

**Cork School of Music**  
**PROGRAMMATIC REVIEW – PHASE 1 PANEL REPORT**

Wednesday 20 May 2009

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**Introduction**

The initial phase of the quinquennial programmatic review of the Cork School of Music was held on 20 May 2009. This report constitutes the record of the evaluation to date. The Cork School of Music (CSM) is a Constituent College of the Cork Institute of Technology. The CSM serves the community through the provision of music and drama education at first, second, and third levels; the latter comprises undergraduate and postgraduate study. The CSM has a long and distinguished history dating back over a century from its foundation as a pioneering municipal school of music in 1878. On 1 January 1993, under the terms of the Regional Technical Colleges Act (1992), the CSM became one of the then two Constituent Colleges of what was the Cork Regional Technical College and what was to be re-designated the Cork Institute of Technology (CIT) in 1998.

**Peer Review Group Members:**

Dr Joseph Ryan (Chair)  
Academic Registrar  
Athlone Institute of Technology

Dr Gareth Cox  
Head of Department of Music  
Mary Immaculate College, University of Limerick

Dr Éibhlís Farrell  
Head of Department of Music & Creative Media  
Dundalk Institute of Technology

Ms Katherine Hunka  
Leader of the Irish Chamber Orchestra

Dr Eric Sweeney  
Head of Department of Music  
Waterford Institute of Technology

Dr Barry O'Connor  
Registrar & Vice President for Academic Affairs  
Cork Institute of Technology

## **Terms of Reference**

The terms of reference were supplied to the panel in advance. It was proposed that the review would entail two stages: the documentation for the first phase of the review consciously did not present detailed information regarding modules and programme structures, but concentrated rather on the context including strategy, staffing, and resourcing. The detailed review of the programmes is to be addressed in Phase 2 proposed for the autumn of 2009.

The overall aims of the programmatic review process (taking both phases into account) were provided by the Institute and specifically stated that the process was to:

- Ensure the relevance of programmes (to learners, employers and other stakeholders) by, where necessary, updating and developing outcomes, structure, content and delivery;
- Ensure that the strategy, resources and systems of the Institute and the CSM are sufficient to support and develop the academic activities;
- Ensure that the programme outcomes correctly describe the desired graduate profile;
- Ensure that there is a demand for the graduate profile produced by the programme;
- Ensure that the programme delivers the programme outcomes.

## **MEETING WITH SENIOR MANAGEMENT**

### **Present:**

Dr Brendan J. Murphy, President, CIT

Dr Geoffrey Spratt, Director, Cork School of Music

Dr Niall Smith, Head of Research, CIT

Mr Paul Sliney, Modularization and Semesterisation Facilitator, CIT

Mr Ed Riordan, Deputy Registrar, CIT

### **Session 1: Meeting with President and senior team**

The initial session was introduced by the President of CIT, Dr Murphy, who provided the evaluation panel with a presentation that set the context for the review. The President outlined for the panel the current strategic thinking and proposed developmental plan for the Institute and the role therein anticipated for the CSM. Central to the discussion was the acknowledged commitment of the school and its staff to high educational standards, and their contribution to the standing of the Institute in the community. The current fine facility, resulting from a pioneering Public Private Partnership initiative, is a fitting home for the CSM and confers upon it significant advantage. The President also pointed to the significant funding challenges that face the Institute especially in respect of the ongoing support for pre-Level 6 tuition.

### **Flexible modes of delivery**

Consideration was afforded the standard modularized and semesterised (M&S) model that has been adopted throughout the Institute and which, accordingly, applies to all faculties and constituent colleges. This had featured as a significant element in the self study supplied in advance to the panel. In respect of its application within the CSM, it was noted that there is flexibility in that the system can be adapted to suit certain programmes, which require such facility. At the institutional level it was stated that over the coming five years the model will be reviewed to evaluate the impact. It was further noted that derogation applications were invited from the outset and continue to be dealt with during this implementation phase.

The panel explored with the President and his team the impact that location was having on the CSM. The central city location conferred significant advantage but meant that the CSM and its community are at some remove from the parent campus. It was opined that the M&S system is likely to deliver more benefit in a central location such as the Bishopstown campus; learners in the CSM faced certain logistical barriers in realizing the fruits of increasing choice. It was noted that CSM electives, which are available to non-CSM students, were timetabled in the designated free choice slots. This means that CSM's cognate electives were timetabled at the same time as the free choice electives on the Bishopstown Campus.

## **Programme Structure & Character**

The panel invited discussion on the structural architecture of the CSM offerings. A proposed change from the norm of the five-credit modules to ten-credit modules across entire programmes, while under consideration, does not form part of this initial stage of the programmatic review. While the CIT M&S model is built around the five-credit module, it is within the authority of Academic Council to approve ten-credit modules in certain cases, after careful consideration. It was stated that an internal CSM discussion is required to inform such a proposal. That this is in train is evident from the submitted self-study. The Panel will return to this discussion in Phase 2.

The CSM inherits and preserves a long tradition of inclusive support for the formation of musicians. This involves an approach that is singular within the broader offerings of the Institute but one that is consistent with international best practice within the discipline. The panel explored with management of the Institute and College the cultural and financial factors that arise from such an approach. It was noted that, for the 2008-2009 academic session, 77% of teaching hours were delivered in respect of part-time courses at 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> levels and 23% were delivered in respect of full-time courses (Level 8 & 9) – i.e. of the ca. 43,000 hours of tuition delivered during the academic year, 10,000 hours are within the undergraduate and postgraduate domains.

## **Character & Funding**

It was agreed that funding is major concern for the CSM. Teaching costs for pre-Level 6 learners are in the measure of €3.4 million per annum. This commitment is not adequately covered under the current Higher Education Authority (HEA) funding model. It is the contention of the Institute that there is a funding gap of €2m required to support this model. It is envisaged that the HEA move toward unit costing may be beneficial for the CSM but the details are not as yet finalized. The HEA acknowledges that the CSM has an historical role in providing musical education in Cork and the wider region and that the funding has not matched that provision. The panel lends its strong support to the proposal that the distinct character and tradition of the provision within the CSM be adequately reflected in an appropriate weighting that allows the Institute and its Constituent College to maintain its role as the catalyst for the inclusive development of music in a centre that has established both a national and international reputation.

In respect of unit costing for IoT Music courses, initial discussions, as reported to this evaluation panel, suggest that the HEA is minded that a funding weighting of 2.3 or higher should be provided for third level music teaching. It is anticipated that the entire conservatory model will be examined by the HEA to establish best practice, followed by a decision on an appropriate funding model. The Institute, through its Executive Board, is fully supportive of its Constituent College and the conservatory model, but the President stated clearly to the panel that CIT's budget would not indefinitely be in a position to support the operation of the CSM, under the current dispensation, without adequate financial support from the HEA.

The CSM has a long history of support for music and drama tuition. The responsibility for the CSM's delivery of music and drama education in Cork City was taken over by Cork RTC – now CIT - from 1 January 1993; the link with the City of Cork VEC ended at that time. It was noted that there has been significantly restricted student intake for a number of instruments for the last 3 academic years. This has already affected balance in various ensembles within the CSM and it will have critical impact in three to five years time.

In addressing the funding situation it was noted that tuition fees at the CSM increased in September 2008 by 30%. It was reported that this had had a significant impact on the music constituency. It is the view of the CSM that any increase for 2009, which could be seen as being in excess of an inflationary increase, could not be considered.

### **Learner Recruitment & Patterns**

The panel explored with the CSM management the progression patterns from instrumental tuition at elementary and initial stages to degree level studies in the CSM. It was noted that some 80% of students entering the BMus programme through the CAO system have not previously studied at the CSM. In balance, it was further noted that a significant proportion of students taking individual tuition in specific instruments do so while pursuing third level qualifications in disciplines other than music. The panel noted the pattern of increase in the number of non-Irish students studying in the CSM; this pattern goes beyond the fruits of the Erasmus programme. For example, it was cited that there have been as many as 8 non-Irish students in a class of 30 on the BMus programme. The panel applauded this development and encouraged the CSM to continue actively to attract entrants from abroad.

### **Strategic Plan & Sustainability**

The Institute's Strategic Plan for 2010-2015 is being developed and will be informed by input from the CSM. The current CSM strategic plan dovetails into that of the Institute. Future developments of this strategy will address key areas including the CSM's undergraduate profile, research potential, and ongoing staff development.

The Institute shared with the panel its ambition to see the CSM expand its third level education provision. In response the CSM noted that the recommendations from the CSM Development Group Report (June 2007, chaired by Mr Richard Langford) concerning new course development are being actively pursued. The MA in Music & Technology is scheduled to come on stream in September 2009. There will be significant sharing of modules with other academic departments in CIT for this programme. Rollout of the new BA (Hons) in Drama & Theatre Studies has been postponed for the time being. It was noted that although the CSM was prepared to redeploy some existing resources to significantly underpin this new course, additional resources were needed to ensure a sustainable rollout of the programme. It was further noted that the CSM's Management Team had responded to Institute-wide

requirements for efficiencies by exploring the possibility of reducing the annual BMus intake from 30 to 20 students in order to decrease costs and free resources; on examination, this was not considered a suitable solution.

The panel employed this example to move to a consideration of programme sustainability in the light of the current funding uncertainty. The panel notes that the current funding uncertainty must inevitably occasion appreciable concern to the management of both the Institute and the CSM. The possibility of the CSM seeking out additional external funding was explored. It was noted that there are strong external partnerships, which have been employed to cover the costs of certain performances and competitions. In addition, all of the performance ensembles are self-financing. The Institute is encouraged to employ its central resources to assist the CSM to build contacts and capacity in this regard.

### **Technical Provision**

The PRG notes that a full-time technician has not been appointed since the new CSM building opened. This want of technical support is a significant concern for the CSM. The redeployment of a technician from the Bishopstown campus is under discussion with the Institute's HR department as the Institute reports that it will not be in a position to appoint a new technician due to the current moratorium. While appreciating the recruiting constraints, the panel encourages the engagement with this matter: the very nature of the excellent new facility demands constant technical support. This also requires to be focused specifically as there are software and lighting demands in a >12,000 m<sup>2</sup> building that houses integrated advanced IT, communication, and specialist audio systems that require informed support. The CSM noted also that the commencement of the proposed MA in Music & Technology is dependent on such a support being in place by September 2009.

### **Strategic Alliance**

The preceding Programmatic Review report recommended that formal links with UCC be explored. At senior level, a memorandum of understanding has been drafted between the two institutions, which will govern the provision of current joint awards, and any future collaboration. With specific reference to the potential impact of this understanding on the music provision within the two institutions, it was noted that the character of that education is quite distinct. The traditional divide is evident whereby the university delivers a primarily theoretical range of programmes while the CSM places such provision within a performing environment. It was noted that individual tuition, which the CSM provided in the past for UCC music students, has now declined somewhat. In examining the merits of re-establishing a linkage specifically for UCC music students through the provision of performance support, it was noted that the CSM would not currently have the resource capacity to respond.

The panel is sensible of, and accepts, the argument concerning the distinct music and drama traditions and offerings at UCC and in the CSM. However, the panel believes that there is scope for exploration of opportunities that might confer mutual advantage. Both institutions offer education of recognized quality at a standard that can be measured against outcomes at Levels promulgated through the National Framework of Qualifications. The PRG recommends that the Director and Management Team of the CSM seek to initiate talks with their counterparts in UCC under the framework of the memorandum of understanding agreed between the institutions. Formal links should be explored and developed with a view to releasing resources to address the shared ambition to build further the third and fourth level enterprise in the CSM.

### **Research**

While the CSM has growing ambition in the postgraduate arena, the want of funding support for research within the arts is deemed an obstacle to growth. External funding for research, which traditionally within the broader Institute has been in the areas of science, engineering, and technology, has not yet been secured for the arts at national level. It was reported that HEA Technological Sector Research funding which was available to least one CSM staff member has now been withdrawn.

In common with all institutions involving performing arts, it is the contention of the CSM that public performance is an appropriate form of research for members of staff.

It was noted that during the 2009/2010 academic year, CIT will undergo an institutional review incorporating the review of delegated authority. It is proposed that the CSM will utilize this review to advance its own ambitions to achieve delegation of authority in the postgraduate arena.

The topic of research is addressed again in subsequent sessions.

## **MEETING WITH CSM STAFF**

### **Present:**

Dr Geoffrey Spratt, Director, Cork School of Music  
Ms Aiveen Kearney, Head of School  
Dr Gabriela Mayer, Head of Department of Keyboard Studies  
Ms Joan Scannell, Head of Department of String Studies (Acting)  
Mr John O'Connor, Head of Department of Wind, Percussion, Voice & Drama Studies  
Ms Maria Judge, Head of Department of Musicianship & Academic Studies  
Mr Alan Cutts, Lecturer  
Mr Stephen Lane, Lecturer  
Mr Hugh McCarthy, Lecturer  
Mr Johnny McCarthy, Lecturer  
Ms Karen O'Halloran, Lecturer  
Mr Nicholas O'Halloran, Lecturer  
Mr Roddy O'Keefe, Lecturer  
Dr Susan O'Regan, Lecturer  
Ms Éilís O'Sullivan, Lecturer  
Mr James Taylor, Lecturer  
Mr David Whitla, Lecturer

### **Apologies:**

Ms Eleanor Malone, Lecturer  
Mr Adrian Petcu, Lecturer

### **Session 2: meeting with the staff of the CSM**

The panel appreciated the opportunity to meet in plenary session with the Director and staff of the CSM.

### **Impact of the shift to a Modularised Provision**

Staff provided their views on the manner in which the new delivery methods had impacted their programmes. The implementation of the modularised and semesterised programme in the CSM took place in three phases, concurrently with the roll-out of the modularisation and semesterisation in all other CIT programmes, with the exception of Year 4 modules. The first year of the BMus (Stage 1) was modularized in September 2007, followed by years two and three in September 2008. The modules for Year 4 were submitted and approved at the same time with the other years, however a derogation was sought because it was deemed in the students' best interest to allow the cohort of BMus Honours degree students entering their final year to complete the old, non-modularised course schedule. Student representatives made strenuous representations through the Course Board seeking derogation in this regard. Year 4 modules came into effect in September 2009. The panel appreciates that the application of the new system is as yet in its infancy and that it will take a little time for its potential to be realized in a manner that serves the needs of the music community.



In its initial review of the BMus programme, the PRG noted that the assessment loading appeared high; the programme team undertook to review this before the programme is finalised for the 2009/10 academic year. It was the view of the CSM management that the M&S system has increased the administrative load.

It was stated that the benefits of M&S to the student are evident in that students now take increasing responsibility for their own learning. The CSM cannot realize the full benefits of the change as it does not have the capacity to provide programme independent modules that are available on the main campus. Accordingly, any free choice modules that are offered in the CSM are linked to one of their programmes. The taught performance masters programme has not as yet been modularized. It was the opinion that there are particular issues relating to recitals that would not sit well with the modularized system. However, it was also an opinion that the taught elements and the portfolio are capable of conforming well to the model. This is a highly successful programme with up to 80 graduates to date. One area of potential concern was maintenance of the integrity of the programme in the transition to the M&S system.

#### **Character of the provision at the CSM**

The range of offerings within the CSM has significantly extended. Since the last programmatic review, the doors of the CSM have been opened to accommodate traditional, jazz, and commercial players alongside the classical cohort; it was proposed that this sits well with the ethos of the conservatoire. In particular, it was stated that the profile of traditional Irish music has been raised considerably since the move to the new building. These traditional music modules compare well with the classical modules in attracting prospective students into the CSM. Students can now choose modules that address their own genre preferences, even on the taught masters programme.

Notwithstanding the greater breadth of operation, the traditional conservatoire profile remains preeminent. Classical instrumentalists constitute the majority of students in the CSM. Lecturers have however found that the mix of different backgrounds and performance preferences leads the students further to develop their interests in other areas. This multi-skilled learner is the type of student that the CSM is trying to cultivate. Students are actively encouraged to pursue a range of instruments and technologies during their studies.

#### **Admissions, balance of provision, and the international cohort**

The PRG queried the admissions standards of the applicants to the CSM. It was noted that the CSM operates a system which combines the points awarded to those who pass the Entrance Test with the points they achieve in the Leaving Certificate; the CSM has little control on the cohort balance that is registered on the BMus degree programme in any one year. In light of the earlier observation concerning the want of

certain instruments and conscious of the ensemble requirement for some reasonable degree of balance across the intake in any given year, the panel proposed that the CSM might consider putting quotas on certain instruments; this would be in line with a conservatory model.

The testimony of staff in relation to foreign students echoes the experience elsewhere: there is more interest in foreign students coming to Ireland to study than evident demand to travel in the opposite direction. The panel had been provided in advance with a list of the CSM's Erasmus partner institutions. The Erasmus programme has been positive for the CSM and this is complemented through the CSM's developing relationships with conservatories throughout Europe. These links have resulted in staff and student exchanges in an array of sub disciplines. Enhancing these relationships is a key part of the strategic plan for the CSM. The panel recommends that this be better highlighted in the documentation to reflect the level of activity in the area.

### **Toward strategic positioning**

The CSM has enormous potential. Its very building and location together act as an ambassador for the Institute. As it stands, resources constrict it. The new building is a facility of excellence that has yet to be exploited to its full extent. On exploring why this is viewed to be the case, it appears that the inhibitors to development are considered to be a mixture of the strategic and the operational. The panel notes the constraints on the Institute that meant that the CSM could not proceed with the offering of the proposed Level 8 degree in Drama & Theatre Studies despite the appreciable demand indicated through the CAO.

Time was afforded discussion on the perceptions of the position of the CSM within the CIT and the degree to which there is a shared strategic vision for the future development of the CSM. It is the view of some members of staff that there is an important debate to be opened on the value of a music conservatory within the ethos of the CIT organisation. There is concern amongst certain staff that a proper debate has not exists within CIT for the future development of the CSM and the alignment of the CSM's strategic ambitions with those of the Institute as a whole. The staff acknowledge that presentations have been made, but they would welcome a more profound debate on this fundamental point. The PRG notes that the Institute's President has recorded his commitment to the conservatory model. It is anticipated that the Institute will facilitate the dialogue as sought and the panel would warmly recommend its pursuance.

The panel is especially conscious of the commitment of the CSM's Director and staff in the period through and following the last programmatic review when the CSM was essentially without a home. The leadership provided, the dedication and optimism of the staff, and the commitment to support the learner community are a credit to the CSM. The panel recognizes that the staff remains the central strength of the CSM, the new facility notwithstanding. The debate that is proposed will take cognizance of the traditions of the CSM and its significant strengths and potential for development. The panel is also mindful of the support that the CSM receives as a constituent of the

Institute. An element of the proposed debate is the ambition to provide a forum for the appreciation of differing traditions and cultures and the opportunity to explore together a shared future. All of this will be contingent on the realization of a sustainable funding model as proposed above.

Students have traditionally been attracted to the CSM for the standard of tuition that is available. This standard of excellence is available only in isolated pockets in the state. The new building is a more recent draw. There is a major challenge in the very near future concerning members of the teaching staff who are due to retire and the Institute's ability to replace that expertise. This is a challenge for HEIs throughout the land in a time of economic downturn. The panel appreciates the difficulties and the particular challenge facing a conservatory fostering so many specialisms. The CSM is advised to have in place a plan for such retirements and one that takes realistic cognizance of the limited flexibility available to meet all demand; some prioritization, while unpalatable, would be advisable. The panel is conscious that if dedicated expertise is lost in any given area it is predictable that the effects will be felt for a considerable time and the prospect of rebuilding will not be positive in the short to medium term.

### **Integration and Progression**

The CSM reported that the third level programmes are fully subscribed and have been so for a decade. In response to a query on progression patterns from the elementary and intermediate streams it was stated that the first and second level provisions provided by the CSM are not regarded solely as feeder programmes for the third-level programmes offered by the CSM. The ongoing provision of instrumental tuition and pre-third level music education in Cork is a major concern which, the staff opined, needs clear and open dialogue. A principal concern for the staff is the prospect of a proposal whereby the CSM would deliver third level education only. It was felt that such a proposal would fail to appreciate the tradition of continuity that exists in the music discipline; it is also unlikely that any other organization would step into the space to provide education at the pre-third levels stages and also unlikely that funding would be forthcoming for an additional music college to sit in parallel with the excellent facility already realized in CIT. The panel is acutely conscious that this is the core fundamental matter at the heart of the dialogue that is proposed. The passionate feelings of staff and the ambition of the wider community to retain access to the highest quality musical instruction is evident; so too are the pragmatic realities that propose that without adequate funding the position will become untenable under the current structures. Programmatic review can focus this matter and provide the catalyst for internal discussion; it cannot, of itself, resolve the matter. It would be advisable that this theme be placed high within the terms of reference for the forthcoming institutional review. The ambition of all will be to discover a sustainable operational solution that best serves the region. In the interim, the PRG encourages the CSM to consider further the translation metrics from pre-third level into the third level sphere. This is decidedly not to propose that all who engage with pre-third level music education must exhibit the inclination and ambition to progress to higher study

in the discipline; the panel advocates the principle that access to music should be open to all. It is clear from the testimony at the initial hearing that the CSM increasingly has to be selective in its entrance criteria. There would thus be merit in supporting the argument for the continuity of music provision through the setting of numerical targets for those the CSM desires to see progress into third and fourth levels.

### **Research – the staff perspective**

Some time was afforded the postgraduate undertakings and the research build and ambitions within the CSM. The CSM's research focus and the nature of same is proposed to be explored in the next stage of the review. This is an emerging area and has potential for future growth. Research has, in addition, significant potential to attract foreign students. The staff cited the fact that there is no external funding or CIT-based scholarships available for postgraduate studies and this is inimical in attracting prospective students. In light of the recent report published by the Working Group on Practice-based Research in the Arts (HETAC Feb 2009), it was proposed by the panel that the performance and pedagogical aspect of research should be focussed on in the subsequent phase of this review.

## **MEETING WITH STUDENTS**

### **Present:**

Olga Berar, Master of Arts [Taught - Music Performance]

Hannah Edge, BMus Year 2

Jenny Judge, BMus Year 3

David Kenny, BMus Year 1

Douglas Ladd, BMus Year 1

Kelley Lonergan, BMus Year 3

Colm O'Regan, BMus Year 2

Coral O'Sullivan, Master of Arts [Research]

### **Apologies:**

Year 4 students [written examination in progress]

Cormac McCarthy, Master of Arts [Composition]

### **Session 3: meeting with learners**

The panel appreciated the opportunity provided to meet directly with student representatives. The learner cohort was articulate and appreciative of the dedication of the staff of the CSM and pleased with the excellent environment and equipment now available.

In respect of the student voice, the representatives are aware of the existence of course boards, and know who their course board representatives are. It was stated that the course board representatives are approachable and students know how to pass on their feedback.

### **Access to support services**

The students stated that they are to some degree aware of the supports available to them on the Bishopstown campus and the services on offer. They appreciate that being at a remove from the main campus imposes some logistical challenge in accessing support provision. However, they stated that they had dedicated times for support and that such as careers information is provided individually by the lecturers in the CSM as opposed to relying solely on the CIT Careers & Counselling Service. The representatives did however record that a bigger issue for them is that students within the CSM would welcome a closer integration with the overall CIT organization.

Following from the above, the panel did note that there is an active Students' Union in the CSM and the CIT Students' Union President. In light of this relationship, the CIT Student's Union might be asked by CSM students to advise on additional practical ways in which the students within the CSM can build their affinity with the parent organization.

It was stated that there are no formal musical societies in the CSM although there are informal groups who share certain musical interests. The panel expresses some surprise at this and can see valuable potential for expression and indeed the build of friendships and links with other CIT departments through the creation of such a society. The panel is aware that there are performing ensembles that already address some of these points, and of the existence of a “Music by Degrees” society.

### **Commendation for the staff and facilities of the CSM**

The teaching staff was highly praised by the students. It was reported that there is an informal, open door policy affording ready access to lecturers. The level of pastoral care provided to the student body is also viewed as excellent. The lecturers make themselves aware of students’ circumstances and help them where appropriate.

There was warm approbation for the new infrastructure. The practice facilities are considered excellent and are bookable by the students. Rooms are readily available in the mornings, and less so in the afternoon when the younger students come in for their musicianship classes. There is a natural informal element of mentoring going on in respect of performance.

It was noted that a concert-going card/log has to be completed by the BMus students. Students are given a range of concert types that they must attend during the academic year.

### **Instrumental tuition**

One-to-one instrumental tuition is mandatory for 0.5 hours per week. Students also choose an elective module which can afford them an extra 0.5 hours tuition per week. Choosing additional tuition electives would be at the expense of choosing other modules in which they might have interest. The panel afforded some time to the options available under the elective headings. The resourcing limitations are acknowledged in this respect<sup>1</sup>.

### **Postgraduate opportunities**

Postgraduate opportunities are sent to every student and available for consultation in the CSM’s Fleischmann Library, and Heads of Departments and lecturers regularly give advice. It was proposed by representatives that some of these opportunities should be

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<sup>1</sup> CSM subsequently commented as follows: One-to-one instrumental tuition forms the basis of the Core Instrumental Studies module and is mandatory across all eight semesters. This brings one hour of tuition per week in stages 1 and 2, and 0.5 hours in stages 3 and 4 where there is a greater emphasis on independent learning. During stages 2, 3 and 4 qualifying students may access up to two hours of one-to-one tuition in total by choosing one performance elective during stage 2, or two performance electives during stages 3 and 4. This arrangement is in response to the previous programmatic review proposal that students majoring in performance should receive more credit for the learner workload demanded. In addition it gives the student a greater flexibility of options rather than locking them into or out of a performance stream.

advertised to students when they are in their third year so that students can meet application deadlines. Erasmus opportunities are also available to the students, and some have undertaken studies abroad as part of their BMus programme and these are the subject of formal presentations to students during both Years 1 and 2. The students present exhibited a keen awareness that there are significant opportunities to be explored outside Ireland after graduation.

### **Integration of the levels**

One criticism voiced was that there is little interaction between the third level cohort and the first and second level cohorts within the CSM. The third level cohort all know each other and mix in their common room. In the light of the recommendation above on actively developing the progression paths from pre-third level, the CSM might reflect upon this point made by its own students. A greater degree of interaction between the levels, while clearly desired, would also be positive in breaking down the mystique around third level study and in opening the prospect to a greater proportion of its existing constituency<sup>2</sup>.

### **Technical support**

The want of a permanent technician has significant impact upon the work of the students. They reported that it occasions delays and sometimes inhibits students carrying out their work. As a result, there is a perception that while the equipment is expensive it is underused due to lack of technical support. In the view of the student representatives, there is a risk factor involved for the CSM in not providing such a support.

### **Programmes & Assessment**

In reply to questions on assessments and loadings, the reply was that students are provided with an assessment and performance schedule at the beginning of the academic year. There are very clear marking schemes so students are aware where marks can be gained and lost.

In respect to the detail of the programmes, the students would suggest changing the Core Musicianship (Harmony) module on the BMus offering. This echoes national reports that suggest learners are increasingly challenged by the core technical competences that constitute a spine of the traditional Bachelor's programme in music. The students in the CSM stated that they find this particularly difficult; this is especially

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<sup>2</sup> CSM commented subsequently: "While it is right and proper that the adult full-time students have private common-room facilities, outside of this there is a complete social and musical integration between them and the part-time students of every age. They rehearse and perform alongside each other in large and small ensembles, accompany grade exams, observe lessons and classes and mix in the public areas of the School. The fact that a staff member's cohort of students is allocated primarily on the basis of excellence means that they are fully aware of the articulation between the part-time and full-time 3rd level and advise and inform those students accordingly".

the case for those who have not completed the Leaving Certificate Music subject. This is currently an issue in particular for the third year cohort who have had to take this module due to the M&S changeover. It was the testimony provided to the panel that the material is difficult and although a tutorial is provided, this time is used to correct assignments and not to provide extra teaching for those who are struggling with the material. The panel notes and indeed welcomes the testimony of the representatives in this regard and reports same to the faculty for information.

In furtherance of this discussion, the students are aware that there is a varied level of ability in each class group, and concede that it is difficult for lecturers to tailor their lectures to suit all levels of ability.

With regard to the implementation of the M&S system, students noted that they are shown specific pathways through the programme, and elective options are clearly outlined. No strong feelings were expressed concerning the new delivery mode.

The students represented are mostly aware of the classical genre. They recognize that jazz and traditional are also taught in the CSM but not to the same extent. It did not appear to impact upon their experience within the CSM.



## **MEETING WITH EXTERNAL STAKEHOLDERS**

### **Present:**

Catherine Frost, Music Teacher, Coláiste Choilm, Ballincollig, Co. Cork  
Noel Barrett & Johnny Campbell, Coláiste Stíofán Naofa, Cork  
Carol Daly, Vice Principal, Cork County Council VEC School of Music  
Bernard Casey, Cork Festivals Forum  
Michele Collins & Louise Healy, CSM Parents' Association

### **Apologies:**

Captain Brian Prendergast, Conductor, Band of the Southern Command

### **Session 4: meeting with external stakeholders**

The chair and panel record their appreciation to the external stakeholders who were either present or who made submission toward this programmatic review. The stakeholders were strongly supportive of the CSM, the staff, and the impact of the CSM on music performance, education, and development in the broader community.

It was stated that the CSM is a vital resource that supports all of the various festivals that take place across County Cork. Without this support it would be impossible to run some of these events, e.g. the 2008 Cork Jazz Festival used CSM for events every day. It was also noted that the money that the CSM helps to bring into the city is significant.

### **Furthering formal linkages**

There are formal linkages between the CSM and the further education college, Coláiste Stíofán Naofa, which provides a FETAC music qualification. CSM admits up to two of these FE students into first year of the BMus degree each year, or more at their discretion. Coláiste Stíofán Naofa would like to see accelerated admission to CSM for their students, as they have agreed with certain colleges in the UK, who admit students into second year of their programmes. The panel notes this ambition, and the CSM notes that, since the foundation of the BMus Degree programme, it has made use of the Institutes RPL procedures to facilitate entry to either Year 2 or Year 3 as appropriate. (RPL procedures are also used extensively for entry to the Taught MA programme.) There would be merit in continuation of the dialogue between the FE sector and the CSM to realize the greatest continuity between the music offerings with a view to offering accelerated entry where appropriate.

The first- and second-level musical education provided by Cork County VEC aspires to be at the standard acknowledged in the CSM, albeit to a smaller remit. This provision is totally oversubscribed. Fees within that sector are slightly cheaper than the CSM, although this is due to a smaller range of provision. Members of staff in the CSM have always provided an informal mentoring service to the teachers in Cork County VEC, and continue to provide advice when required so to do. There is good communication

between the two providers in terms of staff development, syllabi, examining, and masterclass, as well as the advertising of concerts, etc.

### **Catering for first & second levels**

For the 2008/09 academic year it was reported that there were 489 applications for 247 places at Introductory level Musicianship. This course runs for one academic year during which the children's musical ability is assessed.

It was the perception of the stakeholders, and notably the parent representatives, that policy has dictated that first and second level students have now been put in direct competition with the third level students, which is not in keeping with the ethos of the CSM. The tradition of the CSM is that it was not built solely as a third level facility. Parents are concerned that they are seen as being a burden on CIT's finances, which has been their perception recently. The parents noted the increase in fees and feared that this was of itself a barrier to the musical ambitions of many. They feared for future access to a provision that they value and support. The parents have actively fund-raised to support the CSM. The funds realized by the Parents' Association were employed to support the competitions for the current academic year to the amount of €20k. The panel appreciated this practical commitment but equally acknowledges that it is not the Parents' Association's responsibility to fund a resource as this.

It was noted that a liaison committee has been set up between the CIT/CSM and the CSM Parents' Association. This committee has met on a number of occasions and the debate has been acknowledged as fruitful. The Parents' Association is aware of the HEA funding issues that influence the CIT's policy-making decisions. They are also convinced that they cannot influence HEA decision-making with regard to any decisions on unit costing.

The Parents' Association has set out a clear strategy and list of recommendations that is based on the current benchmark of places on the Introductory Musicianship course. This was provided to the panel. The group understands that during the current economic downturn, funds will not be increased in the near future. They would like to see the current level at least maintained for the short-term future.

The panel notes with interest the contrasting perceptions of the CSM and the Parents' Association; the latter is clear that the first and second level offerings are a feeder system for the CSM's third level. The CSM and parents agree that senior part-time students make an invaluable contribution to the performance aspect of the BMus Degree programme. Senior part-time students in the CSM also provide applicants to CIT for a wide variety of courses.

### **Complementary Soft Skills**

Stakeholders commented that business, communication, and music management skills should be built into the BMus programme as many graduates end up working on their

own and would benefit greatly from acquiring such skill sets. It was the view of the stakeholders that graduates of the CSM have excellent musicianship skills and pedagogy skills but the soft skills listed above should be strengthened. The stakeholders also recommended that the traditional music provision should be extended beyond the first year of the BMus degree programme<sup>3</sup>.

## **PRINCIPAL FINDINGS: THE INITIAL REVIEW PHASE**

This section provides a synopsis of the initial findings of the programmatic review group bearing in mind that this marks but the initial phase of this review.

The PRG acknowledges the full support and welcome afforded it from the President and management of the Cork Institute of Technology. It commends the staff of the Institute, the learners, and the stakeholders for their open engagement with the panel and for the insights provided to date.

In addition, the PRG records appreciation to the Director, the Head of School, and the staff of the CSM for the preparation they afforded the review; their feedback and discourse throughout the day is commended. In particular the students' input to the day was invaluable. As given above, they spoke in glowing terms of the CSM, its staff, and facilities.

- The panel's attention was especially drawn to the second of the terms of reference provided by the Institute through the course of the discussions hosted in the CSM. The panel has been asked to ensure that the strategy, resources, and systems of the Institute and the CSM are sufficient to support and develop the academic activities. The panel is not yet in a position so to attest. The passion and commitment of all who spoke to the panel are clear; there is evident warm approbation for the work of the CSM and for the standard of the education it provides. There is however clear requirement to agree a clear strategic plan for the CSM that is in harmony with that of the Institute. It is also clear that a sustainable funding model is required to underpin such a plan.
- The panel has recommended an internal dialogue to address the many prerequisites to the formation of a cohesive and sustainable strategy. One element of such a discussion will be the further development of the third level offerings within the CSM. Recommendations within this report support such a development.
- The CSM and the broader community are desirous of retaining commitment to the integrated support for music education that affords continuing access to pre-Level 6 students. The panel is sensitive to this desire and advises that while such a model is unique to CIT and DIT for this discipline within the broader IoT sector, it is a model that accords with international best practice and one with significant

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<sup>3</sup> (The CSM noted in response that Irish Traditional Music modules are available in Years 3 & 4 and that students can take all Performance-Studies modules according to their genre-specific abilities and interests.)

potential. The CSM will have better to establish the relationship between the pre-third level and its undergraduate and postgraduate offerings in order to discover a sustainable model that can fit within the strategy of a large and successful Institute of Technology. The CSM will also have to reflect on the low numbers of pre-third level candidates it can currently accommodate lest it be accused of tokenism or elitism.

- Within the existing dispensation, the relationship between first, second, and third level students was a feature of the interaction around this initial phase of the review. While a principle role of the PRG is to examine and revalidate the third level provision, the issues raised cannot be separated and will be mentioned in the final report. Additional aspects such as the academic quality issues and the resourcing issues need also to be articulated in the report.
- The panel lends its strong support to the proposal that the distinct character and tradition of the provision within the CSM be adequately reflected in an appropriate HEA funding weighting that allows the Institute through the CSM to maintain its role as the catalyst for the inclusive development of music in a centre that has established both a national and international reputation.
- The CSM is reasonably well endowed in respect of the management resource it commands<sup>4</sup>. The panel notes that this is not the case in respect of front line teaching staff and this is already impacting on the balance of tuition that can be delivered. There is a risk factor inherent in this position and under the current moratorium there is little prospect of the Institute being able to respond to all the requirements in this regard. The CSM is advised to put in place a resourcing plan that anticipates coming retirements and one that prioritizes particular instruments and specializations.
- In addition to the above, the panel proposes that the CSM might consider putting quotas on certain instruments; this would be in line with a conservatory model.
- The PRG notes that the position of Head of the Department of String Studies remains an acting position and has not been filled on a permanent basis. It would appear that many of the CSM's aspirations are reliant on certain resources being provided. The panel notes that leadership of a string studies department within a conservatory is a significant role where stability is desirable.
- The provision of a full-time technician was a theme that remerged throughout the sessions. It has been argued to the panel that there are health and safety issues surrounding the continuing lack of such technical support. While appreciating the current realities and the demands for limited resources from various disciplines and functions within a busy and complex Institute, the panel strongly supports the view that the provision of a dedicated support is warranted and necessary and is the only guarantee for the protection and fullest exploitation of the excellent technical facilities that are available in the CSM. The panel notes also that this

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<sup>4</sup> The Panel notes the CSM view that its current management structure is comparable to that in conservatories of a similar size nationally and internationally.

recommendation echoes that within the CSM Development Group Report (June 2007).

- The points above are but elements in a broader debate around resourcing. Uncertainty in this matter is constraining the CSM in planning its future. While the current economic environment requires a pragmatic response, there would be merit in the CSM having in place both a minimal and an optimal resourcing plan that can be entered as part of the strategic dialogue recommended.
- With regard to accelerated entry to the BMus programme, it should be noted that exemptions from the first and/or second years of an honours degree might have implications for those continuing on to teacher training. There are issues that need to be clarified with the Teaching Council as to such graduates' ability to teach certain subjects. This consideration should be included as part of the discussions proposed with the FE sector.
- The PRG notes that the third-level students who met the review group expressed difficulty with the technical demands of the Harmony module. This might be reviewed by the CSM management when next reviewing the BMus programme. There may be a requirement for some remedial supports for certain learners who have had limited exposure to technical demands at a previous level.
- While discussion is encouraged to ensure that the CSM strategic plan should be consistent with that of the Institute, this should comprehend research capabilities, and the development of specific areas such as community music, traditional music etc. This recommendation also supports those recorded in the CSM Development Group Report (June 2007).
- The Facility Management Company (Hochtief FM) is encouraged to exploit its excellent facility through, for example, exploring the possibility of summer schools in areas such as Irish Traditional Music.

The perceived level of core instrumental tuition is perceived as low in terms of the traditional conservatoire model. It was noted in testimony that core instrumental tuition is mandatory for 0.5 hours per week. The CSM management commented that one-to-one tuition is a minimum of 1 hour per week in first and second year, plus additional time that can be added through selection of appropriate elective choices. It is appreciated that such levels are a factor of resourcing. The panel will seek further to explore this with the management of the CSM in phase 2 of the review.

- The map of the BMus programme presented to the PRG shows an array of elective modules. The options appear complex and resource intensive. The panel will invite a defence of this model with regard to resources.
- Formal links with the music department in UCC need to be explored and further developed. The panel will recommend that there is some urgency in this discussion. The PRG recommends that the director and management of the CSM seek to initiate talks with their counterparts in UCC under the framework of the memorandum of understanding agreed between the institutions.

- The central relationship and affinity with the parent organization, the CIT, might usefully be reflected upon. This is primarily a factor of location, but is not wholly so. Linkages with CIT, from the student perspective, seemed distant. The students were not wholly aware of the full range of student services available to them, nor did they see themselves as being part of the CIT organisation.
- The CIT Student's Union might be invited by the CSM to advise on additional practical ways in which the students within the CSM can build their affinity with the parent organization.
- The CSM is encouraged to rejuvenate the student music society and the formation of others as required.
- Postgraduate opportunities might be advertised earlier to students when they are in their third year so that interested candidates can meet application deadlines.
- Also, the cohort of students who met the PRG was not aware of the traditional music provision as outlined by the staff. Students also appeared unaware of the significance or tie-in with the first and second level cohorts.
- The level of the CSM's participation in the Erasmus programme, for both staff and students, needs to be articulated in the next set of documentation. This documentation should also cover graduate surveys, employment patterns and prospects, etc. Graduates' employment opportunities were not covered in any significant detail in the review to date. Thus an overview of graduate employment would be welcome at the next stage of the review.
- The panel notes the warm support for the CSM from stakeholders. Existing informal relationships with certain stakeholders, i.e. Cork County VEC, further education providers etc, should be formalized.
- The PRG does not at this stage propose to make any recommendation regarding Chapter 10 of the self study CSM submission document, which concentrates on programme structure and refers to issues surrounding a move to some ten-credit modules. This is in the first instance a matter for the Institute and the Academic Council can guide the dialogue. The panel recognizes the administrative burden on the senior staff operating under the current system and that of itself should be employed as a reason for reviewing the structure.



**CIT Cork School of Music**  
**PROGRAMMATIC REVIEW**

Phase 2 – 11th May 2010

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**Peer Review Group:**

Dr Joseph Ryan, Academic Registrar, Athlone Institute of Technology  
Dr Gareth Cox, Head of Department of Music, Mary Immaculate College, University of Limerick  
Dr Eibhlis Farrell, Head of Department of Music & Creative Media, Dundalk Institute of Technology  
Ms Katherine Hunka, Leader of the Irish Chamber Orchestra  
Dr Eric Sweeney, Head of Department of Music, Waterford Institute of Technology  
Dr Barry O'Connor, Registrar and Vice President for Academic Affairs, Cork Institute of Technology

**CSM Senior Management:**

Dr Geoffrey Spratt, Director  
Ms Aiveen Kearney, Head of School  
Ms Maria Judge, Head of Department of Musicianship & Academic Studies  
Dr Gabriela Mayer, Head of Department of Keyboard Studies  
Mr John O'Connor, Head of Department of Wind, Percussion, Voice & Drama Studies  
Ms Joan Scannell, Head of Department of String Studies

**Preliminary Discussions (Flagged Issues and Issues from Phase 1):**

- The panel notes that the documentation provided for the second phase was insufficient. The panel also notes that the documentation which was produced was made available to the panel only a few days before the review, and in some cases on the day of the review.
- The new taught MA in Music & Technology will operate from September 2010. The start of this programme was delayed from September 2009 due, at least in part, to the lack of technical support. The appointment of a Technician will take place imminently. Separately, the technical handover between Hochtief FM and CIT IT Services is being carried out at the moment. A separate issue still exists in terms of a dedicated full-time Technician post for CSM to support performance and the theatres in terms of lighting and sound. This continues to be compensated for by lecturing staff on an voluntary basis.
- Meetings have taken place with CSM's colleagues in the music department at UCC. Some collaborations have been explored especially in terms of postgraduate possibilities. UCC have recently rebranded their music department as "School of Music UCC" which is causing some confusion for prospective students.
- Minor, special purpose, and supplementary awards are currently being developed by CSM. As soon as administrative issues have been resolved with the Registrar's Office, CSM will be in a position to deliver such programmes.

**BACHELOR OF MUSIC (HONOURS)**

**CSM Staff:**

Dr Geoffrey Spratt, Director  
Ms Aiveen Kearney, Head of School  
Ms Maria Judge, Head of Department of Musicianship & Academic Studies

Dr Gabriela Mayer, Head of Department of Keyboard Studies  
Mr John O'Connor, Head of Department of Wind, Percussion, Voice & Drama Studies  
Ms Joan Scannell, Head of Department of String Studies  
Mr Johnny McCarthy, Lecturer  
Mr Hugh McCarthy, Lecturer  
Mr Alan Cutts, Lecturer  
Mr Adrian Petcu, Lecturer

### **Programme Structure & Operational Issues:**

- Clarifying an outstanding discussion from phase 1, CSM confirms that practical music tuition is set at 1 hour per week, per student, which is represented by 2 x 5-credit mandatory modules in the documentation. The division of tuition into separate modules is reported as causing administrative and delivery problems for staff and students. The programme team would like to introduce one 10-credit module, which they believe is a more satisfactory representation of the delivery and the learner workload. The inclusion of this 10-credit module would also alleviate the problems currently being encountered in assessing this element of the programme. CSM notes that 10-credit modules are permitted elsewhere in the Institute.
- Programme independent free choice modules are provided in the Bishopstown campus, but geographical issues have prevented CSM students taking up any of these modules to date. During the free choice elective timetable slot, CSM offers cognate electives which are more easily accessible to their students.
- The language modules are provided to enable students to employ the correct pronunciation to be able to deliver/learn a song in another language, not to actually learn the language itself.
- Composition is an element of the Core Musicianship Skills module as well as harmony, counterpoint and analysis. This is quite intensive in semesters 1 and 2 but decreases in the subsequent years. Harmony constitutes 40% of this module.
- The literature in the Music History modules in years 1 and 2 is supplemented by the repertory engagement modules throughout the 4 years of the programme. History continues to be taught through various other modules after year 2. The modules cover a broad base from which students can pursue their own chosen area of interest, and the repertoire that emerged from a certain movement.
- Groups of staff who teach on certain modules meet regularly to discuss operational and academic issues, and this feedback is fed into the formal Course Board. Regular meetings are also held between Class and Year Coordinators as well as the Chairs of the Module Examination Boards.
- An assessment schedule is provided for the students at the beginning of each year.
- The changes proposed to semesters 3 and 4 (item no. 5 on the list of proposed changes to the BMus programme) were initiated at Course Board level in the first instance. CSM confirms that certain topics have been regrouped under different headings with the aim of replacing 3 modules with 2. No topics have been lost from the programme entirely.
- The panel notes that the reading lists for some modules need to be brought up to date, e.g. counterpoint text by Prout.

### **Entry Requirements:**

- Changes to the Leaving Certificate syllabus and entrants' skills are addressed in the Core Musicianship Skills modules. Notational skills are required for all entrants as is the same standards of musical literacy for all types of musicians. Tutorial support is provided throughout 1st year and in subsequent years as required.
- Approx 150 students apply for the BMus and are assessed in both practical and written elements which are marked out of a combined 600 marks. Both practical and written elements must be passed with a minimum 40% mark in each element. The points gained in these assessments are forwarded to CAO for inclusion with the students' Leaving Certificate points.



### **Career Paths & Graduate Performance:**

- Students on the BMus programme are provided with a list of modules/electives and associated pathways to different career options. The list of pathways is not prescriptive but an indication of what can be achieved, and what modules can assist students in pursuing various careers. This pathways document is supplemented by individual mentoring from the lecturing staff.
- The BMus is recognised by the Teaching Council of Ireland as a Level 8 honours degree but not as a teaching qualification without being supplemented by a Higher Diploma or Postgraduate Diploma. Discussions are ongoing with the Teaching Council in this regard.
- Graduates must have a range of practical and performance skills in order to survive in the industry as a career as a pure performer is no longer a viable career for most. The course team should consider including a module on business/communications/marketing topics to enhance graduates' skill-set. Some aspects are covered in the CIT module. Providing such a module as a free choice elective for CSM students might be an option worth considering.
- Experience has shown that a large number of BMus students are working and earning in the music industry while they undertake their studies, some as early as 1st/2nd year.

### **MASTER OF ARTS IN MUSIC (TAUGHT)**

#### **CSM Staff:**

Dr Geoffrey Spratt, Director

Ms Aiveen Kearney, Head of School

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

Dr Gabriela Mayer, Head of Department of Keyboard Studies

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

Ms Joan Scannell, Head of Department of String Studies

Mr Nicholas O'Halloran, Lecturer

#### **Programme Structure & Operational Issues:**

- This masters programme is currently a 60-credit programme, which is due to be converted to the Institute's 90-credit taught masters model. The panel are satisfied that the learning outcomes and learner workload could constitute a 90-credit masters. CSM confirm that there are no resource implications in the transfer to a modularised system.
- MA students prepare for 3 public performances, or to submit a single portfolio of compositions. In the transition to a modularised system there is a suggestion that the single portfolio could be broken down into 3 elements to match the 3 public performances.
- The Professional Studies module is 35 hours in duration delivered over six 7-hour Saturdays in a seminar mode. Regardless of specialisation, all students must attend this module. The module covers such topics as artist management, relationships with agents, concert promotion, funding body applications, health and safety issues etc. Guest lectures are also employed for specific topics.
- The MA students' performances, while billed as public performances, are assessed by a relevant Head of Department, a specialist, and an external assessor. Students are consciously not required to provide scores for their performances. The assessment panel is requested to assess the performance based solely on the performance without being constrained by a specific edition or score. The review panel recommends that consideration would be given to providing scores for the assessors in certain cases, especially for new compositions.

- While it is not mandatory for MA students to attend their peers public performances, evidence shows that quite a number of the cohort support their peers, and are actively encouraged to do so. This also assists students with their own reflective portfolios, in which they can consider and critique the different types of performances that take place. There is no specific length for the reflective portfolios and each is read by the programme's external examiner.
- A Vocal Support Studies module is available to support MA students. This would assist greatly in pronunciation etc. There is a provision funded through CIT to assist the students with Alexander Technique etc.
- Peer assessment through blind marking is carried out on this programme which is very beneficial.
- As assessment breakdown and schedule is provided to the students in the form of an MA programme handbook. The review panel recommends that the breakdown of marks within the module's credits needs to be closely monitored to be fair to students in terms of assessing the performance and portfolios accurately.
- If a student chooses to submit a single portfolio of compositions, this portfolio is assessed in same way as a thesis. Such portfolios require critical analysis and have strict guidelines.
- Students can apply for recognition of prior learning for one performance, or in exceptional cases, two performances. Such applications would be assessed by an expert panel, which individually and collectively assess each application on its merits.

#### **Entry Requirements:**

- The intake each year is strictly monitored and limited to the number that CSM can accommodate. However, there is no quota that has to be filled each year.

#### **Graduate Progression:**

- CSM notes that the HETAC framework document on performance doctoral programmes is being finalised at the moment. CSM will be proposing such a programme based on this finalised framework document.

## **PRINCIPAL RECOMMENDATIONS/FINDINGS**

#### **Bachelor of Music (Honours):**

- The panel notes that some of the discussions surrounding the BMus programme could have been simplified by providing clearer and more substantial documentation. The documentation which was supplied fell short of that required for a 5-yearly Programmatic Review.
- Notwithstanding the above, the panel agrees that Cork School of Music is an excellent operation. The unity of the CSM team is noted by the panel.
- The BMus programme is a successful programme which should be commended. The CSM team are also commended on the actions which have been carried out since Phase 1 of the review. The panel are satisfied to revalidate the BMus programme for the next 5 years, taking into account the following recommendations:
  - Increase the provision of music types
  - Revisit the compositional element of the programme
  - Reading lists in some modules need to be revisited and brought up to date where appropriate

- Dialogue with the Teaching Council should be continued
- It appears that the history provision on the programme is quite disjointed which may be a direct result of the modular system. The previous model had relied on teaching history in chronological order. This should be revisited, e.g. history of jazz and popular music should be covered also.
- The approach to composition is traditional in terms of dividing counterpoint and harmony. This should be re-examined as the counterpoint modules appear too technical as they stand.
- The panel expresses empathy with the BMus programme team in terms of requesting one 10-credit module for core instrumental studies. However, there is a challenge around this issue for the panel in that credits align to workload, not award for work completed. CIT's Academic Council makes the determination as regards its modularisation and semesterisation policy. The panel recommends that the internal derogation route should be pursued in this regard. The panel are also conscious that CIT will be carrying out an entire review of its modularisation and semesterisation policy during 2010/11. The provision of 10-credit modules should form part of this review.

### **Master of Arts in Music (Taught)**

- The panel notes with regret that insufficient programme documentation was provided to assist the panel in being in a position to revalidate this programme in its current delivery format, nor the proposed 90-credit masters format.
- This programme, delivered over a 12-month period, would constitute a 90-credit taught masters. The panel, while in principle supporting such a proposal, are not in a position to validate such a programme without seeing a complete programme document, including semester schedules and individual modules with assessment breakdowns. The review group are willing to engage with the validation of the newly developed masters when the documentation has been finalised. In light of the record of this programme to date and the evident commitment of staff and positive feedback, the panel recommends the extension of the current validation for the legacy programme for whatever reasonable period is required in order to complete the documentation for the revised 90 ECTS credit taught masters' programme.
- The panel notes that the programme as designed for professional practitioners is adequate, but as a taught Level 9 progression route for newly conferred BMus graduates, lacks certain academic requirements.
- The panel notes the following with regard to this programme:
  - The panel have concerns that a significant portion of the taught element of this programme is not delivered by a full-time CSM staff member. No module description was available, nor was the lecturer involved available to meet with the panel.
  - While presented as a taught masters, the panel notes that the taught element is quite small
  - Notwithstanding the fact that students on this programme are studying at Level 9, the panel recommends that some additional supports be provided particularly with regard to the reflective journal.