

ACADEMIC BOARD REVIEW

PHASE TWO

SYDNEY CONSERVATORIUM OF MUSIC

FRIDAY 11 APRIL 2003

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Note: This report draws upon the information provided in the documentation considered by the Review Team, as well as the discussions with staff and students. In some places, text from the Self Evaluation Report has been incorporated directly into this report.

1 MEMBERSHIP

1.1 Review Team

Professor Judyth Sachs, Chair and Chair of the Academic Board

Professor Les Field, Acting PVC (Research)

Dr Robyn Gibson, Faculty of Education

Professor Paul Ramsden, PVC (Teaching and Learning)

with

Ms Elizabeth Hanna, Executive Officer (Quality Assurance) (*Review Team Secretary*)

Ms Rachel Symons, Quality Assurance Officer (Teaching and Learning) (*Observer*)

Professor Masud Behnia, Dean of Graduate Studies (*Observer*)

1.2 Senior Faculty representatives

1.2.1 The Review Team met the following senior Faculty representatives during the first interview

Professor Sharman Pretty, Principal and Dean;

Ms Prue Castleden, Administration Manager;

Ms Elaine Chia, Development Manager;

Dr Diane Collins; General Studies

Dr Ross Gilbert, Chair, General Studies;

Dr Michael Halliwell, Chair, Vocal Studies;

Ms Susanne James, Director, Access Centre;

Associate Professor Peter McCallum, Assistant Principal and Head of School Academic and Performance Studies;

Mr Mark Walton, Chair, Performance Outreach and Communication Unit.

2 INTRODUCTION

2.1 The Academic Board reviewed the Conservatorium's Teaching, Learning and Research Training on 11 December 2001. It was the first Faculty of the University to experience the review process, which was subsequently referred to as Phase 1 Review. The Conservatorium has also been the first Faculty to participate in the current Phase 2 Review process, which builds on and complements the Phase 1 Review process. The Conservatorium is thanked for its willingness and co-operation in being the first to go through the newly designed Phase 2 Review process.

3 OVERVIEW OF QUALITY ASSURANCE AT THE CONSERVATORIUM

3.1 The table provided in Appendix One provides an overview of the quality assurance structures and processes of the Conservatorium. The Review Team found that a strong quality culture and commitment to standards was evident among both staff and students.

(see Commendation 1)

4 GOAL ONE: QUALITY TEACHING AND LEARNING

4.1 The December 2001 Academic Board Review Team Review of Teaching, Learning and Research Training resulted in eight recommendations relating to: criteria for performance assessment; student perceptions of performance criteria; casualisation of staff; integration of graduate attributes; staff-student relationship in one-to-one teaching; recognition of excellence in teaching; postgraduate supervision; and information communication to students, particularly postgraduate research students. The Review Team was pleased to note that progress had been made in responding to all these recommendations.

4.2 Appendix Two provides a summary of the action taken by the Conservatorium in relation to each recommendation and the Review Team's comments and conclusions. Further detail follows in relation to some of the recommendations.

4.3 Performance criteria

4.3.1 Assessment criteria for music performance is recognised across the higher education music sector as a difficult and controversial issue. It has been a focus of attention at the Conservatorium over the last few years, particularly since the Review in 2001; much literature has been reviewed and many papers written, although no formal benchmarking has taken place. Action taken has included a Music Performance Assessment research project, revision of the Conservatorium Assessment Policy to emphasise performance criteria, and a requirement of Chairs of Unit to complete self-evaluation reports regarding the process of communicating performance criteria to students.

4.3.2 A project on Quality Assurance in Studio Teaching, which was recently funded by the University's Teaching Improvement Fund, is also expected to make progress in developing performance criteria. Focusing on the development of skills that cater for certain repertoires, it is expected to define clearer stages of curriculum development (rather than lists of pieces). Although internally-led, the project will involve substantial input from an external expert consultant, Dr Janet Mills, Research Fellow from the Royal College of Music (RCM) in London, providing advice, feedback and benchmarking.

4.3.3 The Dean was of the view that developing appropriate performance criteria is a challenge which music institutions around the world are currently addressing and that the Conservatorium has made comparatively good progress on this front. Criteria have already been developed for final recital performances for many discipline areas. It is planned also to develop strategies and opportunities to introduce student peer and self-assessment against criteria, thus raising awareness among students

4.3.4 The Review Team's discussions with students revealed a variety of experiences across programs and instrumental areas. Some had heard that criteria existed but could not find them; others said they had received a breakdown of assessment requirements; some considered that criteria were not necessary as they trusted their teacher to guide them to the right standards. One student expressed the view that the criteria received had been somewhat narrow and would have benefited from broadening to include things like stage presentation and quality and depth of ideas. The view was expressed that there was not always sufficient feedback on performance assessments.

4.3.5 The Review Team considered that, while progress had clearly been made from the point of view of staff articulating performance criteria, more needed to be done to make criteria transparent to students and to give them more feedback on how they had performed in relation to the criteria.

(see Recommendation 1)

4.4 Live performance opportunities

4.4.1 During discussions students raised the issue of the opportunities for live performance. This issue had also emerged in the undergraduate SCEQ results (in the 2001 SCEQ, 64 out of 232 respondents expressed a desire for more emphasis on performance; in 2002 it was 40 out of 179 respondents). The view expressed by students was that, overall, there was insufficient opportunity to perform, both in front of peers and in formal public concert situations. While students clearly valued highly the opportunities presented through Concert Practice (for

undergraduates) and in the Grad Seminar (for postgraduate coursework and performance/research students), the general view was that the opportunities were too limited. Undergraduates were capped at a maximum of six minutes playing time per semester in Concert Practice. Part-time postgraduate coursework students perform once per semester rather than the normal twice for full-time students. Students felt that, as music performance students, live performance in both formal and informal contexts, should be a standard and regular part of their student experience.

- 4.4.2 Students highly valued the master classes given by visiting international artists from time to time. These were different in style to in-house concert practice or grad seminar. The view was expressed that it would be of value if Conservatorium staff gave regular master classes. Staff reported that they do give master classes and extremely regularly i.e. weekly in many cases.
- 4.4.3 In addition to suggesting that the performing environment could beneficially be made more dynamic by increasing performance opportunities, students suggested that ways might be explored to promote more internal competition among students, for example by running concerto trials for concerto concerts with the Conservatorium orchestra. They would also like to see more staff concerts.
- 4.4.4 Students appreciated the opportunities provided through the Music Cafe, but more recently this was limited to jazz. Staff indicated that opera, chamber music and cabaret have been performed in the Music Café since start-up and unfortunately costs related to the current sub-lease agreement tended to restrict after hours performances/concerts.
- 4.4.5 The Team's discussions with staff conveyed a somewhat different perspective on the performance opportunity issue. While some staff agreed with students that the performance opportunities needed to be increased, others were unaware that there was any level of dissatisfaction among students or any unmet demand. Another point made was that there was not always good uptake by students of performance opportunities. For example, recent 2003 Flute Eisteddfods had received very little response from Conservatorium students. The Conservatorium runs an orderly system for booking concerts, with each semester's concert schedule being agreed in advance by the Concert Committee. There are constraints imposed by the fact that the Conservatorium does not own the concert hall and also by the fact that it is expensive to run (air-conditioning, lighting, box-office staffing). The Team noted and welcomed the advice that the issue of performance opportunities would be addressed in the QA in Studio Teaching Project.
- 4.4.6 The issue of performance opportunity had been addressed in the Review of the BMus degree. The Review had found that many opportunities for performance existed and that students did not always take up the opportunities available. It had suggested: (i) that students might be encouraged to be more proactive in creating their own performance opportunities; and (ii) that Chairs of Unit might look for opportunities for more student performance within their units and might encourage students to take informal opportunities for performance.
- 4.4.7 Students related more positive views on the opportunities for ensemble based performance. The Chair of Ensemble Studies created a range of opportunities for ensemble and chamber groups, including country and overseas tours which were highly valued by those students who had participated.
- 4.4.8 The Review Team, in light of the different points of view expressed by staff and students, considered that there was a need for greater dialogue between the two on the issue of opportunities for performance. It encouraged Conservatorium staff to engage in discussions with students (for example through the staff:student consultative committee) and seek ways to address student concerns, exploring ways to raise the profile of staff and student performance.

While noting the comments of staff and the BMus Review panel regarding the existence of performance opportunity and lack of student uptake in many cases, the Review Team considered that action needed to be taken to address students' perception of the vibrancy of the performance culture at the Conservatorium. Benchmarking with practice at institutions in Russia, London and other parts of Europe would also be advisable in the Team's view. The Conservatorium accepts the benefits of benchmarking with UK institutions. The systems and values applied in training performers in other parts of Europe, particularly Russia, are not necessarily those which the Conservatorium in any way aspires to.

(see Recommendation 2)

4.5 Excellence in Teaching Awards

- 4.5.1 In response to one of the recommendations of Phase 1 Review, the Conservatorium had developed and recently introduced a Conservatorium Excellence in Teaching Award. This had been defined as broadly as possible so that eligibility could include casual and one-to-one instrumental teachers. Students were as yet unaware of the award but considered it to be a good idea to reward the high degree of excellence which they perceived among the teaching staff. Students also suggested that they would welcome more interaction with staff performance expertise, both in the form of more master classes given by staff, and in more show-casing of staff performance through public concerts. Staff, on the other hand, expressed the view that there were ample opportunities for them to give concerts. The Review Team welcomed the introduction of the award although it encouraged the Conservatorium to find ways to achieve closer alignment between it and University Teaching awards.

(see Commendation 2)

4.6 Graduate attributes

- 4.6.1 Staff considered that great progress had been made since the last review in relation to graduate attributes. They had been given high priority in 2002 in a variety of ways, including at the Teaching Day, requiring all unit of study outlines to link objectives to graduate attributes, and targeting graduate attributes in unit of study evaluations. Discussions with students suggested that these strategies had been effective as students demonstrated a clear understanding of the nature of graduate attributes and of how they were integrated into their studies.

(see Commendation 3)

4.7 Casualisation of staff

- 4.7.1 Recommendation 3 of the 2001 Review had indicated that "the whole issue of the casualisation of staff needs investigating, especially where it impacts on the administrative load and lack of research time for full-time staff. More thought should be given as to bringing casual staff wholly into the communication loop." The SER outlined a range of action that had been taken to improve integration of and communication with casual staff. This included paying casual staff to attend teaching days (twenty-seven had attended the last one), making casual teachers eligible for the Excellence in Teaching Award, and Chairs of Units evaluating and refining communication mechanisms. The Administration Manager is currently developing a policy handbook which also will facilitate communication and integration of casual staff.
- 4.7.2 The Principal and Dean expressed the view that the Conservatorium's practice of relying heavily on casual staff for instrumental teaching was in line with practice elsewhere. Using casual staff in this way is desirable as it provides teaching from practitioners in the field and enables the maintenance of diversity. For example, in areas where there are quite small

student numbers, such as the oboe, if full-time instrumental teachers were employed then all students would have to learn from the same teacher.

- 4.7.3 Some staff, however, reiterated the view expressed during the 2001 Review that the extra administrative load falling on full-time staff as a result of the heavy reliance on casual staff impacted negatively on, and consequently restricted the time available, to undertake research and creative work.
- 4.7.4 While the Review Team welcomed initiatives that had been introduced with regard to improving communications with and integrating casual staff, it considered that the spirit of the first part of the Recommendation on the need to investigate the general approach to the casualisation of staff, did not appear to have been taken on board. Consequently, the Review Team recommended that the Conservatorium should investigate the practice and effects of casualisation, including comparing the Conservatorium's approach with benchmarking data collected from comparable institutions in Australia.

(see Recommendation 3)

4.8 One-on-one teaching

- 4.8.1 Recommendation 5 had encouraged the Conservatorium to investigate researching the relationship between staff and student in one-on-one and small group teaching. The Quality Assurance in Studio Teaching Project will develop protocols to ensure that best practice in studio teaching is identified, understood and delivered across all studio teaching. The Review Team thought this was a good initiative which would be of value in addressing issues such as consistency and risk management in one-on-one teaching.

4.9 Joint teaching of undergraduate and postgraduate students

- 4.9.1 The Team was advised that there are instances where postgraduate coursework students are required to undertake up to three undergraduate units within their degree requirements. Often the assessment requirements were different. The Review Team agreed to follow-up this matter of Academic Board policy outside of the Review process.

4.10 Communication

- 4.10.1 A further recommendation of the 2001 Review Team had related to improving the way in which information is communicated to students. While staff considered that the move had facilitated vast improvements in communication among staff, students expressed the view that communication had deteriorated. They found that there was a variety of noticeboards, many in out-of-the-way parts of the building, and they experienced confusion as to where to find different types of information.
- 4.10.2 Postgraduate students, particularly those commencing mid-year found that there was a dearth of information on enrolment processes, program structures and requirements. They considered that a formal induction program was necessary – a view shared by the Review Team, which recommended that one be introduced and also that staff consider ways to better socialise students to the building and facilitate better communication.

(See Recommendations 8 and 9)

4.11 Research higher degree student experience

- 4.11.1 Improvements in research supervision have taken place since the last review on a number of fronts. A Graduate Supervision Policy has been developed and is in the process of being

implemented. All research postgraduate students were interviewed by the Head of School in late 2002. A postgraduate research room is currently being furnished and equipped with new, fully networked computers. While the Review Team welcomed all these positive developments, it fully agreed with the gap identified in the Conservatorium's provision by the Dean, staff and students alike, in the absence of a senior member of staff with a dedicated co-ordinating role for research. Currently, there is a member of staff with research responsibility in each discipline area, but Faculty-wide leadership is falling by default to the Assistant Principal and Head of School of the Conservatorium. The Dean advised that there is the will to appoint someone to a co-ordinating role, such as an Associate Dean of Research, but that an appropriate person is proving very difficult to identify from within the existing staff.

- 4.11.2 The Team was advised that Research and Higher Degree (RHD) student numbers had expanded very significantly in recent years. Staff acknowledged that this expansion had taken them somewhat unawares and they had been surprised to realise that numbers had roughly doubled. This rapid increase has been partially caused by the absorption of the staff and students of the National Voice Centre into the Conservatorium's Australian Centre for Applied Research in Music Performance (ACARMP).
- 4.11.3 The Review Team was concerned at the Conservatorium's low completion rates for research students. Staff also expressed concern on this issue. The Team considered that the recent rapid expansion in student numbers, together with poor completion rates, made it imperative that the Conservatorium give high priority to appointing a senior member of staff with a co-ordinating role in research. Such an appointment would be likely to reap rewards in terms of improved monitoring of research student candidatures, improved completion rates (which would have positive knock-on resource effects) and strengthen the research culture overall. (*see Recommendation 4*)
- 4.11.4 Notwithstanding the lack of a research co-ordinator, research students met by the Review Team gave the impression of feeling well looked after and supported by staff (mainly their supervisor, discipline research co-ordinator and the Head of School). They had found the end-of-year interviews with the Head of School beneficial. They welcomed the plans for the new research study area as the current one was thought to be ill-equipped and out-dated. However, the lack of a co-ordinated cross-Conservatorium approach to research was apparent in the fact that many of the students interviewed by the Team had not met before. The Review Team formed the impression that students did not feel part of a strong research community. They expressed the view that more cross-discipline integration in research would be beneficial. One student present advised the Team of his plans, at the invitation of staff, to lead the development of a Conservatorium postgraduate student association. This was felt to be a positive step by both staff and students, particularly as SUPRA has little or no presence at the Conservatorium. (*see Commendation 4*)
- 4.11.5 Students welcomed the availability of funds for participation in international conferences. They were aware of the University's postgraduate research support scheme.

5. GOAL TWO: DIVERSITY, ACCESS AND EQUITY

- 5.1 The Conservatorium has a range of strategies in place to support its stated objectives in relation to diversity, access and equity. Various scholarships and bursaries are available to support students who have experienced socio-economic disadvantage. Staff acknowledged that, owing to the investment in time and resources needed to bring a student to the level of entry for undergraduate programs, there is a tendency for music students to be predominantly from affluent backgrounds. However, they considered that scholarships and other strategies such as distance learning initiatives and Access Centre courses have been successful in

promoting diversity. Between 1999 and 2001 degree program student numbers in this low socio-economic category have increased from 7 to 15.

- 5.2 The Conservatorium has an extensive rural program. This encompasses activities ranging from country tours by students and staff (including concerts and master classes in schools), to videoconference teaching, supporting country students in coming to the Conservatorium to complete access programs, and MusicLink, a joint venture between the Conservatorium and the AMEB (NSW) to provide workshops and master classes to rural music teachers and students. These strategies are thought to have been successful, the number of students from rural areas having increased from 23 to 36 between 1999 and 2001.
- 5.3 Diversity in the curriculum includes units of study in multicultural music and specialist units in music from various parts of the world. Also, in 2001 the Conservatorium introduced its first unit in Aboriginal and Torres Strait Island (ATSI) music which involves ATSI representatives in delivery and has attracted a number of ATSI students.
- 5.4 The new building is friendly to people with physical disabilities, although staff noted in the SER that communications with the University Disability Services could work more effectively.
- 5.5 Staff/student mentoring programs support students from equity groups. Staff also provide as much help and support as possible on an individual basis, for example, by helping students to arrange paid work to support them during their studies.
- 5.6 While it is the practice for the Conservatorium to encourage all students to complete the HSC before commencing tertiary studies, it does have an elite performers policy to accommodate musically gifted students who have not achieved the requisite HSC results. A two-year Diploma course, with lower entry requirements, can act as an alternative to the first two years of Bachelor degree programs for such students, with the possibility of transfer with credit to a degree if they are successful.
- 5.7 Discussions with students revealed that, although mostly unaware of any specific strategies in relation to diversity, access and equity, they felt that diversity was valued and encouraged and that they benefited from being part of a diverse but well integrated student body. International students in particular noted how welcome and supported they felt. Students valued the opportunities available for outreach activities in Australia and for international student exchange.
- 5.8 The Review Team perceived a high level of commitment in the Conservatorium to promoting and supporting diversity, access and equity. Clear objectives were supported by a range of strategies, policies and practices. Outcomes indicated that these were working effectively. The Team welcomed the stated intent in the SER to improved mechanisms for tracking and gathering feedback for students from equity groups.

6. GOAL THREE: RESEARCH

- 6.1 The Review Team enquired as to the proportion of Conservatorium staff that would be defined as 'research active'. It was advised that, if defined in the manner typical for conservatoriums as including performance and creative work, then a high proportion of staff would count as research active. In terms of traditional university definitions of academic research, only a small number of staff members are involved in research, for example in "traditional" areas of musicology and music education as well as areas of applied research such as the physiology of the voice and the psychology of music.

- 6.2 The Conservatorium aims to further develop its research profile, encouraging and extending research in both existing and new areas. The Australian Centre for Applied Research in Music Performance (ACARMP) is a new initiative to develop an applied research centre and resource network for music performers with reference to the physiological, psychological, pedagogical and vocational aspects of professional music performance. The appointment of a Director for the ACARMP is currently in process. The Conservatorium also hopes to develop more collaborative links with other faculties within the University as well as with other universities. Recent attempts to forge links with the Faculty of Health Sciences (FHS) had not translated into projects. However, the subsequent integration of the staff and students from the National Voice Centre into the Conservatorium's ACARMP had been a very positive development.
- 6.3 The Conservatorium has a Research Incentives Scheme to encourage staff research. Staff are encouraged to perform in concerts and submit applications for Sesqui, ARC and other external grants. The Conservatorium operates a policy of presenting only its own staff and students in its concert series. New recording facilities have recently been established. Other research incentives include assistance schemes for publishing and recording CDs, provision of travel grants for international conferences, and the Special Studies Program policy which is designed to support staff in completing postgraduate work or support new researchers. A mentoring scheme, linking promising early career researchers with experienced researchers, had recently been trialled but had not been particularly successful.
- 6.4 Currently the Conservatorium does not engage in any formal benchmarking practices with other institutions in relation to research. Conservatorium staff had acknowledged in the SER that variation in relative sizes of partner institutions presents problems in interpreting benchmarking data with Go8 partners. Informal benchmarking takes place through two-way staff participation in performance assessments and links with overseas institutions, such as the Royal College of Music.
- 6.5 It was also acknowledged that the Conservatorium was the only member of the Go8 group not to receive any grants for 2000 – 2001 (although has received ARC grants subsequent to that date). This has been recognised as an area for improvement by the Conservatorium, a commitment which was welcomed by the Review Team.
- 6.6 The Review Team suggested that it might be beneficial to engage in more formalised benchmarking practices in relation to research matters, both with national and international institutions. This would enable comparisons to be made in relation to research in general, and specifically to shortcomings that had been identified in the completion rates and receipt of external awards. It also suggested that developing a Conservatorium Creative Work and Research Plan might be helpful in defining and achieving strategic objectives in relation to research.

(see Recommendation 11.2.4)

- 6.7 Quality assurance processes in relation to research
- 6.7.1 As discussed elsewhere in this report, it is hoped that an Associate Dean Research (or similar senior appointment) will soon be appointed to co-ordinate research activities across the Conservatorium. The research-focused leadership provided by such an appointment could impact positively on issues such as research student completion rates, research income, research profile, development of a Research Plan, and formal benchmarking.
- 6.7.2 The Research Committee also plays an important role in the Conservatorium's quality assurance processes for research, for example monitoring grant applications. The Graduate

Studies Committee considers issues such as completion data and student feedback (from the SREQ and from meetings between research students and the Head of School).

- 6.7.3 Students advised the Review Team that, to their knowledge, there were no student representatives on Faculty committees. The Conservatorium is reminded that it is University policy that students should have representation on all major committees (see Academic Board Resolutions: The Management and Evaluation of Coursework Teaching, Part 4, s. 2 (1)) It is acknowledged that the Conservatorium senior staff have done a great deal to encourage student participation in committees, but with no lasting effect. Students are fully aware of their rights in this regard, but consistently choose not to exercise them.

(see Recommendation 13)

7. GOAL FOUR: INTERNATIONALISATION

- 7.1 A major goal of the Conservatorium is to enhance its standing as a leading music institution in the international community. In 2002 the Conservatorium developed and implemented its International Development Strategic Plan. This defines four objectives which are, in summary, to position the Conservatorium as first choice in the Asian region, to strengthen and formalise international links, to support staff and student representation at the international level, and to open and maintain direct communication with potential international students.
- 7.2 The Manager of the Development Unit maintains contact with the Conservatorium's international students. She expressed the view that progress rates of international students had improved over the last five years and were comparable to local students. Special international student orientations are held each semester as well as a Dean's Breakfast. International students met by the Review Team gave very positive feedback on the supportive environment of the Conservatorium. They considered that they were very well looked after and integrated into Conservatorium life. Improvements that they would like to see are greater clarity on which grants and scholarships are available for international students, introduction of concessions on public transport, and more assistance with finding accommodation. They were aware that the latter two issues were University rather than Conservatorium issues.
- 7.3 The Conservatorium has a range of activities that contribute to international recruitment. It has found that sending staff abroad on recruitment trips has not proved cost effective and that the flow-on benefits from student exchanges and concert tours provide better value for money. Conservatorium ensemble groups regularly engage in concert tours. In 2002 the chamber orchestra visited Uruguay and Argentina, the chamber choir visited Hungary, Austria and Germany and there are frequent ensemble tours to Asia. Another strategy that has been found to work well is inviting large groups of pre-tertiary students to attend specific events at the Conservatorium. For example 100 students from China are due in August for a three-day music event, with a prize of a half-year scholarship to study at the Conservatorium going to the most successful participant. Over 340 music students visited the Conservatorium in 2002 for tours and workshops. The use of videotape and live video-conferencing has been beneficial in recruiting students from afar. Collaboration with the CSIRO has resulted in loaned state of the art video-conferencing equipment.
- 7.4 Student exchange programs exist with six institutions including the Staatliche Hochschule für Musik in Freiburg, and the Royal College of Music (RCM) and the Royal Academy of Music (RAM) in London. The benefits of linking with such reputable institutions include recruitment spin-offs resulting from the prestige of such links. Students on performance based courses indicated to the Review Team that they valued highly the benefits available through the exchange programs, but that it would be good if they could be extended to include a broader range of countries, for example France and Italy. Music Education students expressed

the view that they would like to be able to participate in the exchange programs. The Review Team recommended that this suggestion should be considered. (*see Recommendation 5*)

- 7.5 Internationalisation in the curriculum included courses in Russian music and multiculturalism in education. Timetabling permitting, students could undertake language studies in the Faculty of Arts as part of their degree programs.
- 7.6 The Conservatorium has offshore practice teaching arrangements in place at the Taipei American School in Taiwan and at the Australian School in Singapore. Quality assurance arrangements for these activities include sending a member of the Conservatorium staff to each institution to participate in the assessment processes. The Review Team recommended that the Conservatorium should monitor its quality assurance processes for offshore activities to ensure their effectiveness in providing appropriate monitoring and assurance of standards. (*see Recommendation 6*)
- 7.7 The Review Team considered that the Conservatorium's strategy on Internationalisation was clear and well thought out. Its international students were well looked after and local students and international students alike considered that they benefited from an integrative and supportive environment. (*see Commendation 5*)

8. GOAL FIVE: ENGAGEMENT WITH INDUSTRY AND THE PROFESSIONS

- 8.1 An important interface with the profession is provided by the Conservatorium's External Advisory Council, which comprises representatives of major professional music organizations. It normally meets twice per year and sub-groups are established from time to time for specific tasks, for example, in 2003 a sub-committee will monitor opportunities available across the sector for outstanding young musicians. The External Advisory Council (EAC) has made a substantial contribution to the undergraduate course reviews (currently in process). It also played a role in the development of the brief for the new building. Members of the EAC have initiated projects on an individual basis, for example a joint project with Musica Viva Australia for Conservatorium students was a direct result of an EAC member initiative.
- 8.2 The Australian Centre for Applied Research in Music Performance (ACARMP) is currently in the process of being established by the Conservatorium. It is anticipated that it will consolidate links with the profession as it will investigate research solutions to problems identified by the music performance and allied creative industries.
- 8.3 The Sydney Sinfonia project provides another important link between the Conservatorium and the music industry. This orchestral project run by the Sydney Symphony Orchestra enables selected advanced tertiary students from tertiary institutions around Australia to work alongside professional musicians. The project provides students with a unique opportunity for orchestral mentoring in a semi-professional situation. Students also receive a financial remuneration for participation and credit towards their degree. The number of Conservatorium students applying to participate in the project is growing each year. Staff from the Conservatorium are currently in discussions with the Artistic Director of the project and senior staff of the Sydney Symphony, to try to develop greater clarity in the goals and expected outcomes of the project.
- 8.4 Links with Opera Australia also provide opportunities for opera students to work in professional opera situations. The Conservatorium has identified as a priority for 2003 to develop strategies and opportunities for involving Opera Australia's new Music Director in the Conservatorium's work, particularly in the area of early music/baroque opera.

- 8.5 The review of the BMus has involved open and extensive consultation with the music industry. In addition to the EAC, industry partners that have contributed include Symphony Australia, Musica Viva Australia, and the Sydney Symphony Orchestra.
- 8.6 A key priority of the Conservatorium has been forging stronger links with teachers in country areas, for example Dubbo and Bathurst. The Performance, Outreach and Communication Unit co-ordinates outreach activities. A joint initiative between the Conservatorium and Yamaha Music Australia is *Yamaha Music Connect*. This initiative enables visits by Conservatorium teachers to give lessons, master classes, workshops and performances and supplements these with contact through videoconferencing. The Music Connect magazine provides an additional means of strengthening links between music teachers around Australia and the world. Country tours have provided good performance experience for many students and efforts have been made to make the experience as all-round as possible. Students have been required to organise everything themselves from arranging for their own publicity photographs, to promotion, to writing their biographies and program notes.
- 8.7 Student feedback on industry links were somewhat mixed. While the opportunities available were highly valued, there seemed to be a general desire for there to be more of them, and available to a broader range of students. The Team gained the impression that the top echelon of students benefited more from industry links than the mainstream student body. As discussed in Section 4.3 above, students expressed the desire for more opportunities for public performance. Research students in Composition also expressed the view that the possibilities facilitated by the Conservatorium for engagement with industry were very limited and that this was a shortcoming. Research students in Music Education and Musicology expressed similar views. Research students also expressed mild concern at a perceived reduction in guest speakers and professional residencies.
- 8.8 Staff acknowledged that it can be difficult to provide industry contact in areas such as musicology and composition as there simply is not a great amount of opportunity. However, these are areas where they hope to develop stronger links.
- 8.9 Music Education students spoke very positively about practice teaching in rural and metropolitan areas. This includes weekly placements in second year, a two week block at the end of second year and extended practicums in the third and fourth years.
- 8.10 From 1995 to 2000 Professor Wolfram Christ, Principal Viola of the Berlin Philharmonic Orchestra, was the Artistic Director of the Conservatorium. This provided external stimulus and leadership that was greatly welcomed within the Conservatorium and by its professional community. For the moment, although it still enjoys a close association with Professor Christ, the Conservatorium does not have an Artistic Director, choosing instead to focus attention on embedding standards across the board rather than on external leadership.
- 8.11 Where possible, the Conservatorium arranges for international artists visiting Australia on concert tours to give workshops or master classes for students.
- 8.12 The Review Team considered that the Conservatorium had many good and effective links with industry. The engagement of the profession in the review of the BMus was thought to be highly commendable. However, the Review Team noted that students expressed a desire for stronger professional links and recommended that the Conservatorium consider ways to respond to this desire.

(see Recommendation 7)

9. GOAL SIX: EFFECTIVE MANAGEMENT

- 9.1 The Conservatorium had found recent Performance Management processes very constructive and the opportunity for one-to-one focussed discussion had been welcomed by staff. The process had helped to define individual goals and identify some minor resource issues.
- 9.2 The Dean sees the effective management of casual staff as an important issue. Much work has been done recently in improving communications and achieving greater integration of casual staff, for example by paying them to attend the Conservatorium Teaching Day.
- 9.3 Mentoring and training for management positions takes place in a relatively informal way. Some academic staff expressed the view that there could be logistical difficulties with issues such as the passing on of records. However, the goodwill of predecessors and a willingness to learn on the job worked effectively on the whole in ensuring smooth transitions. It was noted that Finance staff had been very helpful and supportive, particularly in initiating new Chairs of Units to their responsibilities relating to financial processes.
- 9.4 Staff were candid in recognising that the Conservatorium's Student Administration Unit had been through a period of relative turmoil over the last few years. This was reflected in the SCEQ results, the Conservatorium having the lowest score across the University for the last three years in terms of student satisfaction with administration. Student discussions with the Review Team also reported a range of administrative difficulties associated with enrolments, payment of fees [admittedly not a faculty responsibility], communication, lack of information on units of study and program structures, results, and problems in communication between Conservatorium and University administration. The Dean advised that much work had been done to resolve the problems in Student Administration, including a new senior appointment, and expressed confidence that improvements were happening and would continue.
- 9.5 As discussed in Section 4.10 above, the Review Team considered that improvements could be made to socialise students better to the new building, create a stronger sense of ownership, and improve communications (*See Recommendation 8*)
- 9.6 The move to the new building enabled the amalgamation of the Conservatorium and High School libraries. Students considered the library facilities to be of a high standard, but found the opening hours restrictive and the noise levels to be too high. The Dean advised that the library is now open for one weeknight with the later closing time of 8.00pm. She would like to extend this to Saturday opening, but to date has not found a way forward in view of the major additional costs and industrial issues involved.
- 9.7 As discussed in Section 6 above, the Review Team considered that the absence of a senior member of staff dedicated to co-ordinating research was a gap in the Conservatorium's management structure. Although it acknowledged that recently adopted Conservatorium Postgraduate Supervision Policy provided for the establishment of such a position.
- 9.8 The Review Team made a number of recommendations relating to administration, postgraduate induction, managing support structures and development for academic management positions. (*see Recommendations 9 to 12*)

10. GOAL SEVEN: SERVICE TO THE COMMUNITY

- 10.1 The Conservatorium's stated objectives are to maintain its position as the largest provider of highest quality music education and performance programs to communities in NSW and Australia, and, to increase the number and diversity of community students (adults, teachers and school students) enrolling in non-tertiary courses through the Conservatorium Access Centre. A range of activities supports these objectives. The Conservatorium Access Centre

acts as a pivotal community link in providing non-tertiary courses and workshops as well as tertiary preparation courses. Enrolments in these programs suggest strong community engagement: last year there were 2690 enrolments and an increase of 34% since 2001.

- 10.2 Another key centre in terms of outreach activities is the Development Unit which provides concert performances and tours, many of which are free, to audiences in Sydney and regional NSW. In 2002 approximately 300 staff and students of the Conservatorium presented over 200 concert performances and tours in Sydney and regional NSW. Students gave very positive feedback on regional concert tours they had participated in, although they would have liked more of such opportunities. Also valued were the opportunities provided through the Unit to perform in Sydney, although again, they would have liked more of them. While students considered that the Manager of the Unit acted as a highly effective link between students and the community, for example arranging student performances via the Sydney City Council and the Art Gallery of NSW, they suggested it would be good if the Unit could be more proactive in seeking performance opportunities in Sydney for students. Students indicated an awareness of the importance of the Conservatorium's integration with the community and of the various outreach activities.
- 10.3 The Development Unit also looks after Alumni relations. The Conservatorium has entered into a partnership research project with the Royal College of Music, London, entitled 'Mapping the Careers of Alumni'. Data is being collected for 1995/96 graduates as a pilot, and that data will be entered and evaluated in the UK against benchmark data collected there. The Review Team commended this project as an example of good practice.
- 10.4 A Performance Outreach and Communication Unit has been established to work with regional music communities, schools and conservatoriums throughout NSW. Its work has included external link projects such as Yamaha Music Connect., and is supported by significant sponsorship from Yamaha
- 10.5 The Conservatorium High School is housed in the same building as the Conservatorium. The High School is staffed and administered by the NSW Department of Education and Training. The Conservatorium effectively acts as a service provider to the High School, providing an agreed music enrichment program. The two institutions tend to have independent goals and philosophies. It is intended that the Quality Assurance in Studio Teaching Project will give some consideration to the Conservatorium's program offerings at the High School and to the alignment between the Conservatorium and High School objectives.
- 10.6 The Conservatorium is closely affiliated with the Australian Music Examinations Board (AMEB) (NSW) providing examiners, advisers and examination venues. The Dean takes the role of Chair of the AMEB (NSW).
- 10.7 The Review Team considered that the Conservatorium's activities in relation to service to the community were exemplary. It appeared to be fully engaged with both the local and regional community and to have effective mechanisms in place (such as the Access Centre and the Performance Outreach and Communication Unit) to develop and support community relations. Activities were mutually beneficial to communities and students, providing valuable opportunities to students in giving public performances and doing all the associated preparation, such as publicity and program notes. The Mapping the Careers of Alumni project was thought to be particularly commendable and an example of good practice that could usefully be adopted elsewhere in the University.

(see Commendations 6 and 7)

11. CONCLUSIONS

11.1 Commendations

Goal One: Quality Teaching and Learning

1. A strong quality culture and sense of commitment to standards among both staff and students is evident in the activities and practices of the Conservatorium. This was reflected in the sense of ownership of the SER among staff. *(See Section 3)*
2. The introduction of a Conservatorium Excellence in Teaching Award, available to casual as well as permanent staff, was a positive initiative. However, the Conservatorium is encouraged to find ways to achieve closer alignment between the Conservatorium award and University Teaching awards. *(See Section. 4.5)*
3. The work done on graduate attributes since the Phase 1 Review had obviously been effective. The Review Team commended the real understanding demonstrated by students of graduate attributes and how they are integrated into their studies. *(See Section 4.6)*
4. The stated commitment to developing a Conservatorium postgraduate students' organisation was welcomed. *(See Section 4.11.4)*

Goal Four: Internationalisation

5. The Conservatorium has a clear strategy on Internationalisation and is clearly providing a high level of support to its international students, resulting in their feeling welcome and integrated into Conservatorium life. *(See Section 7)*

Goal Seven: Service to the Community

6. The Conservatorium's clear strategy and structures to support community relations were thought to be highly effective. The Development Unit, the Access Centre, the Performance Outreach and Communication Unit and the strong rural and local community links they fostered were all thought to be commendable. *(See Section 10)*
7. The proactive approach to maintaining Alumni relations was considered to be commendable, especially the Mapping the Careers of Alumni project which makes contact with students a few years after they have completed their studies. *(See Section 10)*

11.2 Recommendations

Goal One: Quality Teaching and Learning

1. Efforts should be made to make performance assessment criteria more transparent to students and to give them more feedback on how they have performed in relation to the criteria. *(See Section 4.3)*
2. The Conservatorium should explore ways to respond to views expressed by students that there is a need for more live performance opportunities (both formal and informal) and for a more vibrant performance culture generally. It is suggested that discussions should be held with students on this issue, for example in staff:student consultative committees, with a view to exploring ways to achieve a higher level of student satisfaction on this matter. Benchmarking and sharing best practice with national and international institutions on this issue is recommended. *(See Section 4.4)*

3. The Conservatorium should carry out an investigation into the practice and effects of the casualisation of staff, including comparing the Conservatorium's approach with benchmarking data collected from comparable institutions in Australia. *(See Section 4.5)*

Goal Three: Excellence in Research

4. It is recommended that the Conservatorium give high priority to allocating a senior member of staff (eg an Associate Dean (Research)) with the role of co-ordinating the Conservatorium's research activities and managing the postgraduate student cohort. It is recommended that this be done soon and that priority be given to ensuring that there is stronger co-ordination and support of postgraduate research students, including ensuring the quality of the postgraduate research area currently being refurbished. The Conservatorium may find it helpful to develop a Research Plan and is recommended to set itself targets in terms of improved completion rates. More formalised benchmarking of research activities should also be a priority. *(See Sections 4.11 and 6)*

Goal Four: Internationalisation

5. Consideration should be given to making student exchange opportunities available to students enrolled in Music Education degree programs. *(See Section 7.4)*
6. The Conservatorium should review its quality assurance processes for offshore activities to ensure appropriate monitoring and assurance of standards and accountability. *(See Section 7.6)*

Goal Five: Engagement with Industry and the Professions

7. While the Team considered many of the Conservatorium's strategies to engage with the music industry to be excellent, it also noted comments from students that engagement could beneficially be strengthened, particularly in discipline areas such as composition and musicology. Accordingly it recommends that ways be explored to identify and satisfy any unmet demand in the student body in this respect. Focus groups with students and staff might be helpful. *(See Section 8)*

Goal Six: Effective Management

8. Efforts should be made to help improve students' socialisation to the new building. For example, greater clarity is needed in conveying how and where to obtain different types of information; the purpose and location of noticeboards should be more clearly conveyed; and efforts should be made to find ways to stimulate a sense of ownership of the building among students. *(See Section 4.10)*
9. Formal induction programs should be run for Postgraduate coursework students, especially those commencing their studies in Semester 2. *(See Sections 4.10 and 9.5)*
10. Consideration should be given to finding ways to further extend library opening hours to facilitate students with work commitments. *(See Section 9)*
11. The Conservatorium should continue in its efforts to improve student administration and to ensure a good and responsive client service. Particular areas for attention should be communication and links with University student administration. *(See Section 9)*
12. Consideration should be given whether improvements can be made that would ensure the smooth transition of staff into management positions. The issue of succession planning and preparation for staff undertaking these positions should be investigated. This might range from

basic issues such as the transfer of records to running workshops about roles and expectations and other succession planning issues. (*See Section 9*)

Quality assurance issues

13. The Conservatorium is reminded that Academic Board Resolutions (The Management and Evaluation of Coursework Teaching, Part 4, s. 2 (1)) require Faculties to ensure that membership of key Faculty committees includes student representatives. (*See Section 6.7.3*)

Professor Judyth Sachs
Chair, Academic Board
Chair, Review Team

10 July 2003

APPENDIX ONE: OVERVIEW OF QUALITY ASSURANCE ARRANGEMENTS IN THE CONSERVATORIUM OF MUSIC

Student feedback	Externality	Graduate Destinations	Progression and completion
<p>Mechanisms to analyse and respond to SCEQ results (such as committees). Other mechanisms to collect, analyse and respond to student feedback at Faculty level Mechanisms to report back to students on outcomes</p>	<p>Mechanisms to facilitate input from employers/professions on curriculum content and graduate attributes (eg advisory groups, input to periodic review) How is externality built into the Faculty's QA processes?</p>	<p>Mechanisms/ structures to analyse graduate destination statistics for the Faculty's programs</p>	<p>Mechanisms/ structures to analyse progression and completion rates of the Faculty's programs</p>
<p>SCEQ Results reported to staff on Teaching Day each year. Considered at first meeting of year by Teaching Committee, Undergrad and Grad Committees. Action indicated by SCEQ included in Teaching & Learning Plan. Unit of Study Evaluations Each U of S evaluated on 3 year cycle. U of S coordinator reports to Assoc. Dean T & L. Coordinators' reports including remedial actions posted on Con Web Site.</p>	<p>External Advisory Council: meets twice per year. sub-groups meet additionally to perform specific tasks. has input to program review. provided advice on new building.</p>	<p>Collaborative research project with the Royal College of Music, London – "Working in Music - Mapping the Careers of Alumni". Key issues include: How successful are musicians in forging the careers of their choice? Do careers, or parts of careers follow particular patterns? What are obstacles to success, and could they be reduced or removed?</p>	<p>TPI indicators indicate Conservatorium undergraduate completion rates are satisfactory.</p> <p>Graduate completion rate mechanisms are being examined: Graduate Supervision Policy in place Project to establish a local database to manage research candidature, including examination. It is expected that improved Flexis data will assist in this area.</p>
<p>Gathering student feedback Student representatives invited to: Undergraduate Committee Graduate Committee Teaching Committee Research Committee Orchestral Studies Committee</p>	<p>Strong links with other professional organisations such as Musica Viva and the Sydney Symphony Orchestra</p>		

Program review/ Annual monitoring	Benchmarking	Offshore QA
<p>Faculty arrangements for periodic review of its degree programs. Processes to ensure the currency, relevance and validity of degree programs? Processes (if any) to monitor the performance of degree programs on an annual basis?</p>	<p>Arrangements to set, measure and ensure academic standards and benchmark these against national and international peer institutions</p>	<p>Quality Assurance arrangements to monitor the standards of any offshore activities</p>
<p>Awards reviewed every five years. 2002 BMus/BMus Studies. 2003 Masters by course work. 2004 Research degrees. 2005 Undergraduate Diplomas. 2006 Graduate Diplomas</p>	<p>Benchmarking consists of: Use of external examiners for performance examinations. Examiners from the Conservatorium examine in other national and international academic institutions. Examiners from the Conservatorium in community music activities. Master classes conducted by visiting international performers.</p>	<p>The Conservatorium has offshore activities are limited to small numbers, no more than 2 students per year, doing their Teaching Practicum in the Taipei American School in Taiwan and the Australian School in Singapore.</p> <p>The placements are made through personal knowledge of the quality of the co-operating teachers. Quality Assurance mechanisms are the same as for the regular Teaching Practicum, namely: Visits from Conservatorium supervisors. Unit of Study Evaluations.</p>
<p>Reviews involve: External Advisory Committee. Student/staff/community forum. Student focus groups SCEQ results. USE results. Relevant committees.</p>		

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APPENDIX TWO: FOLLOW-UP TO PHASE 1 RECOMMENDATIONS

Recommendation 1	On the one hand staff indicated that there had been a major change in the criteria of performance assessment, with seven clear criteria identified. On the other hand students who were interviewed were unaware of these criteria. The Conservatorium needs to look at remedying this situation.
Action taken by the Faculty	<ol style="list-style-type: none"> 1. Chairs of units communicated criteria to students through lessons & noticeboards. 2. Chairs of Units completed self-evaluation reports on process of communicating performance criteria to students. 3. Assessment Policy revised to emphasise performance criteria.
Further action planned but not yet implemented (if appropriate)	<ol style="list-style-type: none"> 1. Chairs of Units to discuss Unit Self-Evaluation Reports and further develop policy and practice.
Faculty's evaluation of the success of action taken	<ol style="list-style-type: none"> 1. The use of criteria in assessment of performance tends to be controversial. The Teaching Committee and the Music Performance Assessment research project have encouraged staff to move forward on this matter. There remain areas where "requirements" are listed but not criteria. Further progress is expected this year. 2. The Conservatorium rating on SCEQ "Clear goals and standards" has improved 5.3 points over two years which might suggest that the rating, like the practice, is "edging up"
Recommendation 2	Students expressed a desire to be marked against criteria instead of just a mark out of ten. The Team were concerned at this slippage between what the staff knew and what the students understood about assessment.
Action taken by the Faculty	<ol style="list-style-type: none"> 1. Use of criteria that assess objectives has been a focus for three years. Change can be slow. 2. All Unit of Study outlines were collected by the Teaching Committee in Semester 2, 2002. Staff were given feedback regarding criteria. 3. All new Units of Study submitted to the Undergraduate Committee were rejected if criteria were not detailed and related to objectives.
Further action planned but not yet implemented (if appropriate)	<ol style="list-style-type: none"> 1. Unit of Study Outlines will be collected by the Teaching Committee in Semester 2, 2003. 2. Undergraduate Committee will continue to monitor new Unit of Study Outlines.
Faculty's evaluation of the success of action taken	<ol style="list-style-type: none"> 1. Many Units of Study are models of excellent feedback based on explicit criteria. 2. The Conservatorium ratings on the "Good Teaching Scale" increased by 8.2 points, and on "Appropriate Assessment" increased by 8.1 points. This may indicate that the procedures are working. 3. Constant vigilance by the Teaching Committee and Undergraduate Committee will always be required in this area.

Recommendation 3	The Review Team recommends that the whole issue of the casualisation of staff needs investigating, especially where it impacts on the administrative load and lack of research time for full-time staff. More thought should be given as to bringing casual staff wholly into the communication loop.
Action taken by the Faculty	<ul style="list-style-type: none"> • Communication with casual staff was a focus of the Teaching Day. • Casual staff were paid the “Meeting Rate” to attend the Teaching Day. • A Unit activity focussed on ways of improving communication with casual staff. • Chairs of Units were asked to complete a Self Evaluation Report on the way in which they communicated with casual staff. • Casual staff are eligible for new Conservatorium Teaching Award.
Further action planned but not yet implemented (if appropriate)	<ul style="list-style-type: none"> • Chairs of Units to consider Self Evaluation reports and refine and develop policies for communicating with casual staff.
Faculty’s evaluation of the success of action taken	<ul style="list-style-type: none"> • 24 casual staff attended Teaching Day – a very large increase on previous years; • Considerable informal feedback from casual staff on the value of small group discussions; • Informal feedback indicates that casual staff found the Teaching Day to be informative and a valuable form of communication • It’s a little early to totally assess the success of attempts to improve communication with casual staff.
Recommendation 4	The Team acknowledges that the Conservatorium has identified the university generic skills as an area to be focussed on during 2002 and recommends that the Conservatorium look at ways to integrate them into the curriculum.
Action taken by the Faculty	<ol style="list-style-type: none"> 1. The Teaching Day, 2002, focussed on the Graduate Attributes of the University. Presentations by staff and small group activities aimed to develop the understanding of the concept of generic skills. 2. All Unit of Study Outlines were required to indicate the links between objectives of the unit and the University’s generic attributes for its graduates. 3. All unit of study outlines were submitted to the Teaching Committee which gave feedback to staff on this issue. 4. Questions related to the Generic Attributes were chosen as elective questions in the Unit of Study Evaluations and this choice was advertised to staff.
Further action planned but not yet implemented (if appropriate)	Unit of study outlines will again be collected by the Teaching Committee in Semester 2, 2003 and the links between objectives of the unit and the University’s generic attributes for its graduates will be a focus.

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Faculty's evaluation of the success of action taken	<ol style="list-style-type: none"> 1. It was apparent, while preparing Teaching Day videos etc, that teaching staff already strongly emphasised generic skills, even if they did not use the term "generic attributes". 2. Several units of study received 100% agreement to the "generic attributes" question on the Unit of Study Evaluations. 3. The Conservatorium's rating on the Generic Skills Scale of the SCEQ rose by 4.1 points. The action by faculty may have contributed to this increase. 4. Continued emphasis on generic attributes should further develop the Conservatorium's rating on this factor.
Recommendation 5	The Conservatorium should be encouraged to investigate researching the relationship between staff and student in one-to-one and small group teaching.
Action taken by the Faculty	<p>The Conservatorium applied for, and received a Teaching Improvement Fund grant of \$51, 500 for Quality Assurance in Studio Teaching Project (2003). The aim of this project is to develop protocols to ensure that best practice in studio teaching across its many aspects is identified, understood and delivered in all teaching studios of the Conservatorium by fulltime and casual staff.</p> <p>Professor Janet Mills from the Royal College of Music is coming to the Conservatorium in May to commence work on the project.</p>
Further action planned but not yet implemented (if appropriate)	Further action will be proposed by Professor Janet Mills.
Faculty's evaluation of the success of action taken	It is too early to evaluate the success of the project.
Recommendation 6	The review Team recommends that the Conservatorium should give some consideration to the provision of awards for outstanding teaching. If actual awards are not appropriate, then some other means should be investigated such as official recognition and feedback to the lecturer.
Action taken by the Faculty	<ol style="list-style-type: none"> 1. A Conservatorium Teaching Award has been developed and approved by the College Board. 2. Policy has been promulgated by Email. 3. Policy discussed with staff on Teaching Day
Further action planned but not yet implemented (if appropriate)	<ol style="list-style-type: none"> 1. The Teaching Committee will support applicants in making applications. 2. Applications for the Award to close on March 31.
Faculty's evaluation of the success of action taken	Too soon to evaluate but the success will be evaluated by the quality of applications.
Recommendation 7	The Review Team recommends that the Conservatorium continues to monitor the supervision and progress of postgraduate seminars, and that it investigates the College of Science & Technology 10 point plan for the supervision of higher degree students.
Action taken by the Faculty	<ol style="list-style-type: none"> 1. A Graduate Supervision Policy has been developed and approved by the Graduate Committee and College Board of the Conservatorium. 2. Head of School interviewed all research postgraduates in December 2002. 3. A postgraduate research room has been set aside and is being equipped.
Further action planned but not yet implemented (if appropriate)	<ol style="list-style-type: none"> 1. Head of School responsible for implementation of Graduate Supervision Policy. 2. Supervision Policy will be a permanent Agenda item in the Graduate Studies Committee. At each meeting items from the policy will be discussed.

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Faculty's evaluation of the success of action taken	<ol style="list-style-type: none"> 1. The policy was completed in December, 2002. 2. Head of School reported to Teaching Day on interviews with Graduates. 3. Progress has been made in developing a Graduates Student Council.
Recommendation 8	<p>The Review Team recommends that improvements should be made in the way in which information is communicated to students, in particular the postgraduates. It suggests that the Conservatorium consider convening a staff/student forum once a semester as a means of overcoming this gap in communication</p>
Action taken by the Faculty	<ol style="list-style-type: none"> 1. A panel consisting of the HOD, postgraduate, convenor and supervisor interviewed all postgraduate research students in November/December 2002. 2. Each Unit conducts regular meetings with its postgraduate students. 3. Postgraduate students are contacted by mail and email. 4. The Conservatorium has liaised with members of the Student body to establish a Conservatorium Postgraduate Association 5. Library hours have been extended on Thursday evenings in response to feedback from postgraduate research students suggesting this was a problem.
Further action planned but not yet implemented (if appropriate)	<ol style="list-style-type: none"> 1. Improved infrastructure for Postgraduate room to be installed in semester 1 2003. 2. Staff-student forums for postgraduate students scheduled for each semester 2003 3. Expand staff/student research seminar series
Faculty's evaluation of the success of action taken	<p>A reactivated postgraduate student organization, improved postgraduate facilities and a postgraduate forum will improve postgraduate communication and postgraduate study conditions generally and are promising developments. The Conservatorium recognises that there are several steps which can still be taken to improve postgraduate collegiality and communication and further foster a research culture. Priorities for 2003 are: implement research supervision policy, upgrade postgraduate facilities, revitalise staff/student research seminar series, properly integrate students of the former National Voice Centre into Conservatorium postgraduate life (through joint seminars, coordinated facilities, and improved communication). This is an area which we will continue to monitor closely and evaluate at the end of 2003.</p>