Programme Review Report

Bachelor of Arts (Honours) in Commercial Modern Music

TU961

Version of Report	*Author*	*Date*
Draft 1	AQA – Michael Keane	4th June 2025
Final	AQA – Michael Keane	1st August 2025

Approval	*Date*
Documentation for Review approved by Faculty Board	6th February 2025
Report of Programme Review Panel approved by AQAEC	Click or tap to enter a date.
New Programme Title approved by University Programmes Board (if applicable)	N/A

Section A	**Programme Details**
Title	Bachelor of Arts (Honours) in Commercial Modern Music
NFQ Level	8
ECTS Credits	240
Mode of delivery	Part-time ☐ Full-time ✓
Duration	Part-time: Full-time: 4 Yrs
Modalities of delivery	In-person, On-campus ✓ Blended ☐
	Online ☐ Hyflex ☐
Classification of award	1st Class Honours; 2nd Class Honours, Upper Division; 2nd Class Honours, Lower Division; Pass
Discipline Programmes Board	N/A
Faculty Board	Faculty of Arts & Humanities
Schools involved in delivery	Conservatoire
Delivery location	BIMM Music Institute Dublin 62-64 Francis Street, The Liberties, D08 X209
Collaborative Partner (where applicable)	BIMM Music Institute Dublin
Date of Commencement of revised programme	Sept 2025

Section B Awards

Award Title	Bachelor of Arts (Honours) in Commercial Modern Music
NFQ Level	8
Award Class	Major
ECTS Credits	240
Classification of award	1st Class Honours; 2nd Class Honours, Upper Division; 2nd Class Honours, Lower Division; Pass
Exit Award Title	Bachelor of Arts in Commercial Modern Music
Exit/Embedded	Exit ☒ Embedded ☐
NFQ Level	7
Award Class	Major
ECTS Credits	180
Classification of award	Distinction; Merit Grade 1; Merit Grade 2; Pass
Embedded Award Title	Higher Certificate in Arts in Commercial Modern Music
Exit/Embedded	Exit ☒ Embedded ☐
NFQ Level	6
Award Class	Major
ECTS Credits	120
Classification of award	Distinction; Merit Grade 1; Merit Grade 2; Pass

Section C - Programme Derogations (if required)

Derogations from Assessment Regulations/Marks and Standards, requiring approval by University Programmes Board	
No derogations were sought in advance of this programme validation however, during the module discussions at the review panel meeting it became apparent that certain modules and individual assessment components cannot be compensated. A list of same was requested, see condition of validation #2.	
University Programmes Board Approval	Date

Section D Review Process

Date of Programme Review	14th May 2025

Context for Programme Review
How was the programme review process instigated, by whom/via which process?
The review was requested by the Conservatoire and collaborative partner BIMM Institute Dublin in order to undertake a full review and update of the programme to incorporate a new semesterisation of the programme structure from what was a 3-term structure into a 2 semester delivery, each made up of 12 weeks of learning and teaching followed by a 3 week window for assessment.

Please tick the type of programme review undertaken:

Full Programme Review ✓	Focused Programme Review ☐

Transitional arrangements
How will changes to revised programme be implemented, i.e. to be implemented with immediate effect in the next academic year of delivery, or phased in on a year-by-year basis.
The Conservatoire and collaborative partner BIMM Institute Dublin wishes for the revised programme to be implemented with immediate effect for the next academic year of delivery i.e. 2025/26. Transitional arrangements as discussed at the review panel meeting (although not included in the PSER) were deemed adequate.

Panel Members

Name	Role	Affiliation
Dr. Jan Guerin	Chair	Head of Discipline School of Biological, Health and Sports Sciences TU Dublin
Dr. Ciarán Crilly	External assessor	School of Music UCD
David Hayes	External assessor	School of Music Munster Technological University
David Reid	External assessor	Minding Creative Minds
Dr. Caroline O'Sullivan	Internal assessor	Head of School of Media TU Dublin
Terence Sheridan	Internal assessor	School of Accounting Economics & Finance TU Dublin
Michael Keane	Academic Quality Advisor & Secretary to the Panel	Academic Affairs, TU Dublin.

Documentation Reviewed by the Programme Review Panel
▪ Programme Self Evaluation Report (PSER) ▪ Programme Descriptor (Extracted from the Programme and Module Catalogue - PMC) ▪ Book of Modules (Extracted from the Programme and Module Catalogue - PMC) ▪ Annual Programme Enhancement Reports (2020/21, 2021/22, 2022/23) ▪ External Examiner Reports (2020/21, 2021/22, 2022/23) ▪ Exemplar Assessment Materials ▪ Legacy Programme Descriptor and Book of Modules ▪ TU Dublin Strategic Plan 2024-2028 ▪ Overview of the University Education Model

Schedule of Meetings

10.00 – 11.00	Private meeting of panel to discuss/provide initial feedback on the submission documentation and draw up an agenda of matters to be raised at subsequent meetings.	
11.00 – 12.30	Meeting of Panel with School (Head of Conservatoire, Head of School of BIMM Institute Dublin, Programme Coordinator (lecturing staff if required). Presentation from BIMM on key aspects of the Commercial Modern Music programme and its review. Discussion on programme related issues identified by the Panel.	
	In attendance:	
	Dr. Paul McNulty Head of Conservatoire – TU Dublin	Karl Breen Head of School – BIMM Music Institute Dublin
	Alex Searle	Paul Moore
	Alan Cullivan	Evelyn Finnerty
	Darren Bell	Adam Taylor
	Alannah Hewitt	Chiara Byrne
12.30 – 13.00	Lunch	
13.00 – 14.30	Meeting of Panel with BIMM staff teaching on the programme to discuss module syllabi (existing, revised and new), teaching, learning and assessment methods.	
	In attendance:	
	Adelle Nolan	Ailbhe Casey
	Dave Magee	Evelyn Finnerty
	Eanna Harrison	Jason Oglesby
	Darren Bell	Mark O'Connor
	Tully Gunawardhana	

14.45 – 15.15	Meeting of Panel with current students and graduates.	
	In attendance:	
	Current Students	*Graduates*
	Leanna Burke	Katie Fitzsimmons
	Killian Galloway	Alan Kenna
	Jack Noonan	Farah Elle
	Isabelle Holton Murray	Dara Abdurahman
15.15 – 15.30	Panel tour of facilities	
15.30 – 16.30	Private meeting of Panel to discuss its findings.	
16.30	Oral Presentation of panel summary findings to the Head of Conservatoire, Head of School, Course Leaders and Senior Management of BIMM Music Institute.	

Section E Programme Evaluation

Programme Review Process		
Was the programme review conducted in accordance with the Programme Review Process, i.e. were current students, graduates, employers, other appropriate stakeholders involved in the review process?	Yes ✓	No ☐

Research informing the programme review included:

The proposed revisions to this programme have been informed and shaped through a reflective and thorough process, involving research, consultation, and collaboration. Feedback was gathered through a series of workshops with students and staff, including six staff discussion/workshop sessions and five student feedback sessions, designed to assess the strengths and areas for improvement within the existing programme and explore potential enhancement strategies.

Draft assessment calendars and new module specifications were presented to staff and students, and they were given an opportunity to review and feedback upon these.

In addition to these workshops, consultation with key figures in the music industry was integral to the process. Their insights helped to ensure that the programme remains relevant and aligned with current industry practices and trends. Further research into undergraduate music programmes, both nationally and internationally, provided additional context and helped ensure the curriculum reflects best practices in higher music education. Alumni feedback was also collected through a survey, offering valuable perspectives on the demands of the profession and how the programme can better prepare students for their careers.

The combined input from students, staff, alumni, and the music industry directly influenced the redesign of key areas within the programme, ensuring it remains relevant and forward-thinking.

Evidence of student feedback acted upon by the programme team, commended by the panel, included the opportunity now afforded to students to gain academic credits in all the subject areas

required by the Teaching Council of Ireland thus providing a progression opportunity for graduates to Level 9 Professional Master's in Education [PME] for those wishing to pursue a career in post-primary teaching.

Governance & Management		
Does the programme align with the University's Strategic Plan and the principles of the University Education Model, and relevant policies?	Yes ✓	No ☐
Evident from the PSER the programme aligns with TU Dublin's University Education Model (UEM) in its three core themes of Learner choice, Learner experience and Learner Support in the following areas: Learner Choice Students are offered a choice of 6 pathways on the programme which is stream specific and therefore enables a higher degree of student agency. These pathways are as a Bassist, Drummer, Guitarist, Music Production, Songwriter and Vocalist. Elective modules are offered in third and fourth years of the degree where students can decide on a more performance based, academic or business orientated theme to their pathway. Learner Experience Some of the modules offered to our students are interdisciplinary in nature where students across all streams come together in modules such as Artist Development and Essential Development modules. These modules aim to aid development of a broad skillset and encourage a spirit of curiosity and a desire to learn among students. Modules focus on concepts such as self and global awareness, personal and professional development and cultural theory. Learner Support The programme design and curriculum endeavour to make education accessible, inclusive and attainable through a variety of recruitment strategies, masterclasses, workshops and educational policies for as diverse and broad a range of learners as possible. However, there appeared to be a lack of awareness across the BIMM teaching staff in relation to the UEM. Also, although stated within the PSER as a key aim of the programme review process, to embed sustainability principles into the curriculum in a broader sense, the panel found that neither sustainability nor inclusivity were evident within the module descriptors. See recommendation #3. The panel also noted that modalities as one of the UEM fundamentals was not considered as part of this process at this time. See recommendation #12.		
Do the Programme Management and Quality Assurance arrangements align to TU Dublin Quality Framework processes?	Yes ✓	No ☐
Has the Annual Monitoring/Academic Quality Enhancement process been used to identify issues and actions that continually enhance the programme and student learning experience?	Yes ✓	No ☐

Student Data		
On consideration of student recruitment data, is there evidence that there continues to be a market demand for the programme and that the programme remains viable?	Yes ✓	No ☐
The panel commended the programme team on the continued success of the programme.		
On consideration of student engagement, performance and progression data, are students engaging with their programme and performing as expected? If not, has this been acknowledged and addressed through the programme review process?	Yes ✓	No ☐
On consideration of graduate destination data, is there evidence that students are securing employment in the field or progressing to further study in the discipline?	Yes ✓	No ☐
Evidenced within the PSER and provided graduate profiles.		

Awards Standards		
Are the programme aims and learning outcomes clearly written using appropriate terminology?	Yes ✓	No ☐
However, the panel found the Programme Learning Outcomes to be quite generic and requested that they be reviewed and rewritten with a clearer focus. Also, the panel requested that the Module Learning Outcomes be reviewed to ensure that a minimum of four are stated for each module. See conditions #3, #4 and #5.		
Are the programme aims and learning outcomes aligned to the proposed level of the award on the NFQ in accordance with applicable Award Standards?	Yes ✓	No ☐
However, the Programme Learning Outcomes and Graduate Attributes were not submitted for each of the programme's exit awards. The panel requested same. See condition #3.		
Will the curricula, teaching, learning and assessment methods enable students to reach the appropriate standard to qualify for the award(s)?	Yes ✓	No ☐
Having reviewed the syllabi and assessment methods as proposed the panel was of the opinion that learners would be capable of attaining the standards of knowledge, skill or competence relevant for the awards. Following the introduction of the 3 week window for assessment at the end of each semester the panel recommended that the programme team consider the use of continuous assessment to further enhance student engagement and as an element of formal module assessment throughout each semester. See recommendation #1.		

Is ongoing programme development appropriately informed by internal and external stakeholder input (including industry/practice, professional/regulatory bodies, and community organisations)?	Yes ✓	No ☐
Does ongoing programme development take account of relevant external discipline benchmarks and Professional Statutory and Regulatory Body requirements?	Yes ☐	No ☐
N/A		

Programme Design		
Is the programme design informed by current development in the discipline and associated subject areas, having taken into consideration current trends, stakeholder feedback and market analysis?	Yes ✓	No ☐
Is there a mechanism to ensure the input of external stakeholders in the ongoing development of the programme?	Yes ✓	No ☐
Is the programme curriculum well-structured with a logical progression of learning and development across the modules and stages?	Yes ✓	No ☐
Evident within the module syllabi and through discussion with the programme team, the panel was informed of the logical progression of learning and development as a student progresses through the programme. It was also clear to the panel how the standards of knowledge, skill and competence evolve throughout each of the individual modules within the revised programme. However, the panel recommended that all sequential modules be reviewed to ensure that the scaffolding of learning is accurately and explicitly evident in both the module learning outcomes and indicative syllabus. See recommendation #4.		

Are there appropriate opportunities for students to undertake work-based learning, through work placements or work-based projects or assignments?	Yes ☐	No ☐
Although the programme lacks a credit bearing module for work placement at this time, the panel noted the recent appointment of the Creative Futures Manager role, established in the BIMM Institute, tasked with developing relevant work placement opportunities for students, enhancing industry connections, and supporting students in the transition from education to professional practice. The panel recommended that the programme team further explore opportunities for embedding work placement / industry experience within the programme. See recommendation #11.		
Are work/practice placements appropriate and fit for purpose, having regard to the requirements of professional, regulatory, and associative bodies where applicable, in the context of student achievement of learning outcomes and in the overall student experience?	Yes ☐	No ☐
N/A		
If applicable, have the relevant Blended Learning Checklists (i.e. Learning Experience Context & Programme Context) been fully completed and submitted to the Panel?	Yes ☐	No ☐
N/A		

Is the required programme and module information provided in the correct format?	Yes ✓	No ☐
Extracts from the PMC of both programme descriptor and book of modules were provided to the panel. The panel noted necessary updates post event and listed same within the conditions and recommendations.		

Learning, Teaching & Assessment		
Is there an effective student-centred learning and teaching strategy that aligns with the University's strategies and guidelines in this regard?	Yes ✓	No ☐
Does the assessment strategy provide an appropriate mix of assessment types that will enable students to demonstrate that they have met the module and programme learning outcomes?	Yes ✓	No ☐
The panel concurred that the mix of assessment types was appropriate and that the assessment criteria and events as described within the submission documentation and through discussion at the panel meeting will enable students to demonstrate that they have met the module and programme learning outcomes.		

Do the learning outcomes and assessment strategy ensure that academic integrity can be maintained and attempted breaches of academic integrity are minimised/easily detected?	Yes ✓	No ☐
Is there a comprehensive mapping of assessment methods and module learning outcomes and between module learning outcomes and programme learning outcomes?	Yes ✓	No ☐
Evident within the assessment section of the module syllabi and tables mapping the module learning outcomes to the programme learning outcomes as provided within the submission documentation.		
Are there opportunities in all modules to provide students with timely and constructive feedback on their learning and development?	Yes ✓	No ☐
Do the teaching and assessment methods consider the diversity of the student cohort?	Yes ✓	No ☐

Student Supports & Learning Environment		
Are there sufficient and appropriate resources (e.g. human, financial and physical) to support the proposed programme aims and objectives, to deliver the programme as specified?	Yes ✓	No ☐
However, the panel strongly recommended the development of available space on the BIMM Coombe building to provide additional communal and equipped rehearse space for students to accommodate the student numbers. See recommendation #2.		
Are there sufficient staff that are appropriately qualified and capable to support the programme delivery?	Yes ✓	No ☐
Are there appropriate arrangements in place to support the student experience and to monitor student performance?	Yes ✓	No ☐
However, to further support the student learning experience the panel recommended that the programme team reflect on the following: ▪ The equity of the learner experience and opportunities across the various instruments/streams ▪ Consider a more equitable model for tutorial delivery that is fair to accessible and fair to all students. See recommendation #5.		

Are the access, transfer and progression arrangements including RPL clearly defined and appropriate, and aligned to TU Dublin policy/strategy in this regard?	Yes ✓	No ☐
Do the student supports and learning environment cater for equality, diversity and inclusivity of students?	Yes ✓	No ☐
Is the relevant programme information clearly communicated to the students to ensure they are informed, guided and cared for?	Yes ✓	No ☐

Collaborative Provision (if applicable)		
Are the roles and responsibilities of each partner clearly defined?	Yes ✓	No ☐
Clearly detailed within the current Services Contract between TU Dublin and BIMM Music Institute Dublin.		
In the case of Joint or Multiple Awards, has due diligence on the capacity of the partner institution to meet the QA/QE requirements for the programme been undertaken?	Yes ☐	No ☐
N/A		

Section F Overall Recommendation of the Panel

1.	**Recommend continuing approval of programme as submitted, without amendment**	☐
2.	**Recommend continuing approval of programme, subject to minor amendments/editorial changes to be completed as soon as possible and with recommendations for consideration.** **Note:** recommendations are attached where it is considered that the programme would benefit from particular changes, or from a review of certain aspects of the programme over a period of time, with changes made if required. While recommendations are advisory in nature, there is an expectation that all recommendations are responded to appropriately and acted upon as appropriate.	☐
3.	**Recommend continuing approval of programme subject to the fulfilment of conditions. Recommendations for consideration may also be attached.** **Note:** conditions are attached where it is agreed that changes must be made to the programme / programme documentation prior to the commencement of the programme. Conditions must be set where issues are identified that relate directly to academic standards or to University regulations or procedures. It should be clear what is required in order to meet the conditions.	☒

	A new programme cannot go forward to Faculty Board for consideration unless a response to the Review Report is submitted with revised programme documentation.	
4.	**Do not recommend continuing approval of programme.**	☐

Areas for commendation	
	The panel commended the: ▪ Comprehensive self-evaluation report reflective of a successful programme ▪ Staff dedication and commitment to the programme and their open engagement at all sessions. ▪ Students and graduates who were articulate and very positive about their experience on the programme ▪ Provision of a progression opportunity for graduates to Level 9 Professional Master's in Education [PME]. ▪ Laudable outreach and community and learning support initiatives.

Conditions of Approval	
1.	Programme schedule Provide a definitive programme schedule clearly detailing the implementation plan for the new programme outlining the elective choice within each semester of delivery and update the programme descriptor on the PMC to accurately reflect same for 2025/26.
	Response: *A document clearly outlining the definitive programme structure, including per-module credits, semester of delivery, and assessment weightings, was submitted to the Academic Quality Advisor on 7/07/25. This table of information was also added to the draft version of the programme on the PMC on 3/07/25, in the 'Programme Structure' section.*
2.	Derogations Provide a definitive list of any derogations sought as part of this programme review, in particular a listing of any modules and assessment components where compensation does not apply.
	Response: *A key aim of the programme review process was the removal of any assessment components which had a minimum threshold, thereby inhibiting passing by compensation internally. I can*

	confirm that this has been achieved, and as such no derogations from the General Assessment Regulations are required.
3.	Programme Learning Outcomes The Programme Learning Outcomes need to be clearly articulated for the programme.
	Response: *See below Appendices 2 (c)* *The programme learning outcomes have been inputted to the PMC in a revised format that should, it is hoped, provide enhanced clarity and accessibility. The programme outcomes have been 'mapped' against the TU Dublin graduate outcomes framework.*
4.	Exit Awards The programme learning outcomes and graduate attributes need to be clearly articulated for each Exit Award.
	Response: *See below Appendices 2(a) Level 6 -Higher Certificate in Commercial Modern Music , 2(b) Level 7- B.A (ORD) in Commercial Modern Music and 2 (c) Level 8 - B.A. (HONS) in Commercial Modern Music* *Level 6 and Level 7 programme outcomes and graduate attributes have been included in the 'Programme Extra Information' section of the PMC.*
5.	Module descriptors Review and update the resources and reading lists to ensure they are relevant and up-to-date. Ensure a minimum of four module learning outcomes are stated for each module.
	Response: *A review of module learning outcomes was initiated in February of 2025, prior to the approval panel meeting, following initial feedback on the Programme Self-Evaluation Report [PSER] from TU Dublin Conservatoire and AQA colleagues. As such, the work to supplement module LO's was well progressed at the time of receiving the programme review report. I can confirm that all modules now have at least 4 LO's.* *In addition, all module descriptors have been reviewed, and updates made (on the PMC) to module summary/overview, indicative study topics, transferable skills, reading lists and*

	resources. In addition to enhancing clarity and accessibility for students, these updates address a number of considerations raised in the panel's recommendations. These will be forwarded by the Head of Conservatoire to AQA for approval on 11 July.

Recommendations	
1.	Assessment Consider the use of continuous assessment to further enhance student engagement and as an element of formal module assessment throughout each semester.
	Response: *In-class formative assessment opportunities are embedded in module schemes-of-work and made explicit in student-facing module descriptor documents. Structured learning activities are designed to include peer and lecturer feedback components. Although the programme leadership are confident that ongoing formative assessment is a part of the established learning and teaching culture and ethos, it is acknowledged that these assessment and/or feedback opportunities are largely unweighted (i.e. non-credit bearing).* *Within the new programme structure, a small number of modules have been designed to include a mid-semester, in-class, weighted formative assessment point. This has been done in instances where the development and realisation of some or all the summative assessment work requires negotiation with, or guidance from, the lecturer.* *All year-long modules have mid-year weighted formative assessment components by design.* *It should be noted that one of the primary aims of the programme review was the reduction of assessment loading, which had been identified as a challenge for many students; however, the use of continuous assessment will be presented for consideration and discussion during lecturer developmental workshops beginning in September of 2025. Outputs from those workshops can then be used to inform module or course modification process, if appropriate, for AY2026/27.*
2.	Communal and Equipped Rehearsal Space Strongly recommend the development of available space on the BIMM Coombe building to provide additional communal and equipped rehearse space for students to accommodate the student numbers.
	Response: *Work began to redevelop part of the 2nd floor of the Coombe building on Wednesday 2 July 2025. This space has been designated for use as a student common area (NOTE: the lack of common areas was highlighted in the PSER as an area of concern), but will also have the effect of making some of the current common room areas available as additional rehearsal spaces.*
	Principles of Sustainability and EDI

3.	Make more explicit the principles of sustainability and EDI as articulated in the PSER throughout the module descriptors across the programme, including in recommended reading lists.
	Response: *As per the response to condition #5 (above), all module descriptors have been reviewed, and updates made (on the PMC) to module summary/overview, indicative study topics, transferable skills, reading lists and resources. Principles of EDI and Sustainability have been made explicit in the Indicative study topics and transferable skills of many module descriptors; however, the programme team understands that this is an ongoing piece of work, and are committed to enhancing the programme further in this regard during the 2025/26 academic year.*
4.	Sequential Modules Review the module descriptor for all sequential modules to ensure that the scaffolding of learning is accurately and explicitly evident in both the module learning outcomes and indicative syllabus.
	Response: *During the month of June, principal lecturers facilitated working groups made up of key lecturing staff within their subject area. Indicative curriculum, study topics, learning outcomes, and schemes of work from sequential modules in the subject areas of Music Theory, Academic Studies, Live Performance, Music Production, and Instrumental Skills were reviewed holistically, to ensure that the learning experience and curriculum was progressive, appropriately levelled, advances at a suitable pace, and provides a supportive yet academically robust and rigorous environment for student development.* *It is intended that this work will be ongoing, and that any future module modifications will be considered in the context of the 4-year learning arc.*
5.	Student Learner Experience Reflect on the following to further support the student learning experience: ▪ The equity of the learner experience and opportunities across the various instruments/streams ▪ Consider a more equitable model for tutorial delivery that is fair to accessible and fair to all students.
	Response: *1. The programme team acknowledges that, at present, students enrolled in the Music Production stream have greater optionality in module choices during Years 3 and 4 of the programme. It is important to note that the Music Production stream was introduced in 2023, with its Year 3 modules due to be delivered for the first time in the 2025/26 academic year. As such, the stream remains in the early stages of implementation, and its integration with the more established Instrumental and Songwriting streams is still ongoing.*

	While the recent programme review has enhanced overall optionality and provided greater opportunities for students to self-direct their learning pathways, further work is required in *the coming academic year to deepen understanding and gather feedback on the comparative student experience. This will help to ensure parity of learning opportunities and outcomes across all streams.* *2. The programme team acknowledges the panel's recommendation concerning the current tutorial provision and agrees that improvements can be made to enhance accessibility, transparency, and effectiveness.* *At present, all lecturing staff have weekly tutorials scheduled and are available to all students, irrespective of their discipline or level of study. This open-access model reflects the institution's commitment to personalised academic support and flexibility. However, we recognise that the current tutorial booking system is not user-friendly and presents barriers to student engagement.* *We are currently undertaking a review at BIMM throughout 2025 to evaluate alternative tutorial booking systems. The aim is to identify a platform that offers a more intuitive user experience for students, along with enhanced tools for monitoring and managing tutorial engagement. Improved functionality will enable more detailed analysis of bookings—tracking which students attend tutorials, for what purposes, and with which staff members. This data will help us identify students who are not engaging with tutorials—often an early sign of wider disengagement or risk of withdrawal—and allow us to implement timely support or intervention strategies where needed.* *Although significant resources are already allocated to tutorials, the programme team acknowledges that the system could be operated in a more equitable and transparent manner. We are committed to refining our approach to ensure fairer access and better oversight, ultimately supporting a more consistent and effective tutorial experience for all students.*
6.	Cultural and Analytical Perspectives Expand the content and recommended reading lists of these modules to include intersectional perspectives such as class, gender, age, identity and other dimensions of social difference.
	Response: *While these areas of study are currently visible in the schemes of work and lesson content of both modules (e.g. The lens of Intersectionality is explored through the writings of Kimberle W. Crenshaw, and unpacked in relation to Aretha Franklin, Gladys Bentley and Bessie Smith) the respective lead lecturers have been tasked with expanding upon this content in the coming academic year, and beyond. Reading lists will be updated to reflect this area of the curriculum.*
7.	Inclusivity Consider supporting staff with additional training opportunities to further embed inclusivity in teaching and learning. Example provided being the digital badge in UDL.

	Response: *The first of a series of staff training and development days focused on EDI and Learning support took place on Thursday 26th of June, which included the following presentations and facilitated workshops:* 1. *Presentation and workshop facilitated by a representative of 'AS I AM', the Autism Charity and Advocacy group* 2. *'Lesson planning and delivery to support neurodivergent learners' facilitated by the BIMM learning support officer* 3. *Supporting mental health and wellbeing for new students, facilitated by a member of the BIMM mental Health Charter working group* *The next EDI-focussed session is scheduled for Thursday 10 July, and this will focus on supporting students from the LGBTQIA+ community, along with training for lecturing staff on how to support and protect students in vulnerable or dangerous situations.* *The BIMM learning support officer has contacted an organisation that can facilitate UDL training for lecturers, which will lead to successful students achieving a recognised 'badge'. The first group of lecturers to undertake this training will commence in October of 2025.*
8.	Research Methods Recommend updating the module descriptor to reflect the pivot towards practice-based research as discussed by the teaching staff.
	Response: *The module descriptor has been amended to include the following:* *This module is split into two components (each requiring 100 learning hours): the first of these components deals with the theory underpinning research, while the second focuses on the practical completion of a typical undergraduate research project. Students can opt to conduct an Action Research project (to improve practice) or a Mixed Methods/Case Study project (to prepare industry/stakeholder engagement). The skills students acquire in Research Methods are formative for BA4 modules Professional Project and Analytical Perspectives.*
9.	Academic versus Practical Content – Year 3 Reflect on the balance of academic versus practical content within year 3.
	Response: *Students must attain 60 credits to successfully complete year 3 the programme.* *In the previous iteration, 3rd year Songwriting students attained 40 ECTS credits from academically focused modules, with the remaining 20 ECTS credits coming from practical work. Under the new programme structure, these students attain 25 ECTS credits from mandatory academic modules but then have the option to take practical modules for the remaining 35 ECTS credits.*

	Whilst this move towards a practical work bias is not so acute in the instrumental stream, with a shift from 30/30 in the old structurer to 25/35 (in favour of practical work) in the new structure, it is hoped that this will enhance the learning experience, improve student engagement and attendance, and mitigate withdrawals.
10.	Supports – Transition to Year 3 Reflect on the preparation provided to assist students in the transition from year 2 to year 3, being mindful that performance in year 3 counts towards 40% of the award classification. Ensure that students are aware on commencement of Year 3 that the grades achieved in this year are contributing towards their Award Classification
	Response: *'Re-induction' workshops were introduced for years 2-4 by the programme leadership team at the start of AY2024/25. One of the key purposes of these workshops was to highlight to 3rd year students that they were entering an awarding year, and the grades attained would account for 40% of their final (aggregate) award grade.*
11.	Work Placement & Erasmus Explore opportunities for embedding credit bearing work placement / industry experience and Erasmus opportunities within the programme
	Response: *The BIMM Head of School has discussed this matter with the TU Dublin Head of Conservatoire on a number of occasions during AY24/25. It has been agreed that the programme leadership will begin to research the availability of suitable 'partner' programmes in the UK and Europe. For this to be viable, a programme must by identified that has a similar structure and curriculum offering. In addition, the programme team will identify the optimal semester/year for outgoing students.*
12.	Modalities Reflect on how delivery modalities might be diversified in future iterations of the programme to better support the diverse needs of learners. While maintaining the value of in-person engagement, the team is invited to consider validating modules in more than one delivery format where appropriate. This would offer greater flexibility for learners facing logistical or socio-economic barriers, while enhancing the programme's adaptability and resilience.
	Response: *As part of the new programme structure, the module 'Creative DAW skills' will be offered to first year students. This module is designed to be delivered online, via a mix of live online classes and asynchronous content. Students will also have the option to join these online sessions from an on-campus computer resource room. This module was designed to specifically address the issues subsequently identified in the panels recommendation. We will continue to explore further, appropriate, opportunities to introduce mixed modality delivery across the programme.*

Other matters to be brought to the attention of Faculty Board and/or Academic Quality Assurance & Enhancement Committee
N/A

Section G Approvals

Review Report	
This Review Report has been agreed by the Review Panel and is signed on its behalf by the Panel Chair.	
Dr. Jan Guerin	
	Date: 24th June 2025

School Response	
The response to the conditions and recommendations has been agreed by the Conservatoire and is signed by the Head of the Conservatoire.	
Dr. Paul McNulty	
	Date: 11/07/2025

Faculty Board	
The report and response have been approved by Faculty Board	
Faculty Head of Teaching & Learning:	
Signed:	Date: 16/07/2025

Appendices

Appendix 1 – Programme Structure, TU961, BA Commercial Modern Music

Year	Level	Code	Name	Credits	Assessment	Assessment Weighting	Semester	Instrumen-tal	Song writing	Music Production
1	6	MUSG1039	Artist Development & The Entrepreneurship	5	1	100	2	Mandatory	Mandatory	Mandatory
1	6	MUSG1040	Creative DAW skills	5	1	100	1	Mandatory	Mandatory	Mandatory
1	6	MUSG1038	The Music Industry	5	1	100	2	Mandatory	Mandatory	Mandatory
1	6	MUSG1006	Music Theory & Keyboard Skills	10	2	40/60	1 & 2	Mandatory	Mandatory	Mandatory
1	6	MUSG1037	Study Skills & Academic Writing	5	1	100	1	Mandatory	Mandatory	Mandatory
1	6	MUSG1001	Styles 1	10	2	40/60	1 & 2	Mandatory	x	x
1	6	MUSG1002	Techniques 1	10	2	40/60	1 & 2	Mandatory	x	x
1	6	MUSG1009	Live Arrangement Workshop	10	2	40/60	1 & 2	x	Mandatory	x
1	6	MUSG1005	Pre Production & Live Performance Workshop 1	10	2	50/50	1 & 2	Mandatory	x	x
1	6	MUSG1007	Songwriting Techniques 1	10	2	40/60	1 & 2	x	Mandatory	x
1	6	MUSG1008	Styles Analysis	10	2	40/60	1 & 2	x	Mandatory	x
1	6	MUSG1950	Audio Engineering Skills	10	2	30/70	1 & 2	x	x	Mandatory
1	6	MUSG1951	Audio Production Fundamentals	10	2	50/50	1 & 2	x	x	Mandatory
1	6	MUSG1953	Live Sound Engineering	5	1	100	2	x	x	Mandatory
1	6	MUSG1952	Musicianship and Production	5	1	100	1	x	x	Mandatory
2	6	MUSG2000	Applied Music Business & Study Skills	10	2	30/70	1 & 2	Mandatory	Mandatory	Mandatory
2	6	MUSG2003	Applied Music Theory and Keyboard Skills	10	2	30/70	1 & 2	Mandatory	Mandatory	Mandatory
2	6	MUSG2007	Arrangement Analysis	10	2	30/70	1 & 2	x	Mandatory	x
2	6	MUSG2010	Essential Development Skills	10	2	30/70	1 & 2	Mandatory	Mandatory	Mandatory
2	6	MUSG2009	Live Arrangment & Musical Direction	10	2	40/60	1 & 2	x	Mandatory	x
2	6	MUSG2002	Performativity and Live Music	10	2	35/65	1 & 2	Mandatory	x	x
2	6	MUSG2006	Songwriting Techniques 2	10	2	40/60	1 & 2	x	Mandatory	x
2	6	MUSG2004	Styles 2	10	2	40/60	1 & 2	Mandatory	x	x
2	6	MUSG2005	Techniques 2	10	2	40/60	1 & 2	Mandatory	x	x
2	6	MUSG2954	Foley & Location Sound	5	1	100	2	x	x	Mandatory
2	6	MUSG2952	Mixing Techniques	5	1	100	1	x	x	Mandatory
2	6	MUSG2951	Production Approaches and Project Realisation	5	1	100	1	x	x	Mandatory
2	6	MUSG2953	Psychoacoustics & Listening Environments	5	1	100	2	x	x	Mandatory
2	6	MUSG2950	Studio Engineering	10	2	30/70	1 & 2	x	x	Mandatory
3	7	MUSG3002	Advanced Music Theory & Arrangement	10	2	40/60	1 & 2	Mandatory	Mandatory	Mandatory
3	7	MUSG3018	Cultural Perspectives	5	1	100	1	Mandatory	Mandatory	Mandatory
3	7	MUSG3003	Research Methods	10	2	20/80	1 & 2	Mandatory	Mandatory	Mandatory
3	7	MUSG3004	Professional Musicianship	10	2	30/70	1 & 2	Mandatory	Elective	x

3	7	MUSG3008	The Songwriter/Producer	10	3	15/15/70	1 & 2	Elective	Mandatory	Elective
3	7	MUSG3950	Creating Audio assests	5	2	20/80	1	x	x	Mandatory
3	7	MUSG3952	Creative Mixing Approaches	5	2	30/70	1	x	x	Mandatory
3	4	MUSG3951	Studio Vocal Production	5	2	20/80	2	x	x	Mandatory
3	7	MUSG3953	Sound design and Composition for Media	5	1	100	2	x	x	Mandatory
3	7	MUSG3013	Digital Marketing in the Music Business	10	2	30/70	1 & 2	Elective	Elective	Elective
3	7	MUSG3016	Performance and Stagecraft	10	2	40/60	1 & 2	Elective	Elective	Elective
3	7	MUSG3007	Studio Musicianship	10	2	30/70	1 & 2	Elective	Elective	Elective
3	7	MUSG3956	Digital Performance	5	1	100	2	Elective	Elective	Elective
3	7	MUSG3017	Music Publishing	5	1	100	2	Elective	Elective	Elective
3	7	MUSG3015	Studio Recording	5	1	100	2	Elective	Elective	x
3	7	MUSG3954	Sound Synthesis and Sampling	5	1	100	2	x	x	Elective
4	8	MUSG4002	Analytical Perspectives (Minor)	10	2	15/85	1 & 2	Elective	Elective	Elective
4	8	MUSG4010	Analytical Perspectives (Major)	20	2	15/85	1 & 2	Elective	Elective	Elective
4	8	MUSG4017	Commercial Songwriting	5	1	100	2	Elective	Elective	Elective
4	8	MUSG4012	Composition and Analysis	10	2	40/60	1 & 2	Elective	Elective	Elective
4	8	MUSG 4005	Ensemble Performance	10	2	40/60	1 & 2	Elective	Elective	x
4	8	MUSG4016	Music Business Studies	5	1	100	S2	Elective	Elective	Elective
4	8	MUSG4007	Music Teaching Practice	10	2	50/50	1 & 2	Elective	Elective	Elective
4	8	MUSG4011	Professional Project Minor	10	2	15/85	1 & 2	Elective	Elective	Elective
4	8	MUSG4008	Professional Project Major	20	2	15/85	1 & 2	Elective	Elective	Elective
4	8	MUSG4004	Solo Performance	10	2	40/60	1 & 2	Elective	Elective	x
4	8	MUSG4014	Western Art Music	5	1	100	1	Elective	Elective	Elective
4	8	MUSG4015	Traditional Irish Music Studies	5	1	100	2	Elective	Elective	Elective
4	8	MUSG4951	Game Audio Design	5	1	100	1	x	x	Elective
4	8	MUSG4952	Interactive Music Systems	5	2	30/70	2	x	x	Elective
4	8	MUSG4950	Post-Production Techniques for Media	10	2	30/70	1 & 2	x	x	Elective
4	8	MUSG4953	Compositon for Electroacoustic Music	10	2	50/50	1 & 2	x	x	Elective

Appendix 2 (a) – Programme Learning Outcomes Level 6 Exit Award ,

Programme Learning Outcomes Level 6 – Higher Certificate in Arts in CMM

On completion of this programme the successful Graduate will be able to-		Programme Outcome Types
1	Demonstrate awareness of key issues in their area(s) of study	CC CLL CI SR SS
2	Identify practices and structures within professional circles	CC CLL CI CR KB
3	Learn and apply new concepts within a variety of contexts	CLL SR CI CR KK SS
4	Identify and reproduce symbols representing music and apply aural skills	CLL KB SR CR KK SS
5	Communicate ideas clearly via visual, verbal and written modes of expression	CC CI CR KK
6	Analyse information and summarise concepts	CC CLL KB CI KK
7	Explore a range of appropriate reading material and discuss the findings	CC CLL KB CI KK SS
8	Acknowledge quotations from others work	CC CLL KB CI CR KK
9	Demonstrate appropriate technical skills in relation to instrumental or vocal performance or in composition/musical production	CC KB SR CI CR KK SS
10	Implement appropriate forms of musical expression, demonstrating an awareness of spiritual or emotional elements	CC SR KB CI KK SS
11	Reproduce key aspects of musical styles and genres	CC CI KB CR KK SR SS

12	Apply skills necessary to performing and recording music	CC CI KB CR KK SR SS
13	Demonstrate awareness of professional protocols and practices	CC CI CR KB KK
14	Employ Information and Communication Technology (word processing, email, online sources and other electronic information services) appropriately	CC CLL SR CR KK
15	Employ initiative and time management skills to carry creative and other projects to completion	CC CR SR
16	Present work in public, as appropriate, to a range of professional contexts	CC CR KB KK SR SS
17	Utilise interpersonal skills to communicate ideas clearly and unambiguously within collaborative contexts	CC CI CR KB KK SR SS
18	Identify career options and access routes to employment within a variety of appropriate contexts	CC CI CR KB KK SS
19	Evaluate one's own work to inform further professional development	CC CI CLL CR SR SS

Appendix 2 (b) – Programme Learning Outcomes Level 7 Exit Award, BA Commercial Modern Music

Programme Learning Outcomes Level 7- B.A. in CMM

On completion of this programme the successful Graduate will be able to-		Programme Outcome Types
1	Demonstrate awareness of the key issues in their area(s) of study and an appreciation of why these areas are important	CCX CI CR KB SS
2	Identify, analyse, interpret and reproduce symbols representing music	CLL CR KB KK SR
3	Digest pertinent academic literature and relate it to music practise	CC CI CLL KB KK
4	Apply concepts from fields of study to a related area of practise	CC CI CR KB KK SR
5	Make connections between the historical, social, political ,philosophical and economic context of music	CC CI KB KK
6	Collect, combine and appraise information, using quotes from appropriate texts	CC CI KB KK SR SS
7	Analyse information to create and evaluate relevant arguments and ideas	CC CI KB KK SS
8	Acknowledge quotations and ideas from other's work and question their hypotheses and assumptions	CC CI KB KK SS
9	Conceptualize and apply pertinent theories and concepts in relation to their own work	CC CI CLL CR KB SS
10	Demonstrate technical proficiency and sustained application of instrumental/vocal performance or in composition/music production	CR KB KK SR SS
11	Identify and analyse musical genres aurally or by written score	CC CI KB KK SR SS

12	Utilise appropriate musical equipment for creating music	CC CI KB KK SR SS
13	Perform and contribute effectively as part of an ensemble for a musical performance	CI CR KB KK SR SS
14	Employ information and communication technology (word processing ,e-mail ,online sources and other electronic information services) appropriately	CLL CR SR SS
15	Present work in public, recognizing audience expectations	CC CI CR KB KK SR SS
16	Observe appropriate professional procedures and protocols	CC CI CR KK
17	Utilise disciplined professional development : practise, explore freelance opportunities , obtain new skills ,initiate career moves	CI CLL CR SR SS
18	Apply time management skills to demonstrate reliability and consistency	CI CR SR SS

Appendix 2 (c) – Programme Learning Outcomes Level 8, TU961, BA Commercial Modern Music

Programme Learning Outcomes Level 8 - B.A (Hons) in CMM

On completion of this programme the successful Graduate will be able to-		Programme Outcome Types
1	Demonstrate comprehension of key aspects in their field of study based on the latest advances in their discipline	CI CC CR KB KK
2	Evaluate theoretical and aesthetic concepts, relating them to practice while drawing upon a varied repertoire	CI CC CR KB KK
3	Discover and assimilate new musical sounds, concepts and repertoires	CI CC CLL CR KB KK
4	Demonstrate awareness of global issues, including environmental impact and sustainability, and their relevance within the context of their discipline.	CI CC CR KB KK
5	Synthesise techniques of analysis and enquiry using established procedures and discuss, debate and appraise issues in current research and scholarship	CI CC CLL KB
6	Acknowledge and evaluate the imperfections and limits of understanding within the discipline	CI CC CLL
7	Propose, prepare, execute and appraise original work that combines inputs (materials, knowledge, intuition, convention) to generate informed and original outputs in written, aural and practical work	CI CC SS CR KK
8	Compose or select a performance repertoire that demonstrates stylistic versatility and personal strengths	CC SS CR KB SR KK
9	Employ original ideas in an imaginative way and execute work effectively, acknowledging and responding to an audience	CC CR KB SR KK
10	Draw upon contextual knowledge, musical analysis, personal development and listening skills to creatively interpret the chosen repertoire	CI CC CLL CR KB KK
11	Direct their own learning, drawing on scholarly material such as research articles and/or original materials	CI CC SS CLL CR
12	Work as a productive member of a team, responding to others and demonstrating awareness of partnership and leadership roles and responsibilities	CI CC SS CLL CR SR

13	Synthesise original concepts from others, and present the results effectively	CI CC CLL
14	Employ self-guided learning and work routines to create one's own timetables, ensuring sufficient preparation time and meeting deadlines	CI CLL CR SR
15	Apply problem-solving skills to cope with new situations, translate information and ideas, manage difficult situations, and work effectively with others under pressure	CC CLL CR SR
16	Use reflective practice and critical thinking to undertake informed personal, academic and professional development.	CI CC CLL CR SR
17	Create and contribute to sustainable working environments which are inclusive, diverse and equitable.	CC CLL CR SR