons) do not register on any one module more than once.

There is a high level of progression from the BMus (Hons) to Level 9 programmes, primarily those offered by CSM. Occasional transfers occur between the BMus (Hons) and the BA (Hons) in Popular Music, as well as some transfers-in from other HE providers.

Since 2010, enrolment has been 30 students per annum, up from previously 20.

1.2. **Major Changes Now Proposed**

Since the last programmatic review, CSM introduced two new mandatory 10-credit *Core Instrumental Studies* modules (MUSC6013/6014) in Semesters 1 and 2 of the BMus (Hons), followed by two 10-credit *Specialised Instrumental Studies* modules (MUSC7016/7017) in Semesters 3 and 4. The latter may be chosen by qualifying students as one of two sets of grouped electives. Students whose strengths does not lie predominantly in performance take *Core Instrumental Studies* module (5 credits, MUSC7002) and select a further 5-credit elective in a complementary area.

Since the School has found this model to work well, it now intends to extend the elective streams to the remaining programme stages. The following new 10-credit performance modules are proposed: *Specialised Instrumental Studies 5 – 7* and *Final Performance* (MUSC8058, Sem. 8). CSM considers that the specialised instrumental studies modules proposed provide a logical progression from the previously approved conflation of *Core Instrumental Studies* and *Performance Preparation / Performance Platform* modules to make *Specialised Instrumental* Studies 3 and 4. In the view of CSM, this will provide for more coherent programming, with a fairer credit weighting for significant performance specialisms. The provision of a 'capstone' 10-credit performance module in Semester 8 is intended to give a more realistic credit weighting for the workload and outcomes of large concerto and recital performances in the final semester. It will also evidence the commitment of the performance specialist on the final transcript.

2. Master of Arts in Music (Performance, Composition, Conducting)

2.1. **Programme Summary**

The taught MA in Music (Performance, Composition, Conducting) is a 120 ECTS-credit programme at NFQ Level 9. It is aimed at recent graduates wishing to pursue their studies to Masters level as well as established professionals returning to update their skills and qualifications. The programme does not have an exit award.

The programme was first validated in 2000 and was revalidated in 2013 in a modularised and semesterised format. On that occasion, the number of credits associated with the revised programme was changed to 120 ECTS (from 60 ECTS associated with the older non-modularised programme) to align the programme with comparable national and international degrees as well as with actual student effort. A number of additional electives in cognate areas (research, pedagogy, music technology) and a mandatory component in recording technology were also introduced into the modularised programme.

The modularised Masters programme is delivered over four semesters in full-time mode or eight semesters in ACCS mode. Delivery is shared by the four CSM departments.

Applicants for the taught Masters normally have *either* a primary degree – a BMus (Hons) or BA (Hons) degree with Music as the major subject – awarded with at least 2nd Class Honours and with a relevant specialisation, *or* an equivalent degree in another area combined with a recognised professional qualification awarded by a Conservatory or International Examining Body for Performance (at Licentiate or, preferably, Fellowship level), *or* are required to submit a portfolio for a QQI approved qualifying process that ensures they have met all the learning outcomes for a Level 8 award. Candidates are normally required to present for audition/interview during the month of June. Composition candidates are required to submit a portfolio of recent work.

The Masters is related to BMus (Hons) and the BA (Hons) in Popular Music as well as the MA / MSc in Music & Technology. MA students can access one Free Choice module from the other courses in one semester, subject to eligibility. Graduates may progress to doctoral studies.

While no annualised intake data are currently available for taught Masters, the School notes that demand has risen steadily over the years, with graduand cohorts for the modularised programme rising above 20 for the last year and the current one.

2.2. **Major Changes Now Proposed**

Due to the recent revalidation of the MA in Music (Performance, Composition, Conducting), no changes to the programme are proposed at this point.

3. Master of Arts / Master of Science in Music & Technology

3.1. **Programme Summary**

The MA / MSc in Music & Technology is a programme at NFQ Level 9 accruing 90 ECTS credits which leads to either a Master of Arts or a Master of Science, depending on module choices in Semesters 2 and 3 (albeit under certain circumstances the choice will not be made until the beginning of the third semester). While the programme presently does not have an exit award or awards, development of a 60-credit Postgraduate Diploma is proposed. Full-time delivery

extends over 12 calendar months; the programme is also delivered in ACCS mode. The Master of Arts was validated for a first intake in September 2010, while the Master of Science was approved later to commence in September 2011.

The programme is hosted by CSM's Department of Musicianship & Academic Studies, with significant inputs from the Departments of Electrical & Electronic Engineering and Computing in the Faculty of Engineering & Science and the Department of Media Communications in the CIT Crawford College of Art & Design.

Application for the Music & Technology Masters is made directly to the department, and shortlisted candidates are interviewed over the summer if required. It should be noted that candidates are not initially asked to indicate their desired specialisation. During the interview, applicants are required to display an appropriate level of musical competence. Normally, achievement of a 2nd Class Honours in a primary degree in a cognate area is a requirement, with work-based experience an advantage. Recognition is given for relevant prior learning as per the CIT RPL policy.

The programme is related to the BA (Hons) in Multimedia hosted by the Department of Media Communications, with which it shares six electives. Graduates of the Masters in Music & Technology have progressed to PhD studies in other institutions.

Demand for the programme went from an average of 13 in the first three years to eight in the following two (with graduates spread relatively evenly over both awards). In recent years numbers appear to be stabilising at just below ten, including several foreign students. There are indications of a rise in demand for the ACCS mode of delivery for this programme, which CSM attributes to the increasing financial strain of rents and living costs, combined with the unavailability of scholarships.

3.2. **Major Changes Now Proposed**

The notion of introducing a PGDip exit award (60 credits) after Semester 2 is under discussion.

Proposed changes to the programme specification encompass removal the 30-credit legacy elective *Music & Technology Research* (MUSC9004) from Semester 3 of the programme schedule for the Master of Arts. This had been included in the original MA specification to provide a technologically-oriented project option before the MSc could be validated, but is no longer required. Instead, Semester 3 of each schedule is to include only one mandatory final project module which reflects and determines the award type to which the student is aspiring.

It is also proposed to bundle three Semester 1 electives (*Interpreting Sound & Music* MMED6025, *Audio Electronics* ELTR9002, and *Problem Solving & Programming* SOFT6013) into a group elective to ensure that incoming students from all backgrounds gain experience in at least two of these fields at the very start of the programme.

Finally, the content of *Audio Electronics* is to be distributed over two new modules. It is intended that the first of these will replace the existing, Intermediate-level, audio electronics module in Semester 1, which had been found too demanding by many students without a scientific background in the past. The second module is to be offered as an additional Sem. 2 elective. As the new draft modules are currently in development by the Department of Electrical & Electronic Engineering, they were not yet included in the programme specifications submitted to the Panel.

PANEL FINDINGS AND RECOMMENDATIONS

1. OVERALL RECOMMENDATION TO ACADEMIC COUNCIL ON REVALIDATION

Contingent upon confirmation of the successful completion of the internal programme and module moderation process, the Panel **recommends to Academic Council that the programmes listed above be revalidated** for a further five years or until the next Programmatic Review, whichever is sooner, with effect from 1 September 2016.

Other than Registrar's Office approval of the programme and module specifications on conclusion of internal moderation, no conditions are attached to this recommendation.

2. GENERAL

2.1. **Commendation:** The Panel would like to congratulate the CIT Cork School of Music on the excellent quality of the proposed programmes and the level of thought which went into the creation of well-considered, complex programme curricula.

2.2. **Commendation**: The Panel would like to commend the obvious engagement and enthusiasm of the CSM staff and the able leadership of the CSM senior management team under outgoing Director Dr Geoffrey Spratt, both of which were clearly in evidence throughout the meetings.

2.3. **Commendation:** Finally, the Panel would like to commend the School on a very well-presented, clear and concise programme submission and on the high standard of the documentation in general.

3. GRADUATE PROFILE AND AWARD

3.1. The Panel notes that the difference in Programme Outcomes between the award of *Master of Arts* and *Master of Science in Music & Technology* is quite small.

The Panel also heard that students were encouraged to "remain on the fence" as long as possible with regard to their choice of final project and the award type eventually conferred. In keeping with this, student representatives noted that they were not sure for quite some time which award the programme would actually lead to, and how this was determined.

Recommendations: Though the Panel understands and acknowledges the desire of the programme team to give students flexibility and time to discover their own interests and strengths, there appears to be an unnecessary degree of uncertainty among applicants and students on the mechanism for obtaining each of the two award types and the consequence of their elective choices in this regard. Therefore, the Panel recommends that the programme team should <u>describe the route towards obtaining each award type earlier and more clearly in the information given to applicants and existing students</u> on the website etc. (without necessarily asking students to make the actual choice any earlier).

As the programmes are updated, the programme team should also <u>keep an eye on maintaining an appropriate distinction in the graduate profiles to justify offering two different award types</u>.

3.2. The programme coordinator for the *MA/MSc in Music & Technology* outlined **plans to create a 60-credit Postgraduate Diploma as an embedded award** for the Masters. Some students were not suited to or interested in the in-depth Semester 3 research project and felt that the professional training received in Semesters 1 and 2 was sufficient to their needs. Consequently, when paid employment had offered itself after the Semester 2, some students had stayed on in the workplace rather than return to complete the project. The programme team considered it would be beneficial to such students if they could exit with a recognised major award rather than just module credit.

Recommendation: The Panel agrees that the PGDip would be of professional value to exiting graduates and might attract additional learners into the programme(s). It therefore <u>supports the development of an embedded 60-credit Postgraduate Diploma, giving due regard to determining the appropriate award type and the mechanism for progression to the Masters</u>.

4. PROGRAMME OPERATION AND PERFORMANCE

4.1. **Commendation:** Based on the meetings, the Panel notes and <u>commends the evident good staff-student relationships in CSM</u>, and <u>particularly commends support structures specific to the Cork School of Music such as the Tutor system</u>. Discussions showed that where students had raised points with their programme board representatives, these were considered by the board and quickly actioned where appropriate, with information on the completed actions provided to the year group via email.

4.2. **Recommendation**: The Panel recommends that CSM <u>staff should keep encouraging students to use existing representative structures to give feedback useful to the further development of the programmes</u>. The School should ensure that information about the relevant mechanisms remains well-publicised and easily accessible. <u>Learners might</u> also <u>benefit from sporadic active encouragement to engage with these mechanisms</u>, assuring them that their engagement will be considered a valuable contribution to maintaining and enhancing programme quality.

The School may also wish to <u>investigate the introduction of complementary feedback structures such as periodic, minuted meetings of a few (two or three) designated 'liaison' lecturers with a programme/year group</u>. The feedback gathered would be fed into the work of the programme board. This would allow CSM to seek regular documented input on the programme from a large learner group in an environment in which some learners might feel freer to voice their views than in a Course Board meeting.

4.3. **Recommendation:** Given the diverse, fluid and at times precarious nature of the professional situations in which music and drama graduates find themselves, the Panel <u>encourages CSM staff to continue exploring and investigating new avenues to help widen their students' professional options</u>. Amongst others this might include forging links with

professional agencies and publishing houses which might lead to internship offers for current students and potential employment opportunities for graduates.

4.4. The programme team for the *MA / MSc in Music & Technology* stated that one of the great draws of the programme all along had been that it is sited in a performing arts facility. Conversely, the availability of *Music & Technology* students to provide professional support for a variety of musical and dramatic productions had been of immense benefit to CSM in general, particularly given staffing constraints. It had also been fruitful for students on other CSM programmes to regularly encounter the great diversity of musical backgrounds represented by the Music & Technology students (spanning classical, 'trad', jazz, pop, ...). The Panel notes these observations.

5. PROPOSED PROGRAMME SPECIFICATION (INCL. DELIVERY AND ASSESSMENT)

5.1. The Panel heard that some modules introduced to the programmes since the last Programmatic Review had worked very well. In particular, the *Performance Development* modules (MUSC8050 to MUSC 8053) constituted 'bespoke spaces' in the *BMus (Honours)* degree where students could give input into the module content towards the development of their own individual portfolios. These opportunities had been used very impressively and creatively by the students. The Panel notes these observations.

5.2. **Recommendations:** The Panel notes the impressive breadth and scope of elective choices on the *Bachelor of Music (Honours)*, which open up great opportunities for the academic and professional development of each learner. Given this, however, the Panel considers it indispensable that the programme team continue to provide strong guidance on the specialist strands running through the programme. In the Panel's view, such guidance is indispensable to help learners navigate what may appear as a bewildering array of modules and to develop the learners' individual specialisms in a cohesive and effective manner. The Panel further recommends that this guidance should be formalised and documented as far as possible (e.g. website information, information sheets combined with recurrent information events etc.), to ensure continuity of support independent of individual staff members.

5.3. **Recommendation:** The Panel acknowledges that it would not be possible for the CIT Cork School of Music to offer a good spread of professional development modules (such as *Business & Info Management*, MMED7002) in its programmes without judicious use of efficiencies. CSM is encouraged however to liaise with the host departments of the service-in modules to ensure that a sufficient amount of material of specific relevance to music and drama students (e.g. on patents, IP) is embedded in the content.

5.4. **Recommendation:** The elective regulations in the *MA/MSc in Music & Technology* should be revised to clarify the status of the modules in Group Elective 2 as against the other (non-grouped) electives.

5.5. **Recommendation:** In the view of the Panel, the curriculum for the _BMus (Honours)_ might present students with somewhat more orchestral excerpts than is currently the case, which might augment the preparedness of the students for auditions and professional life. The programme team is therefore asked to consider introducing additional orchestral excerpts into appropriate (mandatory) modules.

6. MODULES

6.1. **Recommendation:** The Panel notes that many resource lists across all programmes include no resources published within the last 10 years. A number of listings also make no mention of any online / electronic resources. While there are cases where this will be appropriate, in other cases it may indicate that the resource selection has not been refreshed for a while, meaning that learners may miss out on relevant developments in research or pedagogy. Therefore, the up-to-dateness of the resource listings should receive attention in the internal module moderation process prior to module re-approval.

6.2. **Recommendation:** The Panel notes that many of the assessment descriptions are very minimal. It therefore requests that the assessment descriptions should be reviewed across the modules, with a view to making them more descriptive and indicative of the actual nature of the assessment.

6.3. **Recommendation:** The Panel recommends that the term "appropriate genre" in _Devised Performance Project_ (MUSC8029) should be rephrased or amplified to indicate more clearly that students are free to pursue any genre agreed with staff. The choice of genres should also be referenced in the Indicative Content and Coursework breakdown as appropriate.

6.4. **Recommendation:** Based on learner feedback, the programme team of the _Taught MA in Music_ might consider increasing the depth and specificity of the most professionally relevant topics in the 10-credit _Professional Studies 2_ (MUSC9012) module in Semester 2. If necessary, some less significant topics can be left for independent study.

6.5. **Recommendation:** The programme team for the _MA/MSc in Music & Technology_ indicated plans to develop and attach some additional 5-credit electives on audio to the programme(s), in particular a module with the working title _Audio for Interactive Media_ and an audio-specific programming module. The latter is to be developed in conjunction with the Department of Computing. The Panel notes and supports these intentions.

7. OTHER FINDINGS AND RECOMMENDATIONS (INCL. ON PROCESS)

7.1. The Panel notes the rather unwieldy nature of the programme documentation, in particular with regard to the presentation of the programme and module specifications.

8. DEROGATIONS SOUGHT

8.1. *Bachelor of Music (Honours)*: Derogation from the Free Choice requirement is sought for Semester 2.

8.2. The Panel confirms that all large modules included in the programmes align with CIT policy on large credit modules.

PROGRAMME FINALISATION

*[This section is completed by the **CIT Registrar's Office.**]*

1. IMPLEMENTATION OF PANEL REQUIREMENTS

Not applicable.

2. CSM RESPONSE TO PANEL RECOMMENDATIONS

Responses on the individual Panel recommendations were provided by Dr Geoffrey Spratt on 23 May 2016 as follows:

Recommendation(s)	CSM Response
3.1 *MA/MSc in Music & Technology:* [T]he programme team should <u>describe the route towards obtaining each award type earlier and more clearly in the information given to applicants and existing students</u> on the website etc. (without necessarily asking students to make the actual choice any earlier). As the programmes are updated, the programme team should also <u>keep an eye on maintaining an appropriate distinction in the graduate profiles to justify offering two different award types</u>.	To be addressed by the Course Co-ordinator. Although [the programme team] feels the rubric is clear and unambiguous, it will do what it can to reinforce the message. To be addressed by the Course Co-ordinator.
3.2 The programme coordinator for the *MA/MSc in Music & Technology* outlined plans to create a 60-credit Postgraduate Diploma as an embedded award for the Masters. [... The Panel] supports the development of an embedded 60-credit Postgraduate Diploma, giving due regard to determining the appropriate award type and the mechanism for progression to the Masters.	To be addressed by the Course Co-ordinator and the relevant Head of Department.
4.2 The Panel recommends that CSM staff should keep encouraging students to use existing representative structures to give feedback useful to the further development of the programmes. The School should ensure that information about the relevant mechanisms remains well-publicised and easily accessible. Learners might also benefit from sporadic active encouragement to engage with these mechanisms [...].	Agreed.
4.2 The School may also wish to investigate the introduction of complementary feedback structures such as periodic, minuted meetings of a few (two or three) designated 'liaison' lecturers with a programme/year group.	Although it is noted that the Course Boards in CSM contain eight student representatives (two per year), the Head of School will investigate as recommended.
4.3 [T]he Panel encourages CSM staff to continue exploring and investigating new avenues to help widen their students' professional options.	Agreed.
5.2 [T]he Panel considers it indispensable that the programme team continue to provide strong guidance on the specialist strands running through the programme. [...] The Panel further recommends that this guidance should be formalised and documented as far as possible (e.g. website information, information sheets combined	All agreed.

with recurrent information events etc.), to ensure continuity of support independent of individual staff members.	
5.3 CSM is encouraged however to liaise with the host departments of the service-in modules to ensure that a sufficient amount of material of specific relevance to music and drama students (e.g. on patents, IP) is embedded in the content.	Agreed.
5.4 The elective regulations in the *MA/MSc in Music & Technology* should be revised to clarify the status of the modules in Group Elective 2 as against the other (non-grouped) electives.	Agreed; to be addressed by the Course Co-ordinator.
5.5 *BMus (Honours):* The programme team is therefore asked to consider introducing additional orchestral excerpts into appropriate (mandatory) modules.	Agreed; to be addressed by the two Heads of Department concerned.
6.1 [T]he up-to-dateness of the resource listings should receive attention in the internal module moderation process prior to module re-approval.	Please specify which modules should be re-reviewed [...]. *Registrar's Office Comment:* Individual annotations are given during module moderation as far as feasible.
6.2 [The Panel] requests that the assessment descriptions should be reviewed across the modules, with a view to making them more descriptive and indicative of the actual nature of the assessment	Agreed; action to be co-ordinated by the Head of School.
6.3 The Panel recommends that the term "appropriate genre" in *Devised Performance Project* (MUSC8029) should be rephrased or amplified to indicate more clearly that students are free to pursue any genre agreed with staff. The choice of genres should also be referenced in the Indicative Content and Coursework breakdown as appropriate.	Agreed; action to be co-ordinated by Joan Scannell.
6.4 [T]he programme team of the Taught MA in Music might consider increasing the depth and specificity of the most professionally relevant topics in the 10-credit Professional Studies 2 (MUSC9012) module in Semester 2. If necessary, some less significant topics can be left for independent study.	Agreed; action to be co-ordinated by Dr Gabriela Mayer.
6.5 *MA/MSc in Music & Technology:* The Panel notes and supports the [...] intentions [...] to develop and attach some additional 5-credit electives on audio to the programme(s), in particular a module with the working title *Audio for Interactive Media* and an audio-specific programming module.	To be addressed by the Course Co-ordinator and the relevant Head of Department.
7.1 The Panel notes the rather unwieldy nature of the programme documentation, in particular with regard to the presentation of the programme and module specifications.	We posit the whole institution would benefit from a centralised solution to this problem.

3. MODULE AND PROGRAMME MODERATION

APPENDIX – TIMETABLE OF PHASE 2 MEETINGS

Programmatic Review of CIT Cork School of Music - Phase 2 (March 14 - 15, 2016)

General Phase 2 Timetable

Time	DAY 1	
12:00 - 13:00	Private Panel Meeting (Complete Phase 2 Panel) - incl. brief Registrar's Office induction (*CSM Boardroom, R 321*)	
13:00 - 13:30	**Brief departmental self-presentations** (key stats; mini-SWOT; programme summary - history, developm.)	
13:30 - 14:30	*Panel Lunch*	
	BMus - Masters Programmes *Venue: CSM Boardroom (R 321)*	*BA in Popular Music / BA in Theatre & Drama St.* *Venue: (R 322/323)*
14:30 - 15:00	Private Panel Meeting BMus - Masters	Private Panel Meeting BAPM / BATDS
15:00 - 17:00	**Operation & Performance, incl. changes since last PR** *(w/ short tea & coffee break at 16:00)*	**Operation & Performance, incl. changes since last PR** *(w/ short tea & coffee break at 16:00)*
17:00 - 17:30	**Current Students**	**Current Students**
17:30 - 17:45	Brief Private Panel Meeting	Brief Private Panel Meeting
19:**3**0	*Panel Dinner (Pembroke Restaurant, Imperial Hotel) - Complete Phase 2 Panel and CSM Senior Managers*	

Time	DAY 2	
	BMus - Masters Programmes *Venue: CSM Boardroom (R 321)*	*BA in Popular Music / BA in Theatre & Drama St.* *Venue: (R 322/323)*
8:30 - 9:00	Private Panel Meeting BMus - Masters	Private Panel Meeting BAPM-TDS
9:00 - 10:45	**Programme Changes Now Proposed**	**Programme Changes Now Proposed**
10:45 - 11:30	*Tea & Coffee Break, followed by Walk-Through of CSM Facilities (All Panels) - Meet at: CSM Boardroom*	
11:30 - 13:00	**General Module Review**	**General Module Review**
13:00 - 14:15	*Private Working Lunch BMus-M Panel - Draft Findings*	*Private Working Lunch BAPM-DTS Panel - Draft Findings*
14:15 - 14:45	General Panel Close-Out (Complete Phase 2 Panel) - Main PR Findings & Recommend. (*CSM Boardroom*)	
14:45	Brief Feedback to CSM Senior Staff	