



Newpark Music Centre

Quality Control Documents Manual

2011

Foreword

This is the current edition of the Quality Assurance Documents Manual for Newpark Music Centre Ltd.

This manual is a reflection of the commitment of both the management and staff of Newpark Music Centre to excellence in the field of quality assurance.

Outlined within are the codes for best practice as developed by the Music Centre. The manual is the result of a collaborative process between the Music Centre Director, Jazz Department Director, Course Board and external advisors. It may be considered a draft document in that the Music Centre is committed to the continuous monitoring and improvement of quality assurance procedures, and so will make necessary modifications wherever deemed appropriate or necessary.

Our aim is that all those involved with Newpark Music Centre will share responsibility for quality assurance procedures. While ultimate responsibility lies with senior management, it is hoped that all levels of staff, both academic and administrative, together with learners and graduates will contribute to success in our quality assurance procedures.

Newpark Music Centre

Mission Statement

Our mission is to provide quality music education for children and adults, to strive for excellence while focusing on enjoyment, to train both recreational and professional musicians and to foster a love of music in both.

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Introduction

1.0 Newpark Music Centre Ltd

Founded in 1979 to provide much needed music school facilities in south Dublin, Newpark Music Centre now caters for over 1000 learners and is one of the largest private music schools in Dublin. While the emphasis is on learning music for enjoyment, learners and choirs from the Music Centre have been extremely successful in competitions throughout the country. All exam syllabuses are covered up to and including diploma level and several specialised courses not available in other music schools are offered.

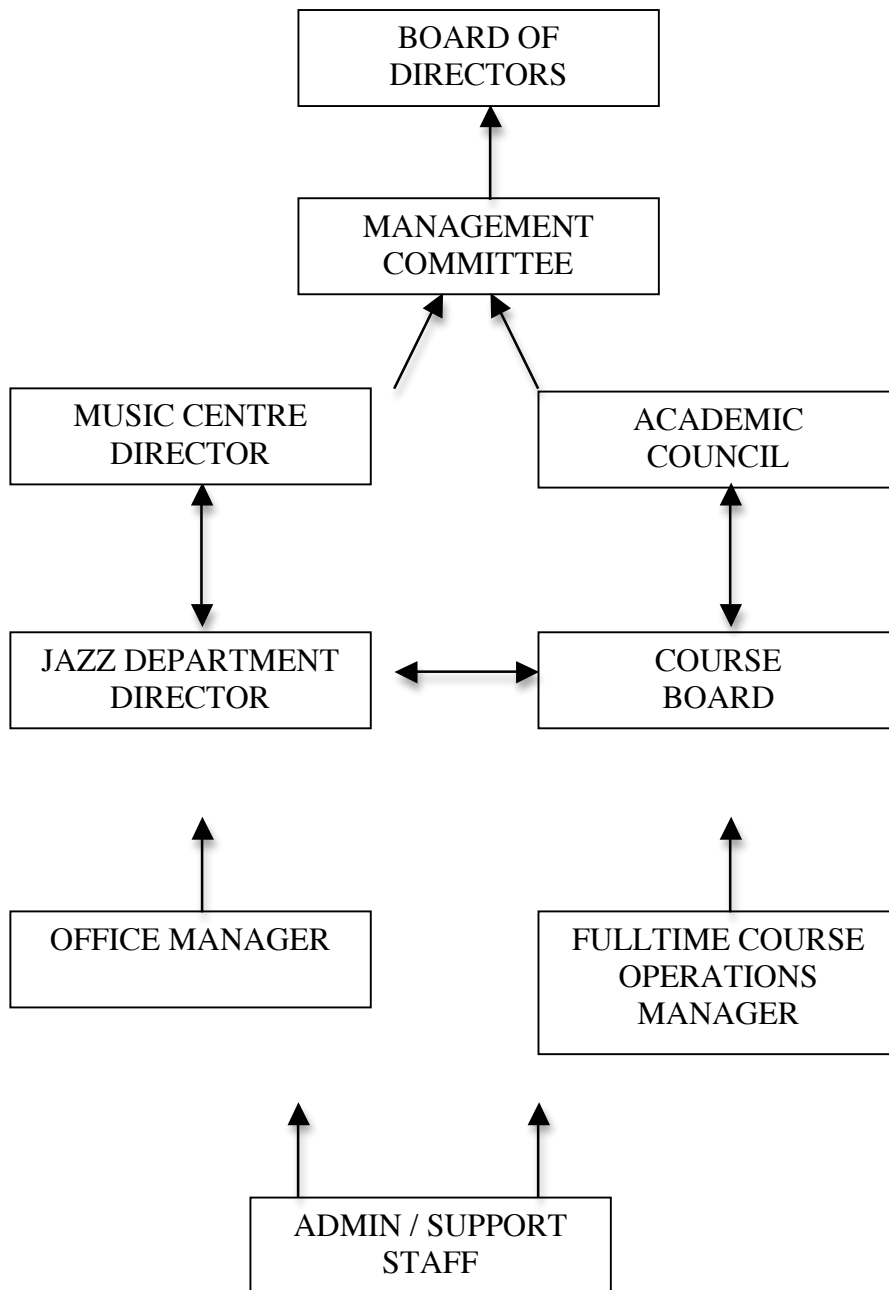
As a founder member of the International Association of Schools of Jazz (IASJ), Newpark Music Centre established its Jazz and Contemporary Music Department in 1986 and is now recognised as the primary centre for jazz and jazz related music education in the country. The staff is drawn from the finest performers and teachers from Ireland and abroad, ensuring that learners are constantly kept up to date with the latest musical techniques, concepts and trends.

Since 1996, when the Professional Musician Training Course was launched as Newpark' first full-time course, the Jazz and Contemporary Music Department has seen significant expansion. Many of today's most talented musicians have passed through our doors; indeed some have returned as faculty members.

Internationally, the Jazz and Contemporary Music Department has developed an excellent reputation, and many strong links have evolved with other schools around the world. Strong collaborative ties have been developed with such schools as Berklee College of Music in Boston, Instituto Souza Lima in Sao Paulo, Jazz and Rock School, Freiburg and The American College in Paris. Indeed, Newpark Music Centre is seen both nationally and internationally as the hub of jazz and jazz related music education in Ireland.

The Music Centre became a limited company in 1996, the registered office is at Newpark Music Centre, Newtownpark Avenue, Blackrock, Co. Dublin. The Music Centre is a not for profit organization with charitable status (CHY 11925).

Fig 1. Newpark Music Centre – Organisational Structure



2.0 Organizational Structure (see Fig.1)

2.1 Board of Directors

The Board of Directors oversees Newpark Music Centre as a whole, though most policy, academic and day-to-day decisions are delegated to various groups or individuals (see below).

The current board (2011) is comprised of the following directors: Derek West (Company Secretary), Derek Lowry (Chairperson), Cecil Mills, Jane Glanville, Tony Burke and Clive Sinnamon.

The principal duties carried out by the Board of Management with regard to the day-to-day running of the school are:

- Conduction of AGM
- Passing of annual accounts
- Setting administrative salaries
- Ratifying major expenditure
- Major policy decisions

2.2 Management Committee

The Management Committee is a body delegated by the Board of Management to oversee the day-to-day running of the Music Centre.

The following positions are held on the Management Committee:

1. The Company Secretary
2. The Music Centre Director
3. The Jazz and Contemporary Music Department Director
4. Parents' representative from the Board of Management
5. Representative of the Board of Newpark Comprehensive School
6. Two staff representatives from Newpark Music Centre
7. Head of the Newpark Comprehensive School Music Department

The duties of the Management Committee include:

- Strategic planning and policy development
- Setting of teachers' rates of pay
- Approval of expenditure
- Fiscal policy
- Employee issues
- Customer issues

2.3 **Academic Council**

The Academic Council is appointed by the Management Committee to oversee the general academic progress and direction of the Music Centre. Permanent members of the Academic Council are:

- Music Centre Director
- Jazz and Contemporary Music Department Director
- External representative
- Senior staff representative

Other individuals may take temporary seats on the Academic Council where additional expertise on particular issues is deemed necessary.

The duties of the Academic Council include:

- Overseeing of academic policy of the Music Centre
- Development of new courses and academic initiatives
- Maintenance of the central academic ethos of the Music Centre
- Monitoring and revision of existing courses
- Staff development initiatives
- Learner development initiatives

2.4 **Music Centre Director**

The Director is responsible, among other things, for the day-to-day running of the Music Centre. The Director reports to the Board of Management and liaises closely with the Management Committee and the Academic Council, on each of which he/she sits.

The duties of the Music Centre Director include but are not limited to the following:

- Day-to-day operation of the Music Centre
- Development and implementation of policy
- Financial control, budgeting and planning
- Resource management
- Course design and implementation
- Maintenance and upkeep of premises
- Staff recruitment
- Timetabling
- Overseeing of the Newpark Music Festival
- Marketing and Advertising
- Human resource management

2.5 **Jazz Department Director**

The Director of the Jazz Department is responsible for the academic and logistic issues involving that department.

The Director of the Jazz Department liaises closely with the Music Centre Director, and the Management Committee and Academic Council, on both of which he/she sits.

The duties of the Jazz Department Director include the following:

- Development of Jazz Department as a whole
- Course design and implementation
- Domestic and international PR and marketing
- Day-to-day operation of full-time jazz related courses
- Timetabling
- Staff and learner issues
- Monitoring and review of existing programmes

2.6 **Instrumental, Ensemble and Jazz Skills Coordinators**

The Instrumental, Ensemble, Jazz Skills and Berklee Track coordinators, together with the Jazz Department Director, make up the Course Board (see below).

One coordinator is appointed for each of the principal areas in jazz pedagogy:

- Instrumental: the learner's progression, both technical and aesthetic on their particular instrument(s). Instrumental tuition and development forms the cornerstone of a musical performance education.
- Ensemble: the techniques and concepts involved in group playing. Ensemble skills develop the musician's craft and place instrumental proficiency in group context.
- Jazz Skills: the aspects of jazz education supporting and developing performance e.g. ear training, harmony, theory and history.
- Berklee Track: pedagogical issues relating specifically to the Berklee Track programme.

The duties of the three coordinators include the following:

- Overseeing course areas of respective concerns
- Monitoring of progress, attendance etc.
- Learner issues
- Regular reports to the Course Board

2.7 **Course Board**

The Course Board is comprised of the Jazz Department Director, and the Instrumental, Ensemble, Jazz Skills and Berklee Track coordinators.

The Course Board is responsible for the general overseeing of the full-time courses offered by the Jazz Department, and much of their day-to-day management. The duties of the Course Board include the following:

- Monitoring of courses through scheduled Course Board meetings and review meetings with the Music Centre Director
- Monitoring of course resources and equipment
- Programme evaluation through the Programme Evaluation Committee
- Maintenance of course records
- Assistance with Quality Control System Audits
- Learner issues

2.8 Office Manager

The role of the office administrator is one of great importance, given that it is the position of first contact for most learners and prospective learners of the Music Centre. The Office Administrator reports to the Music Centre Director, and is responsible for both secretarial / receptionist duties, together with aspects of enrollment, records maintenance etc.

The duties of the Office Administrator include the following:

- Receptionist and secretarial duties
- Data control and records maintenance
- Allocation of waiting list places for part-time courses
- Collation and preparation of staff payroll information
- Day to day handling of enrolment procedure
- Updating and control of absentee lists
- Bill payment (in conjunction with Music Centre Director)
- Control of petty cash
- Book-keeping and accounting procedures

2.9 Full-Time Programmes Operations Manager

The role of the full-time programmes Operations Manager is to ensure the smooth running of the full-time programmes on the ground. This is also a developmental role, tasked with procedural and policy development in conjunction with the Jazz Department Director and Music Centre Director.

The duties of the Operations Manager include:

- Handling applications, admissions and enrolments for the full-time programmes.
- Dealing with international applicants and learners.
- Programme timetabling and resource management.
- Examination timetabling and resource management
- Dealing with arising issues “on the ground”
- Development of appropriate procedures.
- Records maintenance.
- Assessment results processing.

3.0 Newpark Music Centre Activities

Newpark Music Centre offers a wide range of music tuition across a variety of courses. As of Spring 2011, the Music Centre employs 75 part-time teachers of music, and has 1070 enrolled learners.

The school structure can be broadly broken down into the activities of the Classical Department and those of the Jazz Department. Currently, fulltime courses are only offered by the Jazz Department (see below). The Classical Department focuses on part-time music education, principally to children between the ages of 4 and 16. A typical learner of the Music Centre would be aged between 8 and 10, studying an instrument once a week, with perhaps a supplemental theory class. The Music Centre focuses on the enjoyment of musical education, combined with the desire for maximum achievement within the parameters of the learner's abilities.

The Music Centre follows an inclusive enrollment policy with regard to part-time courses; auditions are not held, and places are allocated on a first-come, first-served basis.

3.1 Part-Time Courses

The following part time courses are offered, and the number of learners enrolled on the spring Semester 2011 are detailed below. Each class is offered on a weekly basis, but learners may be enrolled in several different classes at a time.

Part Time Courses

Class Type	Classes Attended
Individual Instrumental	701
School Links	56
Gateway To Music	101
Theory and Harmony	46
Junior / Leaving Certificate	59
Let's All Sing / Youth Choir	42
Jazz Improvisation	27

3.1.1 Individual Instrumental Classes

Instrumental classes are typically half an hour in duration and progress from the learner's level at time of entry. Learners are not required to take exams, though they are encouraged to do so if desired. The decision on exams is usually taken through consultation between learner, parent and teacher.

The Music Centre operates two semesters of 18 weeks for individual instrumental tuition. Learners are automatically re-enrolled at the beginning of each semester unless the Music Centre is notified of a request to discontinue. Learners may continue their study for as long as desired. Some learners have been studying at the Music Centre for over ten years.

3.1.2 School Links

School Links is a cooperative programme between Newpark Comprehensive School and the Music Centre.

Following a common model, learners from Newpark School attend instrumental tuition at the Music Centre during the standard school day. Learners attend classes on a rotating timetable so that the same school class is not missed each week.

3.1.3 Gateway To Music

Gateway To Music is a pre-instrumental course for 4-7 year olds. The aim of this course is to instill a love of music and of music education at an early age, and to prepare the learner for progression to an instrumental class, if desired.

All learners who take the Gateway To Music course are offered a place in an instrumental or vocal class on completion.

3.1.4 Theory and Harmony

Theory and Harmony classes are offered as a valuable supplement to instrumental tuition. These classes take the form of small groups and follow the Royal Irish Academy of Music syllabus of graded examinations. Learners are encouraged to take the relevant exam at the end of the academic year, though this is not compulsory.

3.1.5 Junior and Leaving Certificate

These group classes prepare for the theory paper of the Junior and Leaving Certificate state exams. Though many of the learners would be taking instrumental tuition at the Music Centre, we have also generated great interest from external learners.

3.1.6 Let's All Sing / Youth Choir

These singing groups can be attended from the age of 6 years up to 16. The emphasis is in participation and the development of a love of singing. Learners prepare for concerts at Christmas and at the end of the spring / summer semester, and are encouraged to work together to introduce aspects of musical theatre into their performances.

3.1.7 Jazz Improvisation

Jazz Improvisation is the oldest ensemble based jazz course at Newpark Musci Centre. Taking the form of a once weekly evening class, Jazz Improvisation continues to be a popular course to develop jazz ensemble playing. The age profile of this class is higher than most of the Music Centre's activities, catering principally to the 18-35 age group.

3.2 Full-Time Courses

Historical Overview

Newpark Music Centre's provision of full-time jazz education started in 1996, with the launch of the Professional Musician Training Course, an "in house" certificate course. The following year saw the launch of the two-year LGSM diploma course.

These courses were phased out on the commencement of the BA in Jazz Performance (BAJP). In 2004, the final year prior to the inception of the BAJP, the numbers on the full-time programmes were as follows:

Full Time Courses 2004

Professional Musician Training Course	30
LGSM Year 1	22
LGSM Year 2	20

3.2.1 Professional Musician Training Course (PMTC)

The PMTC was designed as a skills based course designed to prepare the learner for a career as a professional musician. Course modules included: Instrumental Tuition, Piano as a Second Instrument, Harmony and Ear Training, Ensemble Skills, Composition and Midi Technology and Improvisation.

Over 250 learners passed through the Professional Musician Training Course during its operation.

While the PMTC has been a stand-alone course in its own right, many learners progressed from it to the LGSM programme.

3.2.2 Licentiate of the Guildhall School of Music (LGSM)

The LGSM was a jazz performance qualification offered by the London Guildhall School of Music, and later by Trinity Guildhall.

By agreement with the London Guildhall School of Music, Newpark Music Centre developed and provided a course preparing learners for this qualification from 1997 – 2005.

The LGSM programme took the form of a two-year diploma, during which the following areas were covered: Instrumental Skills, Harmony and Ear Training, Arranging, Ensemble and Performance Skills, Transcription and Jazz History.

Bachelor of Arts in Jazz Performance (BAJP)

3.2.3 The Bachelor of Arts in Jazz Performance

The Bachelor of Arts (Hons) in Jazz Performance was accredited by HETAC in 2005, and up to and including 2010, 56 learners have graduated from the programme.

As of September 2010, there were 71 full-time learners enrolled on this four-year programme. The programme is currently run on a full-time basis only.

Full details of the BAJP can be viewed on the Newpark Music Centre website www.newparkmusic.com

Following a successful programmatic review of the BAJP in 2010, re-accreditation for the programme was secured until 2015.

3.2.4 **The Berklee Track**

Newpark Music Centre established the Berklee Track in 2010 as the result of the college's long association with Berklee College of Music, Boston, USA.

The Berklee Track is a two-year full-time music education programme with 14 learners enrolled in year 1. The graduates of the programme have the option of a credit transfer (26 credits) to Berklee College of Music in Boston.

Newpark Music Centre has recently sought accreditation for this two year programme from Trinity College, London as an additional option for graduates not in a position to transfer to Berklee. A site visit was carried out by Trinity College in June 2011 and graduates of the Berklee Track will also gain the ATCL Diploma (Associate of Trinity College London), equivalent to a Level 6 major award on the National Framework of Qualifications.

3.3 Additional Activities

Central to the educational philosophy of Newpark Music Centre is the concept of inclusiveness in music.

Performance and other opportunities should not be restricted to the most gifted or promising learners, but should be offered to all as an integral part of music education. To this end, the Music Centre actively encourages its learners to participate in a wide variety of extra activities.

3.3.1 Workshops and Master-Classes

Workshops and master-classes provide valuable opportunities for learners to both participate, and observe a class given by a master of a particular instrument.

Recent educational events have been given by Colma Brioscu and Ray Keary of the Royal Irish Academy of Music, New York saxophonist Dave Binny, Rick Peckham of Berklee College of Music in Boston and percussionist Keith Copeland from the Cologne Conservatory.

3.3.2 Ensembles

Music is about interacting with other musicians. To offer our learners the opportunity to experience ensemble playing, the Music Centre operates the Junior String Orchestra, Chamber Orchestra, Junior and Senior Recorder Ensembles and Wind Ensemble. All of these groups perform at our Christmas and Summer concerts.

3.3.3 Concerts

School concerts and recitals are an important fixture in the school year and are held at Christmas and Summer. All learners are encouraged to take part, regardless of their level. Performance is encouraged as a confidence building exercise for the participant, not just a showcase for the most talented.

The Professional Musician Training course culminates in a concert forming part of the final assessment. LGSM Years 1 and 2 end of year performances are also open to the public.

3.3.4 Faculty Concert Series

The Newpark Faculty Concert series was launched in spring 2004.

The series was conceived as a means for learners and parents to see their teachers in performance; a valuable educational addition.

3.3.5 Newpark Music Festival

The annual Newpark Music Festival, now in its 14th year, is one of the main events of the school year.

A major feis, the Music Festival attracts over 750 entrants across 52 competitions. Open to the public, participants come from all over the country, and Newpark Music Centre Learners are encouraged to take part. The Festival lasts for six days, commencing the day after the May bank holiday.

3.3.6 Berklee College of Music World Scholarship Tour

Berklee College of Music, Boston, is the largest and most prestigious non-classical music school in the world. As a member of the Berklee International Network of affiliate schools, Newpark enjoys a close relationship with both Berklee, and other BIN schools around the world.

A Berklee college faculty visits Newpark Music Centre annually to hold both educational workshops and scholarship auditions. These events are beneficial to both Newpark and external learners both in terms of education and also in terms of financial support for prospective Berklee entrants.

Newpark Music Centre is the only Berklee International Network school in the UK and Ireland, reflecting the high reputation of the Music Centre internationally.

4.0 Facilities

Newpark Music Centre occupies a premises in the Newpark campus on Newtownpark Avenue, Blackrock, Co. Dublin.

The occupants of the Newpark Campus are:

- Newpark Comprehensive School
- Newpark Music Centre
- Newpark Sports Centre
- Newpark Adult Education
- Avoca Hockey Club

Cooperative agreements exist between the various organisations with regard to enrollments, prices, discounts for staff and learners etc.

4.1 Music Centre Facilities

4.1.1 Teaching Rooms

17 teaching rooms, including:

- Recital room with capacity for large ensembles and / or up to 50 seated.
- Four rooms operating as ensemble rooms, equipped with drumsets, electric pianos, amplifiers, PA systems etc.
- Eleven rooms suitable for individual, small group, lab, or practice sessions.

Each room contains either electric or acoustic piano. Audi equipment is either installed or available from the office.

From September 2010, additional space has been rented on the premises of the Harold School, Glasthule. This space currently comprises one large teaching / performance space and two small office areas.

The Glasthule space is primarily used to facilitate the Berklee Track, with most classes for the programme taking place there.

It is anticipated that further space in this venue will become available from September 2011, with the potential to facilitate the full-time programmes in their entirety.

4.1.2 Administrative Facilities

Large office with up to four workstations. All typical office facilities including computer databases, accounting systems, wireless broadband internet, photocopying etc.

4.1.3 Computers / Technology

Computer facilities for composition, scoring etc. The Music Centre uses Apple computers, the industry standard, along with controller keyboards / synthesisers, in conjunction with standard music software such as Logic and Finale.

The Music Centre is currently in the process of providing wireless internet access throughout.

4.1.4 Library Facilities

The Music Centre has a comprehensive library of recordings encompassing the many areas of jazz and jazz-related music.

Learners may access these recordings on a sign-out basis for study either at home or in the school. Many standard pedagogical texts and other learner aids are also available.

Further to recommendations from the programmatic review of the BAJP, the college now has an ongoing investment commitment to the provision of further recordings and relevant texts.

4.2 **Other Facilities**

Music Centre learners may also avail of the other facilities on the Newpark Campus.

- Newpark Sports Centre is a *Blue Flag* centre with swimming pool, full gym, weights room, sauna etc.
- The Adult Education centre provides many evening courses and services that may complement study at the Music Centre.
- Newpark Comprehensive School has long been a partner of the Music Centre, assisting with provision of extra facilities such as theatre use for shows, canteen facilities, extra rooms when required etc.

Quality Control Documents

Review and Monitoring of Quality Assurance Systems

QCD 1

1.0 Purpose

The purpose of the procedure for the ongoing Review and Monitoring of Quality Assurance Systems is to ensure that these systems are regularly evaluated and continue to be both effective and sufficient for the programme(s) for which they have been designed.

2.0 Scope

This procedure outlines the procedures for the review and monitoring of the Quality Assurance system

3.0 Responsibilities

The Jazz Department Director has responsibility for ensuring that the Quality Assurance System is regularly reviewed through the Course Board meetings. The Music Centre Director is responsible for the annual Quality Assurance audit.

4.0 Procedure

- 4.1 The Course Board (Jazz Department Director, Instrumental Coordinator, Jazz Skills Coordinator, Ensemble Coordinator and Berklee Track Coordinator) conducts regular meetings where the programme in general is discussed. One function of these meetings is the ongoing evaluation of the Quality Assurance System.
- 4.2 A formal audit of the Quality Assurance system is scheduled on an annual basis. Typically, the audit will take place after the end of the spring / summer semester, though if necessary this may be altered in agreement between the Music Centre Director and the Director of the Jazz Department.
- 4.3 The audit will examine each area of the Quality Assurance System. While the audit is ostensibly carried out by the Music Centre Director and the Jazz Department Director, in consultation with the Course Board, other parties may be called upon for areas outside the expertise of the above.

4.4 Each area of the Quality Assurance System is evaluated under the following criteria:

- Relevance
- Efficacy
- Ease of Operation
- General Success

The items reviewed include the following:

- (a) Reports from monthly Course Board meetings
- (b) Review of Equipment and Facilities
- (c) Internal Quality Audits
- (d) Staff Training Requirements
- (e) Performance and Appraisal Procedures
- (f) Learner Assessment Procedures
- (g) Complaints
- (h) General Effectiveness of Quality Assurance System

Where an area of the Quality Assurance System is deemed to be functioning satisfactorily and to be fit for purpose, it will be reviewed in the audit the following year. Where an area is considered to be deficient, a decision will be taken on the necessary corrective steps, and a timescale for changes will be specified.

4.5 Where deemed necessary, changes to Quality Assurance procedures are made in accordance with the college's policy as outlined in QCD 1a

4.6 Once the changes to the Quality Assurance System have been agreed, the Music Centre Director updates the necessary records and Quality Assurance manual, and informs the relevant parties.

Alterations to Quality Control Documents

QCD 2

1.0 Purpose

This document outlines the procedure to be followed with regard to making changes, additions and amendments to the Quality Control Documents Manual.

2.0 Scope

This procedure applies to any changes to the Quality Control Documents Manual.

3.0 Responsibilities

All staff and learners are responsible for bringing suggestions to the Course Board with regard to quality control procedures.

Responsibility for the recommendation of changes lies with the Course Board, through its regular Quality Assurance evaluation meetings, and the monthly Course Board Meetings.

Responsibility for the approval of changes to the Quality Control Documents Manual lies with the Academic Council.

4.0 Procedure

Newpark Music Centre is committed to regular monitoring and evaluation of quality control procedures. This may take place informally, through regular contact with staff, learners and external bodies, and formally through Quality Assurance Audit and Course Board meetings.

- 4.1 Where a need for alteration to the QCD manual has been identified, this is brought to the attention of the Course Board.
- 4.2 The Course Board meets to discuss the alteration, either at the annual Quality Assurance Audit, the monthly Course Board meetings, or at an extraordinary meeting should the alteration be urgent.

- 4.3 Where a major alteration is required, a draught procedure is drawn up and advice is sought from HETAC. Examples of major alterations could include changes to the programme affecting learning outcomes, alterations to programme schedule, changes to procedure that do not reflect industry standards etc.
- 4.4 Where an alteration is considered not to require pre-approval by HETAC, a draught procedure is drawn up and brought before the Academic Council. Examples of alterations not requiring prior approval include procedural changes not affecting the overall programme, clarification of existing procedures etc.
- 4.5 The Academic Council either passes the alterations as submitted by the Course Board, or requests re-submission pending further consideration / adjustment.
- 4.6 Once passed, the alterations are updated in the Quality Control Documents Manual by the Music Centre Director.

Design and Approval of New Programmes

QCD 3

1.0 Purpose

This procedure outlines the actions and processes undertaken in the design of new programmes for approval by external awarding bodies.

2.0 Scope

The scope of this procedure covers all courses seeking approval from HETAC, or other awarding bodies.

3.0 Responsibilities

While ideas for new programmes may be submitted by any member of staff, the responsibility for core academic development and design lies with the Academic Council.

4.0 Procedure

4.1 The procedure for the development of the programme can be outlined as follows:

- 1) Identification of Need for Course
- 2) Preparatory Meeting of Academic Council
- 3) Identification of Appropriate External Awarding Body
- 4) Meeting with Representative of Prospective Awarding Body
- 5) Development of Course Outline
- 6) Consultation with Course Development Advisory Group (External Experts)
- 7) Evaluation of Facilities and Equipment
- 8) Assessment of Staff and Logistical Requirements
- 9) Detailed Course and Syllabus Design
- 10) Submission to Awarding Body

Academic Overseeing and Development of Courses

QCD 4

1.0 Purpose

To ensure that all new courses are thoroughly researched and developed, and to ensure high academic standards in all existing courses.

2.0 Scope

The procedure applies to the BAJP and all other courses at the Music Centre.

3.0 Responsibilities

The Academic Council has overall responsibility for the academic content and development of new courses and maintenance of high academic standards for all courses at the Music Centre.

4.0 Role of the Academic Council in the development of new courses

- 4.1 Any proposal for a new course must be submitted in outline to the Academic Council for consideration
- 4.2 The Academic Council will consider the broad outline of the course taking into consideration all aspects of the course including, but not limited to, practicality, and academic need.
- 4.3 The Academic Council will meet with the proposer(s) of the new course to discuss with them their detailed ideas and plans for the new course
- 4.4 In the light of this meeting the Academic Council will again meet to discuss further the proposed course or courses. If it is agreed that the academic merits of the course are such that the school and learners would benefit from its implementation then the Academic Council will forward the proposed course for consideration by the Management Committee.
- 4.5 If the Management Committee decide that the course should go ahead, instruction will be given to the Music Centre Director to take the necessary steps to implement the new course.
- 4.6 In the case of the new course requiring external accreditation, the Music Centre Director will implement the procedures outlined in QCD 2.

5.0 Academic Council's role in overseeing courses at the Music Centre

- 5.1 The Academic Council has overall responsibility of the maintenance of high academic standards at the Music Centre.
- 5.2 The Academic Council will meet as a matter of course, once every semester to survey the academic performance of the Music Centre and to ensure that academic standards are being met efficiently through the courses offered by the Music Centre. The Academic Council will consider such topics as exam results, ranges of courses on offer, teaching methodologies and efficient academic delivery of courses.
- 5.3 The Academic Council can recommend changes to academic procedures and suggest improvements. These recommendations are then passed on to the Music Centre Director and, if applicable, the Jazz Department Director who will discuss the recommendations with staff members and on completion of these discussions, report back to the Academic Council, either informing the board of the implementation of their recommendations, or submitting staff feedback for their consideration.

Ongoing Monitoring of Programmes

QCD 5

1.0 Purpose

This procedure outlines the methods used to continuously monitor and assess the relevance and scope of the course offered.

Course monitoring and review is considered of the utmost importance. Failure on the part of the Music Centre to keep abreast of the changing musical environment, learner expectations, employment opportunities etc. would be highly dangerous to the continuing potential of our programmes.

2.0 Scope

The procedures relate to the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

Responsibility for the continuous monitoring of the course lies with the Music Centre Director and the Course Board. The Course Board is comprised of the Jazz Department Director, Instrumental Coordinator, Jazz Skills Coordinator, Ensemble Coordinator and Berklee Track Coordinator).

4.0 Procedure

Continuous course monitoring can only be successful as a consultative process involving all key elements of the programme. The procedure is designed to ensure effective communication between the following;

- 1) Learner Body
- 2) Academic and Administrative Staff
- 3) College Management
- 4) Course Board
- 5) Graduates
- 6) HETAC Programme Review
- 7) External Examiners

4.1 Ongoing course quality assurance depends on flexibility and adaptability. The procedure depends first of all on the willingness of the Music Centre

to listen to cues from our learner and staff body, together with external sources.

- 4.2 The Course Board is the primary driver of ongoing programme monitoring through its regular meetings. These meetings address the day to day issues encountered in the running of the programme, and are fed into by teacher and learner feedback, administrative processes, the ongoing effectiveness of quality assurance procedures, learner assessment procedures and other areas pertaining to the running of the programme.
- 4.3 At the end of the academic year, learners complete and return Learner Course Evaluation Reports. The data contained therein is then collated and charted by the Music Centre Director with the end of obtaining clear indications of how the course is meeting learner expectations and goals.
- 4.4 Similarly, staff complete and return Tutor Course Evaluation Reports. This will provide information from the teaching staff on the success of the course at meeting its aims and objectives.
- 4.5 Extensive consultation with external bodies will be continued to monitor industry trends and best practice worldwide. Delegations will continue to travel to the meetings of the International Association of Schools of Jazz (IASJ) and the Berklee International Network (BIN). Both of these bodies are valuable music education “think tanks”, comprised of many of the world’s foremost jazz and contemporary music educators.

On returning from such meetings, delegates submit a conference report. The principal function of the report is to outline issues arising from the meeting having importance for the development of our programme.
- 4.6 The Music Centre Director holds course-monitoring meetings with the Course Board annually. Records of the meetings are kept and used for programme adaptation and development.
- 4.7 Meetings will be arranged on an annual basis with premier jazz and contemporary music promoters such as the Improvised Music Company (IMC) and Note Productions. Promoters’ knowledge of the marketplace can provide valuable insights into the changing requirements of contemporary music education.
- 4.8 Graduates will be encouraged to maintain links with the Music Centre. Through both formal and informal contact, graduates provide important feedback on the relevance of education programmes in the marketplace. Newpark Music Centre is seen as the hub of jazz education in Ireland, and a valuable networking resource for graduates, thus further facilitating the maintaining of contacts.

- 4.9 Newpark Music Centre has always strived to maintain easy and open channels of communication. The importance of informal contact and information exchange between staff, learners and management should not be underestimated. Approachability and open communication is to be encouraged at all times.
- 4.10 Structured staff meetings, held once per semester, also provide information for the continuous monitoring of programmes.
- 4.11 Periodic contact is to be maintained with the Course Development Advisory Group. This group is comprised of experts in the field of contemporary music education, and can provide valuable information on developing trends worldwide.
- 4.12 Recommendations from HETAC Programme Reviews will be implemented.
- 4.13 The views and recommendations of external examiners will be considered and implemented where appropriate. In viewing the end product rather than the entire system, external examiners are uniquely positioned to view the efficacy of the programme.

Regular Programme Evaluation
QCD 6

1.0 Purpose

Regular programme evaluation is essential to the maintaining of relevant and meaningful education. This procedure outlines the steps to be taken to ensure that quality improvements are made and that the programme continues to achieve the aims set out in its core syllabus.

2.0 Scope

This applies to the BA in Jazz Performance, and any subsequent full time courses.

3.0 Responsibilities

The evaluation of the programme is the responsibility of the Music Centre Director, Jazz Department Director, Course Review Committee and other staff and employees of the Music Centre.

4.0 Procedure

4.1 Regular evaluation of the programme will be both internal and external.

4.2 Internal Evaluation

4.2.1 The Programme Evaluation Committee consists of the following:

- Music Centre Director
- Course Board
- Additional Staff Representatives
- Learner Representatives
- Past Graduates
- Other Appropriate Appointees

4.2.2 The Programme Evaluation Committee carries out an internal review of the course once every five years, or more frequently if deemed necessary.

4.2.3 The following areas will be included in the review:

- Aims and Objectives of the Course
- Admissions Procedures
- Course Structure and Content
- Facilities
- Assessment Methods
- Learner Results
- Staff Professional Development
- Administrative Structures

4.2.4 Following the course review, the Programme Evaluation Committee prepares a Self Evaluation Report report detailing the findings of the review, and outlining recommended changes, amendments and modifications.

4.2.5 This report is sent to the expert Peer Review Group prior to a scheduled site visit. A copy of the report is also sent to HETAC.

4.3 External Evaluation - The Peer Review Group

4.3.1 The Peer Review Group consists of the following:

- External Academic Peers
- Professional Musicians
- Other Appropriate Appointees

4.3.2 The Peer Review Group will be guided by recommendations from HETAC and be in line with international industry standards.

4.3.3 The Peer Review Group carries out its own evaluation of the Self Evaluation Report of the course review in consultation with the Programme Evaluation Committee.

4.3.4 The Peer Review Group conducts a site visit where the programme and is examined and relevant stakeholders consulted.

4.3.4 The Peer Review Group furnishes the Music Centre with a report of their findings, together with any recommendations for changes and / or modifications.

4.3.5 The Programme Evaluation Committee prepares a response to the report of the Peer Review Group, together with an implementation plan. Recommended changes to the course are sanctioned where deemed appropriate and a timescale drawn up for such changes. A copy of the Peer Review Group report and the Music Centre's response and implementation plan is sent to HETAC. Any recommendations made by HETAC are presented at the next Programme Review meeting and acted upon in the same manner.

Evaluation and Maintenance of Equipment and Facilities
QCD 7

1.0 Purpose

The purpose of this procedure is to ensure that the Music Centre's equipment and facilities are maintained to a high standard, and that any necessary repairs or replacements are carried out quickly and effectively.

2.0 Scope

The procedure applies to but is not limited to the following:

- 1) Computers and related technology
- 2) Photocopiers
- 3) Telephones
- 4) CD Players
- 5) All musical equipment used for teaching, namely:
 - Drumsets
 - Amplifiers
 - PA Systems
 - Microphones and cables
 - Electric and Acoustic Pianos
- 6) Music Centre Premises in general

The procedure also applies to the acquisition of new equipment and technologies deemed useful to music education.

3.0 Responsibilities

All staff members have the responsibility for bringing faulty equipment, or the need for new equipment to notice.

The Music Centre Director has ultimate responsibility for the repair of existing, and the acquisition of new equipment.

4.0 Procedure

4.1 When an equipment fault or failure is noticed, the Music Centre Director or Jazz Department Director should be informed.

4.2 The fault will then be evaluated as to whether the equipment can continue to be used safely and functionally in the short term, or whether it requires immediate repair and / replacement.

Every effort must be made to repair or replace any faulty equipment as soon as possible, but equipment that is no longer usable will take priority of equipment that is still functioning in the short term.

4.3 The Music Centre Director will then arrange for appropriate and professional repairs to be carried out, or where necessary, for the faulty equipment to be replaced.

4.4 Any member of staff or learner body should be encouraged to suggest improvements on existing equipment or purchase of new equipment. Requests for new equipment can be brought to the attention of the Music Centre or Course Board informally at any time, or formally at a scheduled staff or managerial meeting.

4.5 Minor equipment is purchased on an ongoing basis by the Music Centre Director. Major equipment acquisition or improvements to premises will normally be carried out during the summer vacation and may require ratification by the Music Centre Management Committee or Board of Management. As such, it is important that suggestions for major acquisitions or improvements should be made with sufficient notice (preferably one semester) to facilitate adequate planning.

4.6 Twice yearly, before the commencement of each semester, an equipment inventory is carried out. A list of faulty / missing equipment is furnished to the Jazz Department Director, who will arrange for the appropriate repairs / purchases to be made.

Control of Quality Assurance Records

QCD 8

1.0 Purpose

To ensure that quality assurance records are adequately stored and maintained by the Music Centre.

2.0 Scope

The procedure applies to any documentation relating to quality assurance (see list below).

3.0 Responsibilities

The Music Centre Director has overall responsibility for the adequate maintenance of quality assurance related records. The Course Board and individual members of staff also have responsibility for the correct maintenance of records relating to their particular areas.

4.0 Procedure

- 4.1 The Music Centre Director opens files pertaining to each area of quality assurance that is documented by college records.
- 4.2 The Music Centre Director ensures that all records are transferred to their correct files and are maintained there for the appropriate period. The standard period is one of three years, with the exception of any documentation relating to staff working hours, finance and legal matters. Such records will be kept for a minimum period of five years.
- 4.3 Wherever possible, records are backed up onto computer files, and a copy maintained indefinitely. This applies principally to learner databases.
- 4.4 For such records that are prepared by the Course Board or individual members of staff, it is the responsibility of the Jazz Department director or individual staff member respectively to ensure that the records are transferred to the Music Centre Director for examination and filing.
- 4.5 The Music Centre Director disposes of records after the stated retention period.

5.0 Records List

5.1 Records kept and maintained by the Music Centre include the following:

- Quality Assurance Audit records
- Course Board reports
- Staff meeting minutes and directives
- Staff Course Evaluation Sheets
- Learner Course Evaluation Sheets
- Application Forms
- Acceptance Letters
- Deposit Receipts
- Payment Receipts
- Results Sheets
- Music Centre Timetables
- Staff Claim Forms
- Exam Papers
- Letters of Employment
- Equipment Inventories
- Staff Training Files
- Roll Books
- Complaints Forms

Control of Quality Assurance Documentation
QCD 9

1.0 Purpose

To ensure the control of all Quality Assurance documentation.

2.0 Scope

The procedure covers all Quality Assurance system documentation utilised by the Music Centre.

3.0 Responsibilities

The Music Centre Director has overall responsibility for all Quality Control documentation. All new documentation is reviewed and issued, if not prepared, by the Music Centre Director.

4.0 Procedure

- 4.1 The Music Centre Director ensures that samples of all Quality Assurance documentation are kept on site. This includes the Quality Assurance handbook, and all forms and related documents.
- 4.2 Changes to the Quality Assurance Documentation can only be made by the Director of the Music Centre in consultation with the Jazz Department Director and the Course Board.
- 4.3 Any changes, additions or amendments to Quality Assurance documentation are updated in the appropriate master record by the Music Centre Director.
- 4.4 Staff members and others affected by changes to Quality Assurance documentation are notified at scheduled meetings, or by extraordinary meeting where deemed of sufficient urgency.
- 4.5 In addition to paper copies on site, all Quality Assurance documentation is backed up on computer files. One copy of these files is maintained on site, and one off site by the Music Centre Director.

Staff Recruitment
QCD 10

1.0 Purpose

This procedure outlines the recruitment and selection procedure of the Music Centre.

2.0 Scope

All positions whether academic or otherwise. Newpark Music Centre is an equal opportunities employer, and is committed to a fair and transparent system of staff recruitment where all opportunities are open to all qualified applicants.

3.0 Responsibilities

The Music Centre Director and Jazz Department Director are responsible for the recruitment of academic staff. The responsibility for the recruitment of administrative staff lies with the Music Centre Director.

4.0 Recruitment Procedure

With regard to all recruitment at Newpark Music Centre, the following principals are observed:

- Roles and responsibilities will be clearly defined for every job.
- Posts will be advertised widely.
- We will endeavour to select the most suitably qualified personnel.
- Candidates will be required to submit a detailed CV and letter of application.
- Candidates will be asked to sign a declaration form.
- Two written references that are recent, relevant, independent and verbally confirmed will be necessary.
- Staff will be selected by a panel of at least two representatives through an interview process.
- No person who would be deemed a “risk” will be employed.
- Some exclusions would include but not be limited to:
 - Any child related convictions.
 - Refusal to sign declaration form.
 - Insufficient documentary evidence of identification.
 - Concealing information on suitability to working with children.
- There will be a relevant probationary period of three months.

- All candidates will be required to consent to Garda clearance.
- 4.1 All positions are advertised in the national press. Internal staff members are notified. Relevant unsolicited CVs are considered in the same light as applications for specific positions.
 - 4.2 Candidates are sought on the basis of qualification for the vacancy concerned, relevant experience and general suitability.
 - 4.3 All applications are dealt with promptly, efficiently and courteously and with the minimum of delay.

5.0 Selection Procedure

- 5.1 Candidates may apply by email, post or hand delivery. All applications should include a letter of introduction and a Curriculum Vitae. A deadline is given for the receipt of applications.
- 5.2 Once the deadline has passed, the Music Centre Director and/or Jazz Department Director sorts applications in terms of qualifications, experience and general suitability. A short list of candidates to be called for interview is then drawn up.
- 5.3 Candidates not selected for interview are notified promptly and courteously.
- 5.4 Short listed candidates are invited to attend an interview at the Music Centre. Candidates may be asked to furnish proof of qualifications, references etc.
- 5.5 The interview is designed to establish the appropriacy of each candidate to the position based on qualifications, experience and general suitability. Terms and conditions of the position are outlined at interview, and candidates are informed of when they will be told of the outcome.
- 5.6 Letters of offer or rejection are sent to the candidates as soon as possible.

6.0 Appointment

- 6.1 Upon accepting an offer of a position at the Music Centre, candidates will be given a letter of appointment outlining the terms and conditions of the position. This letter is signed by the candidate, and a copy is kept in the new employee's file.
- 6.2 The Music Centre Director maintains a confidential file on each employee. This file includes the following:

- Curriculum Vitae
- Letter of Terms and Conditions of Employment
- Other items such as disciplinary material, grievance procedures etc.

The employee may request access to this file.

Staff Development
QCD 11

1.0 Purpose

The purpose of this procedure is to ensure that staff have the necessary training to carry out the tasks that they are expected to complete, and that development needs are met across the spectrum of the Music Centre's activities.

2.0 Scope

All members of staff; academic and administrative.

3.0 Responsibility

The Jazz Department Director has responsibility for identifying academic staff development needs, in consultation with the Course Board and individual staff members. The Music Centre Director is responsible for the development of administrative staff, and has overall responsibility for staff development programmes.

4.0 Procedure

- 4.1 New staff members meet with the Music Centre Director prior to commencement of work for a general training and development meeting. This meeting outlines specifics of the Music Centre's workings, policies and procedures. All new staff are furnished with a copy of the Music Centre's Health and Safety Statement, and are introduced to the Quality Assurance System.
- 4.2 All staff members are presented with an updated edition of the Health and Safety Statement on an annual basis. It is emphasised that this is a collaborative document that requires active input from staff.
- 4.3 Where new technologies are introduced, whether for administrative or academic purposes, relevant staff members are provided with adequate and up to date training.
- 4.4 Newpark Music Centre is committed to remaining at the forefront of music tuition. To this end, academic staff development is considered of the highest importance. Through collaboration with international contacts such as the Berklee International Network and the International

Association of Schools of Jazz, Music Centre staff can avail of a number of international staff development possibilities. These include teacher exchange programmes with other BIN schools and teacher delegates to the annual meeting of the IASJ.

- 4.5 Where a member of staff identifies a particular area where development is required, a Development Request form may be submitted to the Jazz Department Director or the Music Centre Director. These will be considered in terms of relevance, cost and feasibility and appropriate training provided wherever possible.
- 4.6 Development procedures are audited by the staff member involved and a development report is submitted at the end of each development period. Development is then evaluated on an annual basis to ensure the quality of procedures.
- 4.7 Staff are encouraged to attend any workshops and master-classes by visiting musicians and teachers, and are required to do so where such a workshop replaces a class that they are teaching on that particular day.
- 4.8 The workshop and visiting clinician programme is to include a minimum of two events per year that are specifically for staff and address pedagogical issues. Staff have an input on the choice of these events, and they are held at a time and location to maximize the potential for staff to attend.

Performance Appraisal
QCD 12

1.0 Purpose

The purpose of this procedure is to ensure that all staff undergo adequate and fair appraisal procedures, always with the aim of improving the quality of the service offered.

2.0 Scope

The procedure applies to all employees, whether management, academic or administrative.

3.0 Responsibilities

The Music Centre Director is responsible for the implementation of the Performance Appraisal procedure.

4.0 Procedure

4.1 All staff are made aware that their work is subject to the Performance Appraisal procedure.

4.2 It is important that staff consider the procedure to be largely collaborative, with a common goal, rather than a judgmental system of control.

4.3 Staff performance is appraised under the following criteria:

- Current level of performance
- Problem areas (absenteeism, adherence to work practices etc.)
- Identification of strengths and weaknesses
- Training requirements
- Staff satisfaction
- Motivation

4.4 Performance appraisals occur annually in the form of a meeting between the Music Centre Director and the employee, but may occur twice yearly where particular areas of concern have been identified.

- 4.5 Appraisal forms are used to record the details of appraisal meetings. These forms are signed by both the Music Centre Director and the employee in question and are kept in the employee's confidential file.

Access, Transfer and Progression

QCD 13

1.0 Purpose

To detail the Music Centre's procedures with regard to access to the BAJP and Berklee Track programmes and to detail the transfer and progression routes and mechanisms to and from the programmes.

2.0 Scope

This procedure applies to the BAJP and Berklee Track programmes.

3.0 Responsibilities

The Director of the Music Centre, Jazz Department Director and Course Board have overall responsibility for the implementation of the college's procedures on access, transfer and progression.

4.0 Procedure

4.1 Access To Initial Stages

Each applicant will be invited by email / mail to attend an audition and interview at the Music Centre. At this stage each applicant will be clearly informed as to what will be required of them at the audition, and the academic requirements for entry will be detailed.

The minimum academic entry requirements to the Bachelor of Arts in Jazz Performance are: Grade C3 in two Higher Level subjects together with Grade D3 in four other subjects of the Leaving Certificate Examination to include a language. However, entry into the programme will be decided by performance audition.

The minimum academic entry requirements to the Berklee Track are: Grade D3 in five Ordinary Level subjects of the Leaving Certificate.

International applicants must provide documentary evidence of equivalent academic qualifications to those outlined above.

An applicant may apply as a mature learner if they are over the age of 23 by 1st September of the year of entry to the programme. In this case the academic requirements for entry may be waived.

In exceptional circumstances, where the applicant shows outstanding musical ability but does not possess the minimum academic entry requirements, these may be waived on a case-by-case basis at the discretion of the Course Board.

4.1.1 Audition

Access to both the BAJP and Berklee Track is principally by performance audition.

The audition itself is in three parts as follows:

- a) Each applicant is required to play two pieces representative of their musical ability.
- b) No stipulation is made as to style or genre since the object of the audition is to give an opportunity to the applicants to express their musicality rather than to have them demonstrate affiliation with any specified genre of music.
- c) A series of rhythmic call/response ear tests are given in order to determine the rhythmic ability of the candidates
- d) An interview in which the candidates discuss their motivation for wanting to do the course and explain their aspirations relating to having a career and life in music.

Candidates are marked for each of the above criteria, total marks are out of 100.

There are two auditioners on each audition panel and when all candidates have been auditioned a decision is made as to who will be offered places on each of the two programmes.

Since there may be more suitable candidates than available places, a waiting list is also put in place so that if someone offered a place decides not to take it, then the next person on the list is offered the vacant place.

The passing of the Leaving Cert music exam will be taken into consideration when assessing a candidate's suitability, as will the passing of classical music exams. However the performance audition will be necessary for all applicants, and will be the final determinant as to their suitability for the course.

International applicants, or those who are unable to be physically present during the audition period may apply by providing a verifiable audio-visual recording of their playing, and demonstrate conclusive evidence of musical proficiency. A telephone or Skype interview is then conducted.

4.1.2 Notification

All candidates are notified promptly of the result of their audition.

Where a candidate has yet to sit the Leaving Certificate or equivalent examination, or has not yet provided documentary evidence of academic qualifications, a conditional offer is made, dependent on the provision of examination results.

4.1.3 Appeals procedure

Any unsuccessful applicant who wishes to appeal the decision of the audition panel may do so in writing to the Music Centre Director.

The Music Centre Director will convene the Course Board and review the decision of the audition panel.

After due deliberation, and under advisement of the Course Board, the Music Centre Director will make a decision and inform the applicant in writing of that decision.

This decision will be final.

4.2 Recognition of Prior Learning (RPL) and Transfer Mechanisms

4.2.1 Berklee Track

It should be noted that due to the specialised nature of the 'Core Curriculum' subjects on the Berklee Track (Harmony, Ear Training, Tonal Harmony), it is only possible to consider access to the second year of the Berklee track if a candidate has completed the first year Core Curriculum subjects in Berklee or another Berklee affiliated school.

4.2.2 BAJP

Where an applicant can demonstrate prior learning up to the appropriate level, credit may be granted for entry into the later stages of the BAJP under the following mechanisms:

Entry into BAJP by audition:

All applicants for the BAJP, regardless of previous musical experience or learning must do a performance audition to enter the programme.

For entry into the later stages of the BAJP under the mechanisms for RPL, candidates must perform tunes from the Standard Jazz Repertoire consistent with the level required for entry into the year they are applying for. In this audition they must demonstrate the following:

- Good technique
- Good Sound
- Familiarity with the stylistic language of jazz
- Familiarity with the vocabulary of jazz

- An ability to improvise
- Familiarity with chord symbols and their interpretation
- An ability to sight read a *lead sheet* and improvise from it on sight

In addition to the performance requirements the candidate must also demonstrate familiarity with jazz harmony, arranging and aural skills up the level required for entry into the stage being applied for. This can be done in two ways:

Certified Prior Learning

Credit may be granted where the applicant may present evidence (usually in the form of exam transcripts), of previous study in these subjects up to the required level.

Uncertified Prior Learning

Where the applicant demonstrates uncertified prior learning, credit may be granted through the passing of entrance examinations appropriate to the level required for the stage for which the applicant has applied. These will be similar to the programme's end of stage examinations.

In the event of a musician applying to the course who demonstrates prior learning through outstanding playing, the requirements for documentary evidence, or of the study of harmony and aural training may be waived since playing at this level is impossible to achieve without a thorough knowledge of these areas.

Bridging Studies

Where an applicant's prior learning is of an appropriate level to access the programme, but a particular knowledge deficit is identified, a programme of bridging studies may be utilised to address this and facilitate the granting of credit to the later stage.

4.2.3 Transfer to BAJP via Exchange Agreement Credit Transfer

Newpark has credit transfer agreement with three international schools:

[Conservatorio Souza Lima, Sao Paulo, Brazil](#)
[International Music College, Freiburg, Germany](#)
[Koyo Conservatory, Kobe Japan](#)

All of these schools are fellow members with Newpark of the [Berklee International Network](#) and run similar courses to Newpark's own [Berklee Track](#) programme. This has allowed for a clear method of evaluating course content in certain subjects and matching them to the same subjects in Newpark's courses.

In all of these courses the modules on the following subjects are identical in contact hours and subject matter to Newpark's Berklee Track programme, and equivalent to the same subjects taught in the first two years of the BAJP:

- Harmony
- Aural training
- Arranging

In the case of the International Music College Freiburg, which adds an additional year to the two-year Berklee Track programme, these modules on the same subjects are equivalent to the same subjects taught in the first three years of the BAJP.

In Newpark's Agreements with these schools, learners who achieved a B Grade in these subjects are entitled to recognition of these subjects when applying for entry into the later stages of the BAJP, and the requirement for them to demonstrate competence in an entrance exam in these subjects is waived.

However in order to access the BAJP, the applicants from these schools must still undergo a performance audition that demonstrates similar skills required of any applicant who wishes to enter the BAJP in the later stages. The criteria for this performance audition are similar to those in 4.2, above.

4.2.4 Transfer to BAJP from Berklee Track

Learners who successfully complete the Berklee Track programme may apply for entry into the third year of the BAJP.

Since the performance elements of the Berklee Track are very similar to those in first two years of the BAJP, and the learning outcomes are also very similar, recognition of prior learning is relatively simple.

Bridging Studies may be necessary in the area of repertoire in certain cases, but these would be minimal.

In the areas of Arranging, Harmony and Aural Training, the subject matter in both courses match, and no further bridging studies are required to align the learning outcomes of the two programmes in these subjects.

4.2.5 Transfer from the BAJP to other programmes

Where a learner wishes to transfer from the BAJP to another music performance programme, they are given a detailed breakdown of the modules they have completed, with a full outline of the learning outcomes of each subject, the credit gained, and full examination results.

Further documentary evidence is provided on request.

4.3 Progression

4.3.1 Entry into Berklee College of Music via Berklee Track

Under Newpark's Articulation Agreement with Berklee College of Music, learners who successfully complete the Berklee Track programme are entitled to entry to Berklee College of Music's degree and diploma programmes and to directly transfer credits in certain subjects for equivalent Berklee music courses.

Upon completion of the Berklee Track, and following acceptance of the learner's application to Berklee by the Admissions Office, the learner will be considered a "continuing learner" by Berklee.

This status provides the learner with certain benefits, specifically with regards to registering for classes at Berklee, and gives the learner the opportunity to register in advance for classes for fall (September), spring (January), or summer (May) semesters.

Complete information on the articulation mechanism can be seen on the Berklee website:

<http://www.berklee.edu/international/articulation.html>

4.3.2 Progression into Masters programmes via BAJP

Learners on the BAJP are given information on progression opportunities both in Ireland and abroad.

Opportunities to study for a Masters Degree in Jazz Performance are very limited in Ireland. Presently there is just one Jazz Masters available, in DIT in Dublin.

The Masters in Music Technology at Trinity College Dublin also provides a progression route for graduates of the BAJP.

There are however many high quality Masters in Jazz Studies programmes available abroad and Newpark has used its contacts in the IASJ to identify particularly apposite programmes to which the learners may apply.

Learners are given information on the following Master's programmes:

[Eujam](#) – an innovative joint master's degree programme offered by the conservatories of Amsterdam, Berlin, Copenhagen, Paris and Trondheim.

[Masters in Music Performance](#), offered by the Rhythmic Music Conservatory in Copenhagen

[Master of Music \(Jazz\)](#) at the Jazz Institute, Berlin

[Jazz Master's Degree](#) at the Conservatorium Amsterdam

[Master of Arts in Music \(Jazz\), Hochschule](#), Luzern

Learner Enrolment
QCD 14

1.0 Purpose

This procedure is to ensure that all applicants meet with the required course criteria, and that all applicants are treated both fairly and equally.

2.0 Scope

The procedure covers the enrolment of all learners into the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

Responsibility for the day to day handling of the enrolment procedure lies with the Office Administrator. The Jazz Department Director has overall responsibility for the enrolment of learners.

4.0 Procedure

- 4.1 When application forms are received, they are checked by the Office Administrator. Incomplete applications are returned for re-submission. Complete applications are date stamped and filed until the closing date for applications has been reached.
- 4.2 On the passing of the closing date for receipt of applications, applicants are then invited to audition. The timetabling of auditions is the responsibility of the Jazz Department Director. Once timetabled, applicants are sent a letter of invitation to audition. Applicants unable to audition at their allocated time will be facilitated with alternative times whenever and as far as is reasonably practicable.
- 4.3 Suitable applicants will be sent a letter of offer, conditional on other entry requirements being met. The letter of offer will include details of the deadline for receipt of initial fee installments.
- 4.4 As fee installments are received, applicants are sent a letter of receipt, and their details are entered on the learners database by the Office Administrator. A provisional course listing is then prepared.

- 4.5 Applicants are requested to submit originals for copying of their qualifying examination results (eg. Leaving Certificate) within five working days of issue. If these results are not received, applicants will then be contacted by the Office Administrator to ascertain whether they will be taking their course place.
- 4.6 Qualifying exam results are added to the application forms and are kept on record for the duration of the learners time at the Music Centre. All applications are reviewed by the Jazz Department Director to ensure that entry requirements have been met.
- 4.7 Successful applicants are then sent a letter confirming acceptance on to the course. The balance of fees is requested by a given date. The letter also gives details of the course start date, books and materials required, and date and time of induction meeting.
- 4.8 On receipt of fees, learners are sent a receipt and a letter of welcome to the Music Centre.
- 4.9 After the deadline for receipt of applications, if places remain unfilled on the course, late applications may be considered and late auditions scheduled up to the beginning of the academic year.

Learner Orientation
QCD 15

1.0 Purpose

The purpose of this procedure is to introduce the learners to Newpark Music Centre, outline the course content, and familiarise them with the codes, practices and procedures of the Centre.

2.0 Scope

This procedure applies to all new learners enrolling in the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

Learner orientation is the joint responsibility of the Music Centre Director and the Director of the Jazz Department.

4.0 Procedure

- 4.1 Learners attend the orientation meeting on the date and time specified in their letter confirming acceptance onto the course.
- 4.2 The learners are welcomed to the Music Centre by the Music Centre Director and the Jazz Department Director.
- 4.3 Learners are given an information pack which includes information on the following:
 - Learner Handbook
 - Learner Code of Practice
 - Course Dates / Course Calendar
 - Timetable
 - Music Centre Holidays
 - Details of Practice Facilities
 - Details of Computer Facilities
 - Health and Safety
 - Exam Requirements

- 4.4 Learners are given a talk by the Music Centre Director on the non-academic issues of learner life at the Music Centre i.e. codes of practice, health and safety etc.
- 4.5 Learners are then given a talk by the Jazz Department Director on the academic content of the course.
- 4.6 Learners are given a tour of the Music Centre and have the various facilities and procedures explained.

Learner Representatives
QCD 16

1.0 Purpose

The purpose of this document is to outline the procedures whereby learner representatives are elected.

2.0 Scope

This procedure applies to the election of learner representatives for the BAJP and subsequent higher education programmes.

3.0 Responsibilities

The implementation of the learner representative policy is the responsibility of the Jazz Department Director, though the responsibility of electing the actual representatives lies with the learners themselves.

4.0 Procedure

- 4.1 Orientation - Learners are informed of the learner representative policy at their orientation meeting. Details of the policy are also included in the learner handbook.
- 4.2 Learner Committee - One learner representative from each year of each programme is elected by the learners to the Learner Committee. This committee then elects a chairperson to represent it.
- 4.3 The Learner Committee is notified in advance of Course Board or Management Committee meetings, and meets prior to these meetings.
- 4.4 The chairperson of the Learner Committee attends the open sessions of the Course Board or Management Committee meetings where the issues brought by the Learner Committee are discussed.
- 4.5 The chairperson reports back to the Learner Committee.

Progression from Stage to Stage in full time programmes
QCD 17

1.0 Purpose

To ensure necessary standards are met in inter-year exams and to ensure a transparent system of progress through all full time courses.

2.0 Scope

The procedure applies to the BAJP and any subsequent full time courses at the Music Centre

3.0 Responsibilities

The Music Centre Director, and or the Jazz Department Director have overall responsibility for ensuring exam standards are met throughout the fulltime courses and that the learners are aware of requirements for progression

The Bachelor of Arts in Jazz Performance and other full-time accredited programmes in Newpark Music Centre adhere to the assessment procedures and guidelines detailed in the HETAC document “Assessment and Standards 2009”

4.0 Procedure for ensuring exam standards are met in the BAJP and any subsequent full time courses at the Music Centre

- 4.1 In order for a learner to progress from one year of the course to the subsequent year, the learner must pass all modules of the relevant year, with a minimum pass mark of 40%.
- 4.2 At the Examination Board Meeting at the end of each year the results of examinations are entered on the HETAC broadsheets. These are audited to ensure the minimum levels for progression have been met by all learners.
- 4.3 In the event of a learner not reaching these levels a repeat examination will be allowed following the procedure outlined in QCD 18 - 4.4.10
- 4.4 All learners are informed of these requirements at orientation, and are given the information both verbally and in writing - as outlined in QCD 15
- 4.5 All examinations are conducted according to the procedure outlined in QCD 18

- 4.6 If, after repeating an exam, a learner still fails to meet minimum requirements they will not be allowed to pass into the subsequent year of the course.

Assessment
QCD 18

1.0 Purpose

This purpose of this procedure is to ensure the consistent, fair and accurate assessment of learners through both continuous assessment and final examinations.

2.0 Scope

This procedure applies to the assessment of all learners on the BA in Jazz Performance, and any subsequent full-time courses.

Newpark Music Centre adheres to the guidelines and procedures detailed in the HETAC document *Assessment and Standards 2009*.

3.0 Responsibilities

The assessment of learners is the responsibility of individual subject tutors, the Jazz Department Director and the Music Centre Director.

4.0 Procedure

4.1 In the BA in Jazz Performance, learners are assessed both by continuous assessment and by end of year examinations.

4.2 Results of all assessments are recorded in the Learner Assessment File and maintained in the Music Centre office for the duration of the learners enrolment and for a period of five years after the learner leaves. Computer records of learner assessment are kept indefinitely.

4.3 Continuous Assessment

4.3.1 Learners are supplied with a schedule of continuous assessment within two weeks of the commencement of classes.

4.3.2 Home based assignments are completed by the learner to a predetermined schedule. Class based assignments take place on dates outlined by the Jazz Department Director.

- 4.3.3 Class based assessments are conducted by the relevant tutor according to the criteria for the conduct of examinations (see below).
- 4.3.4 Where a learner is unable to sit an assessment test or exam for one of the following reasons, the Jazz department Director may decide to make a compensatory adjustment to their combined result for that subject. Alternatively, a modified assessment with the same learning outcomes may be devised on a case by case basis. Acceptable reasons for failing to sit an assessment include the following:
- Illness or injury supported by medical certificate
 - Family Bereavement
 - Exceptional Circumstances (as decided by the Director of the Jazz Department).
- 4.3.5 Tutors may return scripts to the learners together with the grade obtained, or simply relate the grade to the learner without returning the script.
- 4.3.6 All grades are entered into the assessment files within one week of the assessment taking place.

4.4 **End of Term Examinations**

- 4.4.1 Notification of the schedule of examinations is given to the learners within two weeks of commencement of classes.
- 4.4.2 One month before the examination date, examination papers are prepared by the relevant tutors and submitted to the Jazz Department Director for approval.
- 4.4.3 Examination papers are checked to ensure compliance with course guidelines, standard format and course syllabus, and are retained in a secure place until the examination date.
- 4.4.4 On the day of the examination, exam papers are distributed to the learners where applicable with answer books. The invigilator checks that all learners are present and notes any absences.
- 4.4.5 For performance examinations, scripts are given to the appropriate examiner, who then conducts the examination according to the criteria outlined below.
- 4.4.6 Examinations are corrected by the appropriate tutors within two weeks of the examination. Results are then returned to the Jazz Department Director for collation.
- 4.4.7 The Jazz Department Director then produces a hard copy of all examination results

- 4.4.8 Where courses require external supervision, copies of a random sample are sent to the external examiner for verification.
- 4.4.9 Once all scripts are returned from external examiners, the results are finalized and reports are issued to learners.
- 4.4.10 Where a learner fails an examination, provision can be made for a re-sit. This will take place at a time and place decided by the Jazz Department Director. Procedure for exam re-sits is as outlined above.
- 4.4.11 All exam scripts are retained for the duration of the learner's enrolment. Results are maintained indefinitely on computer stored files.
- 4.4.12 Final performance exams take place in the form of recitals performed in front of a panel including external examiners.
- 4.4.13 All performance exams are audio recorded and these recordings are transferred to a hard drive and stored as a record of the exam.

4.5 **Appeals Procedure for Examination Re-Check or Review**

- 4.5.1 In the event of an examination candidate being dissatisfied with the examination result issued after an Exam Board meeting, they should contact the Jazz Department Director to discuss the issue. It is hoped that the majority of queries may be resolved through this "Post Mortem" facility.

Where the candidate remains dissatisfied with the outcome of this discussion, the following procedure may be followed

Note: An application for a recheck or review which is based on the sole grounds of disagreement with an assessment grade will not be considered.

- 4.5.2 **Recheck** – A recheck means the administrative process of verifying the recording and addition of marks. A recheck may result in one of three outcomes. The grade may remain unchanged, the grade may be increased or the grade may be decreased.
- 4.5.3 A request for a recheck must be received **not later than five working days** after the posting of examination results. In exceptional circumstances a later request may be considered. Any request for a recheck must be received in writing, signed by the learner, and accompanied by an administrative fee of €20 per examination. In the event of a recheck resulting in the increase of a grade, the fee will be

refunded. The results of a recheck will be communicated to the learner in writing by the Director of the Music Centre.

4.5.4 **Review** – A review is the reconsideration of all or part of examination material, where feasible, by the internal and external examiner(s) and the reconsideration of results by the Exam Board.

4.5.5 **Grounds for Review** – In order to initiate a review, the candidate must submit a request in writing to either the Jazz Department Director, or the Director of Newpark Music Centre. This request must be received within five working days of the posting of examination results with an administrative fee of €50 per module. In exceptional circumstances a later request may be considered. This fee will be refunded to the candidate in the event of a successful review.

This written request must clearly detail the element or elements of the examination for which the review is being sought, and must contain all relevant information that the candidate wishes to have considered at the review.

The grounds for review must be specified under the following headings:

1. The examination regulations of the Music Centre have not been properly implemented.
2. The regulations do not adequately cover the candidate's case.
3. The exam board were unaware of compassionate or medical circumstances made known to the Music Centre before or during the examination in question.
4. Significant performance related information which the candidate believes was not considered by the Exam Board.
5. There is a significant disparity between the assessment mark and the mark the candidate expected to achieve. Grounds for this expectation must be provided by the candidate.

The candidate will be informed of the outcome of the review in writing by the Director of Newpark Music Centre.

External Examiners
QCD 19

1.0 Purpose

The purpose of this document is to detail the Music Centre's policy towards external examiners.

2.0 Scope

The external examiner policy applies to any programme utilizing external examiners as part of assessment. Newpark Music Centre adheres to the guidelines detailed in the HETAC document *Effective Practice Guideline for External Examining*.

3.0 Responsibilities

The director of the Music Centre has overall responsibility for the implementation of the college's policy on external examiners.

4.0 Procedure

4.1 Role of the external examiner

The main roles of the external examiner are as follows:

1. Review the appropriateness of the minimum intended programme learning outcomes and other programme objectives.
2. Probe the actual attainment of learners (actual programme learning outcomes) using information agreed with and supplied by the college.
3. Compare and contrast the minimum intended programme learning outcomes with the actual attainment of learners with the relevant awards standards (NFQ, similar programmes domestically and internationally).
4. Determine whether or not the college's procedures for assessment are valid, reliable, fair and consistent.
5. Review the appropriateness of the programme assessment strategy and the assessment procedures.
6. Review key assessment tasks prior to their assignment in the light of the programme assessment strategies.
7. Report findings and recommendations to the provider.

4.2 Term of Appointment of External Examiners

The term of appointment for external examiners will be of three years.

4.3 Competences of External Examiners

1. External examiners will be both professionals in the field of jazz and contemporary music and have an academic background in higher music education.
2. External examiners will possess the range of competences required to execute the functions outlined above (4.1)

4.4 Nomination of External Examiners

1. External Examiners shall be nominated considering the requirements of the programme, the need for independence and the need to avoid conflict of interest. Ratification for the nomination of external examiners shall be sought from HETAC.

4.5 External Examiners Authority

1. Where the view of the external examiner for a particular assessment grade differs from that of the college's examiners, the matter is discussed at the exam board meeting. Where consensus cannot be reached, the matter will be decided by a vote of the attending examiners, and the dissent will be recorded in the minutes of the meeting.
2. Where the external examiner perceives an issue with a particular mode of assessment or other element of the assessment strategy, this will be noted and discussed at the next meeting of the Course Board.

4.6 Formal Agreement

1. A formal written agreement will be made between the external examiner and the college. This will detail the duties, induction process and duration of the external examiner's term.

4.7 Reporting Process

1. The external examiner will issue a written report, based on the college's template, within two weeks of the exam board meeting.
2. Recommendations made by the external examiner will be discussed at the relevant Course Board meeting, and any changes made as a result will be notified to all relevant stakeholders.

4.8 Removal or Replacement of External Examiner

1. Should the college wish to remove the external examiner, this will be communicated to the examiner in writing, giving the reasons for removal. The examiner will be given the opportunity to respond. The removal of the examiner will also be notified to HETAC and relevant stakeholders.

Control of Learner Records
QCD 20

1 Purpose

This procedure is to ensure that all learner records are entered, maintained and updated on the school's computerised database system, which can be accessed by the Music Centre Director, Jazz Department Director and Office Administrator.

2 Scope

Records of full-time learners at the school.

3 Responsibilities

The Office Administrator has overall responsibility for ensuring that all learner records are up to date

4 Procedure

- 4.1 On applying for the course, each learner is requested to fill out an Application Form which outlines the following information:

Personal details
Education details
Musical Experience

- 4.2 These details are checked by the Office Administrator and filed.
- 4.3 On receiving an offer of a place on the course, learners are requested to submit a proof of final qualifications (e.g. Leaving Cert results or musical qualifications) which are then entered on the database. In the event of these results not being received, the Office Administrator will request them from the learner or confirmation the he/she will not be attending the course.
- 4.4 In the event of a learner canceling his/her application, the learner's details will be removed from the database.
- 4.5 Throughout the duration of the course learner's examination results are entered from Examination Results Sheets onto the database by the Music Centre Director.
- 4.6 When all learner details have been entered into the database, reports such as class lists, individual learner results etc, can be accessed and hard copies printed at any time.

- 4.7 At the end of every academic year, the learner records are updated bringing forward all relevant details of each learner.
- 4.8 The Office Manager makes a back-up of the database on a daily basis.

Provision for Inadequate Progress
QCD 21

1.0 Purpose

This procedure outlines the procedures adopted in the event of a learner making poor or inadequate progress.

2.0 Scope

Full-time learners on the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

The satisfactory progress of the learner is ultimately the responsibility of the learner. However the teacher, Course Board, Jazz Department Director and Music Centre Director share the responsibility of guiding the learner successfully through the course.

4.0 Procedure

- 4.1 The lecturer maintains relevant records of each learner's attendance, punctuality, homework assignments, conduct, progress and application to studies. The personal records of the teacher will be considered to be formal Music Centre records as these will be recorded also in the Learner Database.
- 4.2 Where there is an indication of inadequate progress, the teacher speaks individually with the learner, offers advice and possible remedial action and a trial period for improvement. This action may be repeated at the teacher's discretion.
- 4.3 If no improvement is noticed, the teacher completes an Inadequate Progress Form and submits it to the relevant Coordinator (Ensemble, Jazz Skills or Instrumental Coordinator)
- 4.4 The relevant Coordinator will then speak with the learner and try and ascertain the nature of the problem and offer encouragement. A trial period will be given for improvement. The Coordinator will liaise with the teacher to see if improvement has been made. If it has, no further action will be required and the Form is signed by the Coordinator and is retained by the Office Administrator
- 4.5 If there is no improvement the Coordinator reports the matter to the Jazz Department Director who will send a request to the learner for a formal meeting to discuss the matter.

- 4.6 At the meeting the Jazz Department Director will outline the cause for concern and listen to the learner's explanation. A request is made for improvement within a specified time and the teacher is notified. The Jazz Department Director makes a note of this meeting in the 'Follow-on' section of the Inadequate Progress Form.
- 4.7 The Jazz Department Director checks with the teacher and if improvement is noted no further action is required. If no improvement is noted then a formal letter of complaint is sent to the learner.
- 4.8 If no improvement is noted then a second formal letter of complaint is sent to the learner indicating that temporary suspension from the Music Centre will be implemented unless immediate and consistent improvement is noted.
- 4.9 In the event of the learner failing to show improvement, the Music Centre Director in consultation with the Jazz Department Director, implements a temporary suspension, notifying the learner by telephone and subsequent letter.
- 4.10 On the very rare occasion, a final step of expulsion may be necessary. If so, the learner is notified by letter.

Attendance Monitoring
QCD 22

1.0 Purpose

This procedure is to ensure that a detailed record of learner attendance and punctuality is maintained on a daily basis and available to the Music Centre

2.0 Scope

Full-time learners on the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

Attendance monitoring is the responsibility of the following:

Class Teacher
Relevant Coordinator
Jazz Department Director

4.0 Procedure

- 4.1 It is the policy of the Music Centre that an accurate attendance record is taken for each class every day. Teachers are responsible for the entering of attendance information into the individual class attendance sheets. This records any learner absences which occur.
- 4.2 The Course Board members are responsible for the weekly monitoring of attendance relating to their area (ensembles, instrumental etc) and for the flagging of a pattern of absence.
- 4.3 A maximum of 5 unexplained absences are permitted in any one subject per year.
- 4.4 Learners are warned once they have accumulated 3 absences in any one class.
- 4.5 Teachers are also requested to keep their own records of any learners with an unsatisfactory attendance record and to report this on the 'Inadequate Learner Progress Form'.
- 4.6 In the event of a learner having an unsatisfactory attendance record the Jazz Department Director will speak with the learner regarding his/her poor attendance and will ask for an immediate improvement.

4.7 If there is no improvement the procedure, as outlined in QCD 20, paragraph 4, is implemented.

Teacher Identification
QCD 23

1.0 Purpose

This procedure is to ensure complete traceability in each element of a course.

2.0 Scope

Teachers on the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

It is the responsibility of the Music Centre Director and Office administrator to ensure that teachers are traceable at all times.

4.0 Procedure

- 4.1 At the beginning of the academic year, each teacher is issued with his/her timetable for the year outlining the following details:
 - a) Courses and classes to be taught
 - b) Subjects to be taught
 - c) Time allocated to each class
 - d) Room allocation
 - e) Total number of teaching hours per week
- 4.2 A copy of each teacher's individual timetable is held by the Music Centre Director/Office Administrator, which provides the details of all of the teacher's classes and whereabouts.
- 4.3 The Music Centre timetable also outlines the location of each class, teacher, and room allocation on a daily basis and is held/available by the following:
 - a) Music Centre Director
 - b) Office Administrator
 - c) Jazz Department Director
 - d) Staff Noticeboard
- 4.4 Each teacher completes a Timesheet on a monthly basis and submits it to the Office Administrator on a specified date. The Timesheet is checked by the Office Administrator and the number of hours calculated for the purpose of payment. The payments are made directly to the teacher's respective bank accounts via PayPath.

- 4.5 Staff absences – any sudden absences should be notified to the Music Centre Director as early as possible in the morning. He will then attempt to arrange a substitute teacher for the class.
- 4.6 If staff know in advance that they will be absent, they are expected to notify the Music Centre Director who, in conjunction with the teacher and Jazz Department Director, will arrange suitable cover. A teacher may arrange an approved deputy in accordance with the procedure detailed in the Newpark Music Centre Teacher's Handbook.
- 4.7 If a teacher falls sick and needs to leave a class, he/she is requested to contact the Music Centre Director immediately.

Teacher's Code of Practice
QCD 24

1.0 Purpose

This procedure describes the actions and responsibilities involved in ensuring that learners receive a high quality education at the Music Centre

2.0 Scope

Teachers on the BA in Jazz Performance, and any subsequent full-time courses.

3.0 Responsibilities

It is the responsibility of the Music Centre Director to ensure that all teachers are fully conversant with the Quality Control Document (QCD), and the procedures therein.

4.0 Procedure

- 4.1 Each teacher will be conversant with the procedures in the QCD
- 4.2 The QCD is confidential to and remains the sole property of the Music Centre
- 4.3 The teacher will deliver his or her course with a view to meeting the aims and objectives of the course as outlined.
- 4.4 Each teacher will strive to offer each learner encouragement and support towards successful achievement. In turn learners are expected to adopt a positive and diligent approach to their studies.
- 4.5 Where necessary, each teacher will make him/herself available to the learner for discussion and guidance at a time that is convenient to both parties.
- 4.6 The teacher will use the QCD to assist him/her with:
 - Delivery of training
 - Monitoring of progress
 - Assessment of learners
 - Monitoring of corrective action
 - Evaluation and review

4.7 At the commencement of the first year of the course the Music Centre Director and the Jazz Department Director will outline to the learners the following information:

- School procedures regarding use of equipment
- School procedures regarding use of facilities
- School policy regarding absenteeism and late coming
- Course policy regarding necessary completion of assignments
- Necessary corrective action
- Disciplinary procedure

4.8 At the commencement of each year of the course the Music Centre Director and the Jazz Department Director will outline to the learners the following information:

- Objectives and learning outcomes
- Subject Syllabi
- Course Timetable
- Assessment methods
- Exam requirements for each subject

4.9 The teacher will deliver quality training and good practice using appropriate means, including, as appropriate, some or all of the following:

- Well prepared class content
- Notes and handouts
- Recordings and visual aids
- Practical demonstration
- Tests, assignments and projects
- Appropriate check of learner's progress and understanding

4.10 The teacher will monitor, assess and record the learner's progress, who will be informed of the outcome. If necessary corrective action will be recommended and monitored.

4.11 The teacher complete a Teacher's Evaluation Sheet on completion of each year of the course covering:

- Suitability of equipment and facilities
- Relevance of content and methods of instruction
- Attendance and results
- Change needed.

4.12 The teacher will attend relevant staff/subject meetings – the purpose of which will be to act as a forum for consultation, discussion and planning.

4.13 A professional approach will be adhered to in such matters as:

- Staff attendance
- Staff punctuality
- Dress code
- Confidentiality

4.14 The Music Centre is a no smoking area. The consumption of alcohol on the premises is prohibited.

Subject Codes
QCD 25

1.0 Purpose

To ensure that all documents and data relating to a particular subject can be easily identified.

2.0 Responsibilities

It is the responsibility of the Music Centre Director to allocate identification codes for each subject.

3.0 Procedure

3.1 Subjects are coded according to the initial letter of the course name; e.g.

Computer Music	CM
Jazz Arranging	JAR

3.2 In the event of a subject taking place over more than one year of the full course, the subject will be numbered also; e.g.

JAR1
JAR2
JAR3

Etc.

3.3 A list of all subjects taught on the BAJP and their relevant codes is prepared by the Music Centre Director and included in the course Prospectus

3.4 All teachers are provided with a copy of the subject code listing at the commencement of each year

3.5 At induction all learners are notified of the code for their relevant subjects.

Timetabling
QCD 26

1.0 Purpose

This procedure is to establish the timetable for the BAJP for the academic year.

2.0 Responsibilities

It is the responsibility of the Music Centre Director and the Jazz Department Director for the processing of the timetable.

3.0 Procedure

- 3.1 Every September the Music Centre Director verifies total numbers for each year of the BAJP
- 3.2 The Music Centre Director and the Jazz Department Director formulate the timetable taking into consideration the following variables:
 - Identification of teachers and availability
 - Room suitability and availability
 - Subject identification
 - Time allotted per subject
 - Special requirements
- 3.3 A draft timetable produces the following documentation:
 - Draft timetable for each subject
 - Individual course timetable
 - Room Allocation
- 3.4 The Music Centre Director and the Jazz Department Director verify and approve the draft timetable.
- 3.5 Following any changes or adjustments deemed necessary by the Music Centre Director and the Jazz Department Director, the final timetable is printed outlining details
 - Per day
 - Per subject
 - Per teacher

- 3.6 A master copy is held by the Music Centre Director and the Jazz Department Director and then distributed to the following:
- Learner noticeboard
 - Staff Noticeboard
 - Individual teachers
 - Individual learners
 - Administration office
- 3.7 From time to time adjustments to the timetable may be deemed necessary. Any amendments must be submitted in writing to the Music Centre Director and the Jazz Department Director, who then authorise them and an updated copy is distributed to all listed in 3.6. The current timetable is the latest update shown on the computer.

Schemes of Work
QCD 27

1.0 Purpose

This procedure is ensure that all teachers have their scheme of work laid out clearly for their subject for each week of term.

2.0 Responsibilities

It is the responsibility of the Jazz Department Director to inform the course teachers of the courses and their content. The Jazz Department Director will give accurate guidelines for the completion and submission of the various Schemes of Work.

On completion of each term, the teacher will submit a signed Scheme of Work Form to the Office Administrator which will be retained in the office for two years.

3.0 Procedure

- 3.1 The purpose of preparing detailed Schemes of Work is so that in the event of a teacher being absent, a substitute teacher may consult these schemes and continue with the class work without any disruption to the learner.
- 3.2 The Schemes of Work will also enable the teacher to inform the learners, at the beginning of the academic year, what will be covered on a week-by-week basis.
- 3.3 On issuing individual Schemes of Work to each lecturer, a staff meeting is held in which the Jazz Department Director outlines the to staff members the following information:
 - List of dates for examinations
 - Guidelines for presentation of Schemes of Work
 - Sample format for Scheme of Work
 - Indication of submission dates for receipt of Schemes of Work
- 3.4 Each teacher will develop their Scheme of Work in accordance with the Guidelines and under the following standard format.
 - Subject
 - Semester
 - Aims
 - Course syllabus

- Resources
- Teaching Methods
- Indicative texts

- 3.5 On completion of these Schemes, the original will be submitted to the Jazz Department Director, and will be checked and signed by him/her.
- 3.6 Following approval by the Jazz Department Director each Scheme of Work is copied and returned to the teacher.
- 3.7 The Jazz Department Director shall regularly liaise with the teachers to ensure that all topics are covered as outlined in the Scheme of Work.

Examination Notification
QCD 28

1.0 Purpose

This procedure is ensure that learners are notified of all examinations, their date and syllabus related to same.

2.0 Responsibilities

It is the responsibility of the Jazz Department Director for ensuring that all learners are aware of the dates of all course exams, excluding in-class tests which may be used by individual teachers to monitor progress of their learners.

3.0 Procedure

- 3.1 At the beginning of each academic year, each learner will receive a schedule of examinations for the following year.
- 3.2 Each learner is automatically entered for all end of semester and end of term examinations
- 3.3 Each learner will be given information on the minimum grades necessary for each subject to indicate satisfactory completion of the course.
- 3.4 An examination timetable indicating exact dates, times, room allocation, and examiners or invigilators, is compiled by the Jazz Department Director in consultation with the Music Centre Director.
- 3.5 Two weeks before course exams, an exam timetable will be posted indicating exact times for each exam.
- 3.6 The examination papers are kept in safe storage prior to the examination

Examination Procedure
QCD 29

1.0 Purpose

This procedure is ensure that learners that all examinations are conducted in a proper and professional manner.

2.0 Responsibilities

It is the responsibility of the Jazz Department Director to ensure the good conduct of examinations – to brief the examiner/invigilator on the regulations of the Music Centre and will inform him/her of any specific instructions necessary to ensure a correct and effective examination takes place.

3.0 Procedure

- 3.1 Each examiner/invigilator is given a “Notes of Guidance on the Conduct of Examinations” sheet at the beginning of year staff meeting.
- 3.2 A detailed timetable, indicating, class, subject, starting time, duration, room and examiner/invigilator’s name is displayed on the staff notice-board, one week before commencement of the examination.
- 3.3 On the day of the examination, examiners/invigilators are requested to be at the Music Centre at least 30 minutes before the beginning of the examination. This is to enable the examiners to familiarise themselves with the room layout, equipment, content and layout of the exam paper, and to facilitate admission of the candidates to the room, and instructing the candidates.
- 3.4 Learners are requested to be present 15 minutes before commencement of the exam.

4.0 Written Examination Procedure

- 4.1 For written exams the examiner will distribute the question papers to the candidates.
- 4.2 He/she will ensure that the exam commences punctually.

- 4.3 During the exam the invigilator will ensure that no candidate uses unfair means either by assisting other candidates or by referring to notes or books etc.
- 4.4 At the end of the exam the invigilator will collect all examination papers. Candidates may only be allowed to leave the room when their examination papers are handed up. At the conclusion of the exam, all examination papers must be brought immediately to the Jazz Department Director, together with a signed Invigilators Record Sheet.
- 4.5 The Jazz Department Director records the receipt of the examination papers in the Examinations Book, and distributes them for correction.
- 4.6 **Procedure in the Event of Breach of Exam Regulations**
- 4.6.1 In the event that an invigilator becomes suspicious of any improper activity on the part of an examination candidate, he / she should approach the candidate and request to speak to them after the exam.
- 4.6.2 The invigilator makes an immediate written report noting the exact time and details of the issue.
- 4.6.3 At the end of the exam, the invigilator informs the candidate of their suspicion and that a report is to be made to the Jazz Department Director.
- 4.6.4 The Jazz Department Director convenes a meeting of the Course Board and the learner and invigilator.
- 4.6.5 After hearing all sides of the issue, and considering any extenuating circumstances, the Course Board decide on the appropriate measures to take. These may include a full exoneration of the learner, a formal warning, or disqualification from the examination.

Handling Complaints
QCD 30

1.0 Purpose

This procedure covers the methods of handling and resolving problems regarding the quality of services provided by the Music Centre. Complaints may be generated by learners, parents, or staff.

2.0 Responsibilities

The Music Centre Director has ultimate responsibility for the resolution of complaints. The day-to-day operation of the complaints system is the responsibility of the direct supervisor of the person or area involved.

3.0 Procedure

- 3.1 Complaints may be received from time-to-time regarding courses, or teachers. Learners are encouraged wherever possible to resolve problems with the relevant teacher. In these instances it is not considered necessary to document the complaint.
- 3.2 Where the problems cannot be dealt with by the teacher, it is referred to the Jazz Department Director who will speak to the relevant parties and give whatever advice is thought appropriate to resolve the issue. In these instances it is not considered necessary to document the complaint.
- 3.3 Where the problems cannot be dealt with by the Jazz Department Director, it is referred to the Music Centre Director who records the complaint details in Section 1 of the Complaints Form.
- 3.4 Stocks of learners complaint forms are held with the Office Administrator.
- 3.5 The Music Centre Director is responsible for the investigation and resolution of the complaints, where necessary instigate corrective action, and for advising the learners of the outcome. Findings and corrective action shall be recorded in Section 2 of the form.
- 3.6 The Music Centre Director shall keep a record of all unresolved complaints and take responsibility for their resolution.
- 3.7 Learner complaints shall be addressed at Course Board meetings together with both the teacher and the Jazz Department Director.

Special Needs Learners
QCD 31

1.0 Purpose

This procedure outlines the actions and procedures taken with regard to disabled and special needs learners.

2.0 Scope

The scope of this procedure covers disabled or special needs learners at the Music Centre.

3.0 Responsibilities

All staff have a responsibility to ensure that disabled or special needs learners benefit from the music education offered.

It is ultimately the responsibility of the Music Centre Director to ensure that the requirements of disabled or special needs learners are met wherever possible.

4.0 Procedure

4.1 All learners eligible for courses, and meeting course entry requirements are to be treated similarly.

4.2 Every effort is made to ensure access to all of the Music Centre's facilities for each learner. This includes but is not limited to the following:

- Modification of timetabling to provide for accessible classrooms.
- Opening of basement exits to provide wheelchair access to ensemble rooms.
- Assistance for the visually impaired, both with regard to movement and learning aids.

4.3 Where a learner's disability falls outside the area of expertise of members of Music Centre staff, guidance from an educational psychologist or other relevant professional is sought.

Refunds Policy
QCD 32

1.0 Purpose

This procedure outlines the actions and procedures taken with regard to disabled and special needs learners.

2.0 Scope

This policy refers to all tuition fees for full-time programmes at Newpark Music Centre.

3.0 Responsibilities

The Music Centre's administrative personnel have responsibility for the implementation of the college's refund policy.

4.0 Procedure

1. Where a deposit is accepted to secure a place on a programme, learners should note that the deposit is strictly non-refundable. Only at such time when a programme subsequently does not run, will a full refund be offered.
2. All tuition fees are non refundable once a course commences. Fees are non-refundable if a learner fails to attend a course on which a place has been confirmed and reserved.
3. A refund less an administrative fee of €200 will be returned to candidates who withdraw their application up to 10 working days prior to course commencement where the course fee has already been paid.
4. Where a learner is unable to take their place on a programme due to failure to secure a visa to study in Ireland, all fees will be refunded in full further to the provision of documentary evidence of the refusal of the visa.
5. No refund will be made where a learners withdraws from a course that has already commenced.
6. Under exceptional circumstances (critical illness, bereavement etc.) the college may decide, on a case-by-case basis, to issue a full or partial refund.

Administrative / Office Systems Review

QCD 33

1.0 Purpose

The purpose of this procedure is to provide for the ongoing monitoring and review of the office and administrative systems at the Music Centre

2.0 Scope

This review procedure applies to the administrative systems and personnel in the Music Centre office.

3.0 Responsibilities

It is the responsibility of the Music Centre Director to conduct the review. The Office Manager and all other administrative personnel also have a critical role in the procedure.

4.0 Procedure

- 4.1 Ongoing communication between the various administrative personnel employed by the Music Centre is critical to the success of the administrative systems in place in the college.
- 4.2 Once per semester, or more frequently if required, a review of the administrative structures and procedures is conducted.
- 4.3 Prior to this review, a brief report on areas of concern is prepared by the administrative staff (Office Manager, Full-Time Programmes Operations Manager and other support staff).
- 4.4 This report is discussed at a meeting between the administrative staff and the Music Centre Director. The aim of this meeting is to provide solutions to the issues raised, and recommendations for improvement to the overall functionality of the office systems.
- 4.5 An action plan, detailing time-lines and areas of responsibility is drawn up at the meeting, and this is followed up at the next review.

Grievance Procedures
QCD 34

1.0 Purpose

The purpose of this document is to outline procedure in relation to employees wishing to pursue a grievance with Newpark Music Centre.

2.0 Scope

This procedure applies to all employees of the Music Centre.

3.0 Procedure

Newpark Music Centre recognises that there is no real substitute for good day-to-day relationships between employees for resolving work-related problems. Nevertheless, if these relationships fail to resolve a grievance informally, there is a formal process called the Grievance Procedure, where employees have a right to bring any grievances to the attention of management and expect a response within five working days.

Formal grievance procedures are outlined below. All employees should have access to and be acquainted with the grievance procedures. All employees have the right to representation, which can constitute a colleague or other representative.

It should be appreciated that the use of formal procedures is a serious matter.

It is hoped that most of the difficulties which might arise between employees can be resolved without using the formal procedures, but through management guidance or facilitation.

The formal grievance procedure is as follows:

- In the first instance the complaint should be made to the Music Centre Director. This should be done in writing.
- The Director will arrange an interview as soon as is practicable after receiving the complaint and will prepare a written record of the interview with his / her recommendation for resolving the grievance.

- The record must be sent to the employee not later than five working days after the interview. Within five working days of receiving this record the employee may, if he / she feels that the grievance has not been resolved, request a further meeting with the Director of the Music Centre. The Director prepares a further written record of the meeting with his / her recommendations for resolving the grievance.
- In exceptional circumstances, or where the employee's grievance is with the Director of the Music Centre, the grievance may be referred to arbitration by one or more of the Board of Directors of the Music Centre.

Disciplinary Procedures
QCD 35

1.0 Purpose

The purpose of this document is to outline the Music Centre's policy with regard disciplinary matters.

2.0 Scope

This procedure applies to all staff at the Music Centre.

3.0 Procedure

Newpark Music Centre is committed to the fostering of good relations between staff and management. It is intended that the majority of disciplinary issues may be dealt with informally.

Where an employee's conduct, attendance or performance warrants disciplinary action, the following disciplinary procedures will apply, except in cases of misconduct attracting summary dismissal.

3.1 Verbal Warning / Counselling

- The employee will initially be given a verbal warning and counseling by his or her immediate supervisor which will be recorded on the employee's personnel record.

3.2 Formal Verbal Warning

- In the event of a further breach of conduct, poor attendance or lapse from performance, the employee will be given a formal verbal warning by his or her immediate supervisor in the presence of a representative. This warning will be recorded on the employee's personnel record.

3.3 First Written Warning

- In the event of a further breach, the employee will be given a further written warning.

3.4 Final Written Warning / Suspension

- In the event of yet a further breach the employee will be given a final formal written warning. At this stage the employee may also be suspended without pay.

3.5 Dismissal

- If, following a period of suspension without pay or a final written warning, an employee is guilty of further breaches; the employee will be dismissed.

4.0 Possible Reversion to Earlier Stages of Procedure

4.1 Where, having received a warning at any stage, up to and including stage 3.4 of this procedure, an individual's record subsequently remains clear for at least one year, that individual will revert to the previous stage of the procedure in the event of any further breach.

4.2 Where, having been suspended in line with stage 3.4 of this procedure, an individual's record subsequently remains clear for at least two years, that individual will revert to stage 3.1 of the procedure in the event of any further breach.

5.0 Misconduct

In cases of misconduct such as fighting, theft, willful damage to company property, reporting for work under the influence of alcohol, breaches of trust etc., the Music Centre may summarily dismiss an employee without recourse to the procedure contained in clauses 3.1-3.5 above. In cases where the Music Centre considers that summary dismissal is warranted it may suspend an employee with pay in order to facilitate investigation of the particular case.

Following investigation of any matter under this clause, the Music Centre may decide either to impose another form of discipline, such as suspension without pay and/or final written warning with recourse to the procedure in 3.1-3.5 above.

6.0 Representation

It is agreed that at stages 3.2-3.5 above an employee shall at all times have the right of representation in any discussion with management.

Harrassment / Bullying
QCD 36

1.0 Purpose

The purpose of this document is to outline procedure in relation to harassment (sexual or otherwise) and bullying for employees of Newpark Music Centre.

2.0 Scope

This procedure applies to all employees of Newpark Music Centre.

3.0 Procedure

3.1 Statement

Newpark Music Centre is committed to providing a work environment that is free from all forms of harassment, bullying, intimidation and unlawful discrimination.

Harassment is unlawful behaviour, it creates a hostile environment, lowers morale and interferes with work effectiveness.

Newpark Music Centre recognises that all employees have the right to be treated with dignity and respect. Therefore, harassment by employees and non-employees such as customers and contractors, will not be tolerated and will lead to disciplinary action (in the case of employees) and other sanctions e.g. the suspension of contracts or services (in the case of non-employees.)

Employees should be aware that it is up to themselves to decide what behaviour is unwelcome irrespective of the attitude of others to the matter.

Allegations of harassment will be dealt with in an objective and sensitive manner and the utmost confidentiality will be preserved for both parties involved.

3.2 Responsibilities

The management of Newpark Music Centre and those in positions of authority have a responsibility to:

- Provide good example by treating all in the workplace with courtesy and respect.
- Promote awareness of the organisation's policy and complaints procedures.
- Be vigilant for signs of harassment and take action before a problem escalates.
- Respond sensitively to an employee who makes a complaint under the policy.
- Explain the procedures to be followed if a complaint of bullying, sexual harassment or harassment is made.
- Ensure that an employee making a complaint is not victimized for doing so.
- Monitor and follow up the situation after a complaint is made so that the harassment does not occur again.

Employees are also expected to contribute to achieving an environment free of bullying, sexual harassment and harassment through co-operating with management to eliminate bullying, sexual harassment and harassment. Employees should keep in mind that bullying, and harassment by employees constitutes misconduct and may lead to disciplinary action. Bullying, sexual harassment and harassment by non-employees, such as contractors, customers etc. will not be tolerated and may lead to appropriate action such as exclusion from the company's premises.

3.3 Harrassment / Bullying

Harassment or bullying most frequently takes two forms:

Harassment or bullying of a more junior employee by a superior. This represents an abuse of authority or status by the senior employee.

Harassment or bullying by colleagues, without any element of abuse of authority or seniority

3.4 Procedures

The following is the procedure for those who are the victims of harassment or bullying - you may wish to follow these steps in the order set out, alternatively you may go straight to step 2 or 3. You should be aware that you may choose to have a friend, representative or work colleague with you at any stage of the procedure:

1. Informal Approach to the Person Concerned:

- Ask the person concerned to stop or make it clear that their behaviour is unwelcome. You could do this alone or with the support of a colleague or representative.
- If, as a result of this, the harassment ceases, then this will be the end of the matter.

2. Reporting it to the Music Centre Director:

- You can report the harassment to the Music Centre Director. The complaint will then be investigated informally as soon as possible and normally within one week of the complaint being made. The Music Centre Director will either:
 - a) Find a solution to the problem that you are satisfied with, or
 - b) Decide to take the complaint to Step Three.
- The Music Centre Director will tell you about the outcome. At this point both the person supporting you, you and the Music Centre Director should make a short written record saying how you feel about the outcome. If you are not satisfied about the outcome, you may make a formal complaint using Step Three.

3. Making a Formal Complaint:

- Contact the Music Centre Director. Write down the details of your complaint(s), when, who was involved, witnesses etc. You should give the written complaint to the Music Centre Director or get him/her to write the complaint with your help.
- The Music Centre Director will arrange for an investigation to take place, within a maximum of ten working days of receiving the complaint. This will involve establishing facts, deciding whether harassment occurred and appropriate action. All complaints will be treated seriously and dealt with in confidence. Only those who have to will be involved in the investigation.

- At the conclusion of the investigation, if disciplinary action against the harasser is considered appropriate, the formal disciplinary procedure will be used immediately.
- You will be informed in writing, of the outcome of the investigation within five working days of the completion of the investigation.
- If you are dissatisfied with the outcome of the investigation or subsequent actions you should take the matter up as a grievance using the grievance procedure.

3.5 Forms Of Harassment

- Harassment is any act or conduct including spoken words, gestures or the production, display or circulation of written words, pictures or other material if the action or conduct is unwelcome to the employee and could reasonably be regarded as offensive, humiliating or intimidating.

Examples of harassment include:

- Verbal harassment, jokes, comments, ridicule or songs.
- Written harassment, including faxes, text messages, emails or notices.
- Physical harassment including jostling, shoving or any form of assault.
- Intimidatory harassment including gestures, posturing or threatening poses.
- Visual display such as posters, emblems or badges.
- Isolation or exclusion from social activities.
- Pressure to behave in a manner that the employee thinks is inappropriate for example, being required to dress in a manner unsuited to a person's ethnic or religious background.

3.5.1 Sexual Harassment:

Sexual harassment is defined as any:

- Unwanted act of physical intimacy
- Request for sexual favours
- Other act or conduct including spoken words, gestures or the production, display or circulation of written words, pictures or other material that is unwelcome and could reasonably be regarded as sexually offensive, humiliating or intimidating.

Sexual harassment is not only limited to conduct at the workplace. Actions that occur outside the workplace will be also taken into account e.g. venues, functions etc.

Examples of Sexual Harassment can include:

- **Verbal abuse:** requests or demands for sexual favours, suggestive remarks, degrading abuse or insults, jokes or tricks of a sexual nature.
- **Physical abuse:** gesturing of a sexual nature, unnecessary touching, indecent exposure, and assault.
- **Visual abuse:** displaying/circulation of pornographic materials in the workplace.

A single incident may constitute sexual harassment.

Sexual harassment can be imposed by either sex upon another and can include harassment of a person due to sexual orientation/sexual preferences.

Instances of sexual harassment will be treated as gross misconduct and may result in dismissal.

3.5.2 Bullying:

Work place bullying is repeated inappropriate behaviour, direct or indirect, whether verbal, physical or otherwise, conducted by one or more persons against another or others, at the place of work and/or in the course of employment, which could reasonably be regarded as undermining the individual's right to dignity at work. An isolated incident of the behaviour described in this definition may be an affront to dignity at work but, as a once off incident, it is not considered to be bullying, nor is the exercise of legitimate management rights or of legitimate employer rights and responsibilities.

Examples of bullying are as follows:

- Manipulation of the victim's reputation by rumour, gossip or ridicule.
- Preventing the victim from speaking by making loud voiced criticisms or obscenities.
- Social exclusion or isolation.
- Manipulating the nature of the work or the ability of the victim to perform the work e.g. by overloading, withholding information or setting meaningless tasks.
- Physical abuse, or threats of abuse.

3.5.3 Violence

Violence constitutes incidents where persons are abused, threatened or assaulted in circumstances related to their work, involving an explicit or implicit challenge to their safety, health or wellbeing.

3.5.4 Intimidation or Victimisation

Employees will be protected against intimidation, victimisation or discrimination resulting from their alleging sexual harassment or assistance with an investigation.

If any employee is found retaliating against a colleague making a complaint or assisting in an investigation, then the appropriate disciplinary action up to and including dismissal will be imposed.

Instances of harassment will be treated as gross misconduct and may result in dismissal.

Stress Management Policy
QCD 37

1.0 Purpose

The purpose of this document is to outline procedure in relation to stress management for employees of Newpark Music Centre.

2.0 Scope

This procedure applies to all employees of Newpark Music Centre.

3.0 Procedure

3.1 What is Stress?

- Stress is a term describing a wide range of psychological and physiological reactions to certain stimuli. This can have positive or negative effects on individuals or groups. Work related stress simply refers to those reactions due to pressures within the working environment.
- “Stress occurs when an individual perceives an imbalance between the demands placed on them on the one hand, and their ability to cope on the other.” (Professor Tom Cox, Institute of Work, Health and Organisation).
- Stress is often exacerbated when employees feel they have little support and/or control over their work or their ability to cope with certain demands and pressures. Each individual brings into the workplace their own particular personality, medical history, psychological make-up and coping skills. As a result, what may be stressful for one employee, may not be for another. However, some workplace factors inevitably lead to stress such as badly designed shift work, poor communications, bullying and harassment. A healthy job will be a balance between an individual’s abilities and resources and the pressures therein alongside appropriate support.

3.2 Symptoms of Stress

- While individual reactions to stress vary widely, it is helpful to identify some of the common symptoms. A person under severe stress may behave in one or more of the following ways:
 1. Be prone to tearfulness, impulsiveness and out-of-character behaviour.
 2. Be aggressive and irritable without apparent cause.
 3. Show poor levels of concentration and focus.
 4. Develop a variety of illnesses/conditions not medically explained.
 5. Exhibit tired, lethargic, apathetic behaviour.
 6. Develop dependencies on alcohol, drugs, people.
 7. Lose interest in many aspects of life within and outside of work.

3.2 Procedure

- Whilst Newpark Music Centre is actively working towards identifying and reducing potential stressors, our health is also our own responsibility. Therefore, if an employee feels they are suffering from stress, they should approach the Director of the Music Centre, who will look at the source of the stress and where possible, put measures in place to prevent it recurring.
- Depending on the nature of the source of stress, this could include, but is not limited to:
 - a) Re-designing some aspect of the work environment.
 - b) Re-designing the job itself.
 - c) Providing support and training for the employee for example in the areas of managing work/life balance, time management or specific job training.
 - d) Ensuring the performance appraisal process and feedback on performance are being used to their optimum capacity.
 - e) Providing confidential counselling for the employee through an external counsellor.