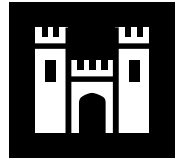




The University of Sydney

Sydney Conservatorium of Music



SELF-EVALUATION REPORT

FOR

ACADEMIC BOARD REVIEW PHASE

2

11 APRIL 2003

SER SECTION 1: FOLLOW-UP TO PHASE 1 REVIEW

This section covers:

GOAL 1: QUALITY TEACHING AND LEARNING: *The University of Sydney will maintain and enhance its position as an outstanding provider of high quality undergraduate and postgraduate teaching, both in Australia and internationally.*
and aspects of **GOAL 3: EXCELLENCE IN RESEARCH**

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"
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

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.
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

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.
Review Team’s comments (to be completed after the Review)	
Review Team’s conclusion (to be completed after the Review)	

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.
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.
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

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	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. Professor Janet Mills from the Royal College of Music is coming to the Conservatorium in May to commence work on the project.
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.
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

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.
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

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.
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.
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

Recommendation 8	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
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	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.
Review Team's comments (to be completed after the Review)	
Review Team's conclusion (to be completed after the Review)	

GOAL 2: Diversity, Access and Equity: The University of Sydney will continue to provide access to tertiary study and appropriate support for students from a diversity of backgrounds.

The Conservatorium seeks to optimise student and community access to its unique facilities, support equity and diversity in the student body and create educational environments which facilitate these goals.

1. **Objectives:** The Conservatorium was created to provide improved access to quality music education. The Conservatorium is committed to well-established programs and structures that support this mission. The Conservatorium also actively supports new and innovative methods of delivering music education. To support and enhance diversity within the faculty the Conservatorium seeks, particularly, to:

- Encourage a learning environment where diversity is valued.
- Support students across the range of educational disadvantage.
- Expand student and staff awareness of diversity and equity as major goals within the Conservatorium and across the University.
- Utilise existing staff expertise to promote specific programs that foster an appreciation of diversity within the Australian musical and cultural community.

2. **Policies, processes and practices:**

- Conservatorium scholarships, distance learning initiatives and Access Centre courses target socio-economic disadvantage.
- The Music Education unit specifically seeks to attract mature-age women into Post-Graduate courses.
- Compulsory general studies courses promote the appreciation of human and cultural diversity as a key aspect of undergraduate learning.
- The Conservatorium actively promotes knowledge of and access to University facilities that support disadvantage (eg. Learning Assistance Centre, Disability Services, Counselling Service, Koori Centre). These facilities are publicised within the Conservatorium through noticeboards, lecture announcements and counselling and referral by individual staff members. First year courses aim particularly to discover students with disadvantage that may affect their academic skills (eg. NES students). First year staff offer such students individual tuition and referral to facilities such as the LAC.
- Staff/student mentoring programs support disadvantaged students. Mentoring programs have specifically supported Aboriginal and Torres Strait Island students, students from non-English speaking backgrounds and students with physical disabilities.
- Conservatorium staff participate in University-wide initiatives (eg. FYE and EEO workshops) designed to increase expertise in issues relating to disadvantage.

3. **Outcomes:** On the latest available statistics:

- Student admissions to the Conservatorium indicate considerable success in attracting students from low socio-economic backgrounds and rural areas.
- Between 1999 and 2001, for example, the numbers of students in the former category increased from 7 to 15. Students from rural areas increased from 23 to 36 in the same period.
- Aboriginal/Torres Strait Islander admissions also increased from 3 to 4 in the 1999-2001 period.
- Several Aboriginal and Torres Strait Islander students are in the final stages of their degrees.
- There is a small enrolment of students with disabilities (3, 5 and 3 students in 1999, 2000 and 2001 students respectively.) One visually impaired student is well advanced in the degree. The enrolment of a blind student in jazz studies in 2002 is evidence of the Conservatorium's ongoing commitment to students with disabilities.
- The renovated building provides a teaching facility with extensive provision for many categories of physically disabled student.
- 2001 saw the introduction of the Conservatorium's first course in Aboriginal and Torres Strait island music. This course draws on the research interests of members of the Music Education staff. Representatives of the Aboriginal and Torres Strait island community participate in teaching within the course.
- Courses on multi-cultural music are part of the Conservatorium's curriculum.

4. Stakeholder feedback:

- Circumstantial and anecdotal evidence suggests general effectiveness of policies and processes supporting this goal eg. Growing enrolments of students with socio-economic disadvantage and maintenance of new Aboriginal and Torres Strait Islander enrolments.

5. Quality Assurance processes:

- SEQ research provides feedback on general satisfaction levels but there are no specific follow-up strategies to monitor the educational experience of disadvantaged students.

6. Evaluation:

- The Conservatorium needs mechanisms to provide stakeholder feedback from disadvantaged students. There are no processes currently in place for compiling this information.
- The Conservatorium attracts a student body of considerable diversity. Economic diversity is less apparent than cultural diversity but support programs have encouraged an increase in students from less advantaged socio-economic backgrounds.
- In the last 3 years for which statistics are available, the Conservatorium maintained, and slightly increased, enrolments of Aboriginal and Torres Strait Island students.
- There is ongoing support for students from NES backgrounds but more effort could be made to integrate these students into the institution since there is a tendency for some groups to 'ghettoise.'
- Conservatorium staff could benefit from the preparation of specific written guidelines or in-service courses to assist them with the sensitive educational and personal issues inevitably involved in dealing with students from culturally diverse backgrounds.
- In contrast to the prominence of women students in the Conservatorium overall, women remain under-represented in jazz programs. Jazz is a traditional male area and gender balance within jazz studies is a problem internationally.
- There is some confusion in communications with the Disabilities office. The Conservatorium would benefit from streamlining liaison in this area.
- Overall, the Conservatorium needs more explicit information on who its disadvantaged students are and their experiences, both positive and negative, within the music school. In 2003-4 the Conservatorium will have two chief priorities:
 1. Compiling a file of students in the major categories of disadvantage (eg disabilities, international students, Aboriginal and Torres Strait Islander students).
 2. Developing mechanisms to achieve on-going feedback from these students. This will entail the design of a questionnaire for distribution to such students at both the entry and exit points of their degrees. It is expected that the questionnaire will be completed by the end of 2003 with initial distribution in Semester 1, 2004.
- Supplementing these two major initiatives, in 2003 the Conservatorium will begin development of written guidelines for teaching students from culturally diverse and disadvantaged background. It is envisaged that a draft document will be available by late 2004.

GOAL 3: EXCELLENCE IN RESEARCH: The University of Sydney will develop its reputation as an institution where pure and applied research and research training are conducted at nationally and internationally recognised standards, including research relevant to the economic, social and cultural well-being of Australia and the region.

The Conservatorium will develop, support and maintain high quality research throughout the spectrum of its academic endeavour in performance, musicology, composition and music education.

1. Objectives:

- Encourage and extend research in its traditional areas of strength as well as develop new areas of research
- Develop and support innovative research in industry-related areas
- Develop collaborative links with other university faculties as well as outside institutions
- Support the establishment and development of the Australian Centre for Applied Research in Music Performance (ACARMP). ACARMP is a new Conservatorium 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.
- Review research training and postgraduate supervision in line with best practice in other faculties such as the CST 10 point plan for the supervision of higher degree students

2. Policies, Processes and Practices: (*i.e. 'how are you doing it?'*)

- Review Research Incentive Scheme to increase support for active researchers
- Provide incentives for an increase Sesqui, ARC, and other external grant applications from the Conservatorium
- Review research training and supervision
- Develop plan for research training and supervision
- Restructure and expand ACARMP following review to appoint director at senior academic level (level D)
- Incorporate work of the former National Voice Centre within ACARMP in collaboration with the Faculty of Health Sciences
- Convene annual Research Day for all staff to discuss research strategies, priorities and goals.
- Support new staff and early-career researchers
- Enhance research culture and communication through seminars, and forums.

3. Outcomes:

- Research Incentive Scheme to be reviewed March 2003
- Incentives for Linkage applications (CHASS) matched by Discovery and other internal and external grant incentives
- Research training review completed December 2002. Implementation during 2003.
- In November 2002, members of staff of the former National Voice Centre joined the Conservatorium and research facilities were moved to premises within the new building. The position of a Director of ACARMP has been advertised and is currently under negotiation.
- Research Day, July 2002
- Research mentoring trialed linking promising early career researchers with experienced researchers within the Conservatorium and main campus.

4. Stakeholder Feedback:

1. Feedback from Postgraduate Student Interviews: Four key areas were identified: resources, library access hours, juggling employment and research, and structured timetables for completion. These have been addressed upgrading postgraduate space and facilities, creating evening opening hours in the library, and through the Research Supervision policy.
2. Benchmarking Data. The variation in relative sizes of the partner institutions present problems in interpreting benchmark data for Go8 partners. The Conservatorium has long argued that its natural competitors with comparable staff profiles lie outside the Go8 (ANU (Canberra School of Music) and Griffith (Queensland Conservatorium). In particular the large number of performing staff at the Conservatorium, whose creative output is not captured consistently in research data collection, means that output levels are low when compared to small departments within the Go8, even though output in traditional research areas of the Conservatorium is at an acceptable level. The Go8 average size is 9.1213 FTE, while the Conservatorium has 45.14 FTE (the next largest Go8 partner is 22.7 FTE and all others are less than 10). Nevertheless, the benchmarking data and other data on completions reinforces the view that the Conservatorium needs to work on completions, and grant income. Conservatorium completion rates per FTE tended to be worse than those in small departments although it compared favorably with the other moderately sized Go8 partner. Nevertheless the Conservatorium is committed to improving completion rates and sees the Postgraduate Supervision Policy as the first important step in this direction. The Conservatorium was the only member of the Go8 group with no grants for the period 2000-2001. The Conservatorium worked to improve application rates during 2003 and will continue to review grant incentives to improve application rates further.
3. Staff: Research incentives. Staff feedback suggests that research incentives have played a positive role in assisting researchers. The incentive scheme will be reviewed in 2003 to help staff better manage workloads.

5. Quality assurance processes:

- Research report: The Conservatorium collects research and creative work data including a range of data not collected by DETYA on staff activity.
- Interviews were held with all postgraduate research students at the end of 2002 (incorporating the first year reviews). Report by Head of School (Teaching Day, February 2003) highlighted four areas of development: Topic and Project Development, Resources, Issues relating to outside-work, and Completions. Action plan to be developed by Head of School and presented to Graduate Studies Committee.
- Completion data. 2002 figures contained some distortions due to low numbers and new programs. These will be analysed in 2003 by Graduate Studies Committee.
- Annual reports, interviews
- Grant applications to be monitored by Research Committee.

6. Evaluation:

The restructure of ACARMP and incorporation of the former National Voice Centre is now complete and has expanded opportunities for collaboration with other disciplines and with industry and for new research.

GOAL 4: INTERNATIONALISATION The University of Sydney will enhance its position as a university of high standing in the international community of scholars.

The Conservatorium will enhance its standing as a leading music institution in the international community.

1. Objectives

- Position the Sydney Conservatorium of Music in the international music training market as “first choice” in the Asian region and as a strong alternative to European and American music schools
- Strengthen and formalise international benchmarking and strategic links with high profile music institutions internationally
- Support staff and student representation of the institution at the international level
- Open and maintain direct communications with potential international students

2. Policies, Processes and Practices

- The Conservatorium developed and implemented the faculty International Development Strategic Plan in 2002. The Strategic Plan was supported with matching funds from CHASS and an IDF Good Neighbours Grant. The plan is reviewed on an annual basis with input from the faculty’s Executive Group.
- The Conservatorium actively pursues international marketing activities through flagship touring programs and visits to Asian countries. In developing strategic links with international music faculties through the establishment of faculty-specific student exchange programs, further opportunities have arisen in the initiation of collaborative projects.
- The establishment of an international student database is a major priority for the faculty in tracking international student enquiries and maintain contact with potential applicants.
- The Conservatorium is looking to extend its well-established use of videoconferencing in music teaching to the international arena, for off-shore applications of teaching, seminars/workshops and auditions

3. Outcomes

- Faculty International Development Strategic Plan adopted
- The Conservatorium’s International activities during 2002 included visit to Uruguay and Argentina (chamber orchestra), Hungary, Austria and Germany (chamber choir), UK, Norway, Germany, Korea and Taiwan (strategic links)
- The faculty has seen an increase in the number of international student applications (64%), international student offers (36%) and international student enrolments (167%) from 2002 to 2003
- The Conservatorium has an active student exchange program with six overseas institutions
- The Conservatorium has seen increased interest from international pre-tertiary student groups, resulting in visits by over 340 music students to the Conservatorium campus for tours and workshops
- Conservatorium students will undertake the future international activities, including:
 - Music education students’ practical teaching at the Taipei American School, Taiwan – 2003/4
 - Chamber Orchestra tour to New Caledonia as part of Noumea’s International Music Festival – September, 2003
 - Collaborative project with students from Staaliche Hochschule für Musik, Freiburg (orchestral, chamber music and touring program) – September, 2003
 - Collaborative academic project with Music Department, Chinese Culture University, Taiwan – 2003/4

4. Stakeholder feedback

- Feedback from international students in attached documentation
- Feedback from organisations on collaborative projects in attached documentation

5. Quality assurance processes

- The Conservatorium's Executive Group provides ongoing evaluation of the International Development Strategic Plan
- International benchmarking ensures the Conservatorium continues to provide comparable undergraduate and postgraduate degrees to other leading international music education institutions, in particular to those with which the Conservatorium has established exchange programs
- A special International Students Orientation session is held at the commencement of each semester, and the faculty's Development Unit maintains regular contact with the students (currently achievable given the small numbers of incoming international students each year). From time to time, international students are requested to complete a questionnaire to gain specific feedback on their study experience and to identify areas for improvement.
- A review of student administrative systems for international students is being conducted to improve efficiency in all aspects of the application process

6. Evaluation

- The Conservatorium has been successful in international benchmarking through establishment of strategic links, especially in the area of student exchange
- The Conservatorium must continue to pursue opportunities in the Asian region, developing specific strategies for each target country
- A pro-forma document for receiving stakeholder feedback should be drafted and widely distributed to ensure that International Development activities continue to meet the expectations of international counterparts, agents and participants
- Improvements can be made to the application/audition process in tracking potential international students, from initial enquiries to enrolment

GOAL 5: ENGAGEMENT WITH THE INDUSTRY AND PROFESSIONS The University of Sydney will continue to make a significant contribution to the well-being and enhancement of the wide range of professions with which it engages.

The Conservatorium will sustain and enhance its partnerships with the music and education professions and the creative industries, and continue to explore and identify new opportunities for strategic alliances in teaching and research.

1. Objectives

- Establish the Australian Centre for Applied Research in Music Performance (ACARMP) as a national centre of excellence for providing timely research solutions to problems identified by the music performance, and allied creative, industries
- Develop partnership programs with professional organizations which will provide the necessary interface for outstanding students between tertiary study and professional life
- Identify and develop new career pathways for graduates
- Maximise the potential for the engagement of active and outstanding professional musicians from the major professional music companies in performance teaching
- Enhance the Conservatorium curriculum and music education in the schools through representation on NSW Board of Studies syllabus and examination committees.

2. Policies, Processes and Practices

- The now well-established External Advisory Council, comprising representatives of all of the major professional music organizations (many of these national) meets twice per year and is the formal mechanism for interface and consultation with the profession. The Council provides input to course reviews, operational issues and its members propose joint initiatives from time to time. In 2003, a sub-committee of the EAC will monitor opportunities available across the sector for outstanding young musicians in order to manage the flow of such opportunities and prevent conflicting demands being placed on those students. As a direct result of an EAC member initiative, a joint project with Musica Viva Australia for Conservatorium students will be developed
- The former National Voice Centre (Faculty of Health Sciences) has been disbanded and its staff and students integrated into the Conservatorium's Australian Centre for Applied Research in Music Performance (ACARMP). The position of Director of ACARMP has been advertised (at Level D) and an offer of appointment made. In 2003 the strategic direction for the Centre will be planned pending the take-up of that offer of appointment, scheduled for January 2004.
- The Sydney Sinfonia project, an orchestral project of the Sydney Symphony comprising professional musicians and advanced tertiary students, remains the most significant professional interface project for Conservatorium students who receive course credit for that project if selected.
- Members of the Music education Unit serve on NSW Board of Studies syllabus and examination committees.

3. Outcomes

- More than 25% of the full-time members of the Sydney Symphony teach at the Conservatorium; formal conjoint appointments with industry include the position occupied by Sharolyn Kimmorley, Music Administrator of Opera Australia and Chair of the Opera Unit at the Conservatorium
- The Conservatorium has a regular program of masterclasses by visiting international artists provided by the major organisations (particularly Musica Viva Australia)
- Recent Conservatorium graduates who participated in industry partnership projects while undergraduates (particularly the Sydney Sinfonia project) now hold positions in the Berlin Philharmonic Orchestra, the Concertgebouw and the Ensemble Modern, Frankfurt, as well as in the Sydney Symphony and other Australian professional orchestras
- Students of the Conservatorium opera programs are regularly engaged as augmenting chorus for Opera Australia productions

4. Stakeholder feedback

- The number of students applying for participation in the Sydney Sinfonia project grows substantially each year (the available data does not differentiate between Conservatorium applicants and those from other institutions, so cannot be precisely cited)
- Review of the BMus award is in progress. Consultation with professional bodies has been open and extensive, with participation in workshops and submissions received from several industry partners including Symphony Australia, Musica Viva Australia and the Sydney Symphony
- The Conservatorium continues to work closely with instrumental teaching practitioners; it has broadened its provision of professional development seminars for instrumental teachers through the Access Centre. It has commenced to introduce students to instrumental teaching through video-link technology in the context of its study programs in instrumental pedagogy, which has been enthusiastically received by regional communities who have benefited from these programs, and students who have acquired new skills and research perspectives through engagement with this medium.

5. Quality assurance processes

- The Conservatorium's 2003 Teaching Improvement Fund grant is for a project on Quality Assurance in Studio Teaching. Studio teaching provides the foundation for a large part of the Conservatorium's teaching. The private and somewhat personal nature of one to one delivery makes the normal process of quality monitoring difficult. 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. Special emphasis will be placed on protocols, practices and communication relevant to the many casual teaching staff
- While beneficial in many regards, a number of problems have been identified with the Sydney Sinfonia project, including lack of clarity of the goals and expected outcomes of the project. A series of regular meetings with the Artistic Director of the project, and senior music staff of the Sydney Symphony, have been established to work through those issues and to document aim and expectations
- The Conservatorium has entered into partnership research project with the Royal College of Music, London, entitled "Mapping the Careers of Alumni". Data is currently 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.

6. Evaluation

- Links with the major professional performance organizations are strong, and are formalised through joint projects and staffing cross-over arrangements. A priority for 2003 is to develop strategies and opportunities for involving the newly-appointed Artistic Director of Opera Australia, Richard Hickox, in the Conservatorium's work, particularly in the area of early music/baroque opera.
- The aligning and formalisation of educational objectives in joint projects with industry has proven a challenging area for ongoing discussion, as many of the industry partners themselves have not clearly identified and articulated the attributes that they require of graduates entering the profession. Agreement has been reached with the management of the Sydney Symphony to implement a more formal consultancy mechanism on professional orchestral goals by meeting twice annually to discuss the aligning of objectives, programs and dates for the Sydney Sinfonia project and related issues.
- The establishment of ACARMP as a major national focus for applied research in music performance, and the full integration of the work of the former members of the National Voice Centre into the Conservatorium, is a key area of focus for 2003. Actions for 2003 are to resolve the issue of the appointment of a Director for the centre, to develop strategic links with the MARCS research centre at the University of Western Sydney, and to develop strategic and business plans for the period 2003 – 2005.
- Circumstantial and anecdotal evidence suggests an unevenness of approach to goal-setting, curriculum, teaching methodologies and documentation in studio teaching. These concerns will be addressed through the Quality Assurance in Studio Teaching project, with the engagement of a UK consultant to provide international best-practice benchmarking.

GOAL 6: EFFECTIVE MANAGEMENT The University of Sydney will improve its position as an efficient, effective and responsible institution, striving to meet the needs of students and staff, and committed to quality in all aspects of its operations.

The Conservatorium will strive to better understand its current position and performance and will review procedures, processes and mechanisms to improve the quality and effectiveness of its administration and management

1. Objectives

- Facilitate planning processes and outcomes based on agreed objectives, information-driven decision making and increased levels of planning competence and experience
- Increase capacity to fund innovation, research and creative work development and to re-align resources to emerging priorities
- Increase understanding of the environment in which the Conservatorium works and its capacity to anticipate and take advantage of external change to improve its standing
- Foster the development of a workplace culture which facilitates personal and professional development of staff and students in a safe and collaborative environment

2. Policies, Processes and Practices

- Reviewed roles and constitution of several faculty committees and advisory groups to include additional expertise, increase participation in management, broaden representation and to develop shared understanding of the opportunities and challenges confronting the Conservatorium
- Established direct contact with DET to facilitate resolution of funding levels and reporting requirements for the State funded non-tertiary program which represents approximately one-third of the Conservatorium's operational budget, and to develop and implement a policy and system for external usage of the building and the basis for use of Conservatorium owned instruments and equipment
- Put in place processes for validating all teaching appointments against individual tertiary and non-tertiary student enrolments to better budget and control teaching costs which are expected to exceed \$2million in 2003
- On occupancy, reviewed and established processes to ensure that use of all spaces is related to timetabled teaching or other legitimate teaching and learning or research and creative work activity
- Confirmed a policy that all instrumental teaching must take place in Conservatorium premises to better integrate teachers and improve communication and understanding of Conservatorium programs and priorities
- Participated in web-enabled pre-enrolment and enrolment processes
- Reviewed existing international recruitment processes and developed strategies and targets for increasing enrolments and for fostering international exchange and collaboration

3. Outcomes

- ***Building occupancy and facilities***
- Following successful occupancy of the redeveloped building, the Conservatorium now has excellent facilities in which to undertake all areas of its work. It has also been successful in gaining several successive large equipment grants to equip key areas such as the recording and music technology facilities. It has been able to re-build a support base to contribute both volunteer labour and funds for priorities like instruments.
- The design of the building included a single library to hold the NSW secondary curriculum collections of the Conservatorium High School library and the very extensive music education collection of the Conservatorium library. The integration of the collections and services was undertaken successfully after resolving issues which included developing cooperative staffing arrangements with school library staff employed under State conditions and significant professional development needs. The re-establishment of the library also incorporated the implementation of a major new library system soon after occupancy.
- Through the establishment of an ohsrm Steering Committee which is implementing the University policy, there has been a particular review of risks to key staff from manual handling work in the new building and the consequent change to work practices and acquisition of several special trolleys for moving heavy and awkward seating and staging components.

- ***Information and process management***

- Established and continued to develop an intranet site providing an increasing range of information and services to staff and students. Services include frequently updated class list information for staff, software training modules, the local timetable, unit of study outlines, links to major University policies, student evaluation reports and all Library catalogues
- e-constructed the Conservatorium's website to celebrate occupancy of the new building and to more completely provide course and admission information and images and information on Conservatorium activities
- Substantially improved the quality of computer access for staff and students in the new facilities and established remote management of both networks and the computer laboratories which provide data storage facilities for all students
- Replaced the paper-based results system with an electronic process that enables examiners to directly and progressively record and submit results
- Development of an electronic system to manage printing and copying allocations for all teaching staff

- ***Funding/Budget***

- The faculty has been increasingly successful in applications made to the various competitive funding forums like Large Equipment Grant fund, Teaching Improvement Fund and the Sesquicentenary funds and has been able to equip the recording studios and make 3 new academic appointments supported by Sesqui grants
- The Conservatorium has been able to increase the efficiency of its operation so that despite operating in a discipline that expends a very high proportion of budget on staffing, it has been able to manage the unfunded salary increases and the ensuing budget difficulties without producing a deficit.

4. Stakeholder feedback

- In addition to the formal University-wide mechanisms like student evaluations and the SCEQ, Conservatorium students have an extraordinary capacity to successfully raise issues about their own learning with individual academic staff because of the one-to-one teaching that underpins all courses. Staff report that students are very happy about opportunities and facilities in the new building
- The SCEQ measures indicate that the faculty average for quality of service in course administration has increased by 9.9 points over two years, and the faculty average for the, "Overall I was satisfied with the quality of the student support and administration" statement has increased by 8.8 points over the same time.
- Staff feedback, expressed directly and through faculty meetings, also confirms a substantial increase in commitment and 'happiness' – largely due to the new facilities but also to opportunities that have become available from special grants and increased community support, from improved access to information and computer and related technology and from an increased sense of shared priorities and directions
- Stakeholders from major music bodies are part of an advisory group and their feedback was directly considered in the current review of undergraduate degrees and during the development of policy on access to the large venues.
- Feedback about the effectiveness of Conservatorium management from senior University staff is largely in the form of financial support and approval for the Conservatorium's identified priorities and approval of the financial management outcomes produced
- The Conservatorium deliberately collected stakeholder feedback to inform its review of the Library. While the intent was to integrate service provision and to better identify the needs of the non-tertiary students, the User Needs Survey collected many positive comments about the commitment and competence of the library staff.
- The Assistant Principal participated in annual interviews of all postgraduates and the feedback about their experience as students of the Conservatorium will be reported to the Graduate Studies Committee

5. Quality assurance processes

- The SCEQ data is annually reviewed and consolidated to inform Conservatorium management about student views
- In its current review of undergraduate degrees, the Conservatorium has established mechanisms to formally consult staff, documented comments from focus groups of external stakeholders, and invited students to provide suggestions about how the programs might better serve their needs
- The Performance Management process was undertaken with all staff of the Conservatorium during the last year and this enabled the clarification of general staff roles and responsibilities and identification of critical staff development needs
- Performance indicators like student demand and acceptance rates are available as part of local databases
- Gathered information about the non-tertiary program at the VCA and will engage a consultant with secondary music education expertise to lead review of curriculum and program objectives in the High School non-tertiary program

6. Evaluation

- The Conservatorium has not yet fully considered the implications of changing potential and enrolled student expectations although the satisfaction of students is increasing
- It needs to better communicate with its large group of peripatetic teachers to sustain and develop the quality of their input to the teaching programs
- It is not yet completely successful in diversifying the funding base and decreasing the proportion of operating funds committed to staffing
- It is improving in compiling and understanding data associated with teaching and resource use

GOAL 7: SERVICE TO THE COMMUNITY: By providing knowledge, opportunity and encouragement, the University of Sydney will maintain and enhance its position as a leading contributor to the opinions and ideas, cultures and lifestyles of the many communities it serves locally, nationally and internationally.

The Conservatorium will maintain and enhance its position as a leading contributor to the arts by promoting and making accessible its teaching and performance resources to the music communities throughout NSW and Australia.

1. Objectives

- Maintain the Conservatorium's position as the largest provider of highest quality music education and performance programs to communities in NSW and Australia
- Increase the number and diversity of community students (adults, teachers and school students) enrolling in non-tertiary courses through the Conservatorium Access Centre

2. Policies, Processes and Practices

Conservatorium Access Centre

- The Conservatorium Access Centre, the non-tertiary unit of the Sydney Conservatorium of Music provided an extensive variety of courses accessible to the community through evening and weekend 8-10 week courses (1-4 hours/week); 14 week semester courses on Saturdays; and summer and winter holiday workshops (1-3 days) + tertiary preparation courses
- Establish the Performance Outreach and Communication Unit to work with regional music communities, schools and conservatoriums throughout NSW

Development Unit

- Through the Conservatorium Development Unit, provide concert performances and tours (many are free) to audiences in Sydney and regional NSW

AMEB

- Support the Australian Music and Examination Board (AMEB NSW) by providing professional development for teachers and venues for 6 months of examinations annually
- The Principal of the Conservatorium takes the role of Chair of the AMEB (NSW)
- Conservatorium teachers take leadership roles as examiners and advisers to the AMEB

Conservatorium High School

- Through links with NSW DEET, provide teaching resources and accommodation to the Conservatorium High School, a selective school for 170 students

3. Outcomes

Conservatorium Access Centre

- The Centre created an additional 20 new courses and attracted 2690 enrolments in non-tertiary programs to the community - an increase of 34% in enrolments from 2001
- 2002 VideoLink enrolled over 75 regional students/teachers and received substantial support from Governor Hon Marie Bashir, Premier Hon Bob Carr, print media and internet publicity
- 11 pre-tertiary students prepared for the HSC and 11 students progressed to tertiary studies

Development Unit

- 300 staff and tertiary students presented over 200 concert performances and tours in Sydney and regional NSW

AMEB

- Venues at the Conservatorium provided 6,000 studio hours for examinations in 2002

Conservatorium High School

- Over 8,750 contact teaching hours were provided to 170 students
- 28 Year 12 students were prepared for the HSC and 10 students progressed to tertiary studies

4. Stakeholder Feedback

Conservatorium Access Centre

- **2002 enrolments in the non-tertiary programs increased by 34%, demonstrating that community needs and interests were met, encouraged and developed.**
- The success of the VideoLink and MusicLink projects secured the Performance Outreach and Communication Unit with \$25K in sponsorship over 2 years from Yamaha

Development Unit

- An estimated 12,000 audience attended concerts and tours, in addition, tertiary students in the Sydney Sinfonia performed to 5000 children in Sydney Symphony Education Program concerts

AMEB

- 20,000 students are reported to have attended AMEB exams at the Conservatorium studios

Conservatorium High School

- The Principal and Head Teacher report that communication and program co-ordination have improved and the Conservatorium is now better able to meet their needs due to improved facilities.

5. Quality Assurance Processes

Conservatorium Access Centre

- Parent, student and staff evaluation surveys are conducted for all courses
- UK consultant Janet Mills will conduct the Quality Assurance in Studio Teaching Project
- Continue ongoing market research and community consultation to align needs in non-tertiary education and professional development with the delivery of relevant programs

Development Unit

- Ongoing evaluation through marketing strategies to ensure concerts and programs meet the interests and needs of the metropolitan and regional communities

AMEB

- The highly interactive process of discussion and direct contact produced the best outcomes

Conservatorium High School

- An independent review will be conducted in May by UK expert to benchmark best practices and to clarify education objectives, syllabus and program priorities

6. Evaluation

Conservatorium Access Centre

- Increase communication and understanding of objectives, roles and responsibilities of non-tertiary teachers through course/syllabus development and professional development workshops
- Newly established Performance Outreach and Communication Unit will extend the VideoLink project to an additional 2 regional communities

Development Unit

- Will implement audience market research to develop specialist programs to meet the diverse needs of metropolitan and regional audiences

AMEB

- Improved and extended facilities of the new Conservatorium have met the needs of the AMEB

Conservatorium High School

- Develop more sophisticated indicators of student progress and outcomes



The University of Sydney
Sydney Conservatorium of Music



Conservatorium Teaching Award

Each year the Conservatorium will present a maximum of two awards to encourage and reward good teaching.

The total amount of the \$3000 award will be shared according to the expressed needs of the successful applicants.

The Award is open to all full time and part time staff. Applicants will self-nominate and apply by addressing the criteria.

The Committee which judges the Award will comprise the Dean (or nominee), the Associate Dean (Teaching & Learning), and one representative from the performance units and one from the academic units (elected from the Teaching Committee).

The fundamental principle underlying the awards is that the funds will be provided:

To one or two members of staff who most successfully address the criteria for the Award, for specific projects, travel or equipment that can be shown to enhance teaching.

The following criteria will be applied in judging the award(s):

Planning and Preparation

Applicants, through their Unit of Study Outlines or Semester Teaching Plans, should demonstrate a thorough knowledge of content, and current performance and research developments in their field. The Unit Outlines and Semester Plans should be structured according to Conservatorium policy with a clear rationale and descriptions of objectives. They should include an explicit statement of assessment requirements and criteria and, where appropriate, an up-to-date bibliography.

Presentation of Courses

Nominees are expected to demonstrate enthusiasm and interest in both their teaching and in their consultation with students. Their teaching should be scholarly and informed by current theory and research, and should facilitate student learning and active participation. Presentations and delivery of lessons should be designed to implement the objectives of the unit of study and could also reasonably be expected to be conducted in an innovative or unique way, stimulating curiosity and independent learning. In addition, the nominee should desirably be identified as one who promotes good teaching amongst colleagues.

Assessment, Feedback and Outcomes

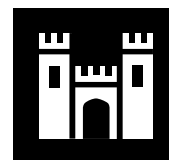
Assessment strategies should relate directly to the outcomes of the course unit. Student work should be assessed in a detailed and constructive manner so as to foster individual competencies and build self-esteem. Informal feedback should likewise be informative and helpful, building on strengths and addressing weaknesses. This implies that the nominee has been available to students and has been personable and approachable on an individual basis. The nominees should welcome feedback from students and peers in evaluating courses, using the feedback as the basis for future development. Excellence in teaching includes the notion that the teacher constantly learns and grows.

The Purpose of the Award

The application for the Teaching Award must detail the way in which the award funding will be used to enhance the teaching and learning processes in specific units of study.



The University of Sydney
Sydney Conservatorium of Music



CONSERVATORIUM GRADUATE SUPERVISION POLICY

1. The Graduate Committee will be chaired by the Head of Department and will be comprised of the Postgraduate Coordinator and representatives of all Teaching Units which have postgraduate students enrolled.
2. The Postgraduate Coordinator is responsible for:
 - 2.1. Ensuring that the following records are maintained:
 - Basic details on each candidate,
 - Academic record during the degree.
 - Record of supervision interviews.
 - Annual review reports.
 - Details of research topic.
 - Progress reports.
 - Names of Principal and Associate Supervisors.
 - 2.2. Chairing reviews of candidature and ensuring that principles of review are followed
 - 2.3. Monitoring the performance of each supervisor in the Conservatorium each of whom will be assessed annually.
 - 2.4. Implementing a formal induction program related to research student supervision for each incoming staff member.
 - 2.5. Ensuring that each new supervisor completes the ITL Postgraduate Supervisors Development Program before commencing to supervise postgraduate students.
 - 2.6. Reporting annually to the Graduate Committee on student progress through the awards.
 - 2.7. Convening regular meetings of postgraduate supervisors.
 - 2.8. Ensuring strong links between the Graduate Committee and the Conservatorium Research Committee.
 - 2.9. Supporting a Postgraduate Student Committee.
 - 2.10. Managing the examinations according to the procedures laid down by the Senate and the academic Board.
 - 2.11. Communicating the outcomes of the regular Postgraduate Coordinators' Meetings of the University
3. Supervision of Postgraduate Students
 - 3.1. Basic Requirements
 - 3.1.1. Each student, at the thesis stage of their program, will have a Principal Supervisor and Associate Supervisor, appointed by the Chair of Unit and monitored by the Postgraduate Coordinator.
 - 3.1.2. The Principal Supervisor must ensure that the Associate Supervisor is kept up to date on the candidate's progress; regular meetings of all three are essential, with a minimum of one meeting per semester.
 - 3.1.3. For students working on a thesis there should be an average minimum of one meeting per fortnight with the principal Supervisor (record kept on Postgraduate Data Base).
 - 3.1.4. There will be a written agreement between student and supervisor regarding the timing of assessment and feedback.

3.2. Procedures for Supporting Progress

- 3.2.1. Students should set 3-6 month goals during their work on their thesis.
- 3.2.2. In the case of PhD students, applicants will normally present a written research proposal of 3000 to 5000 words as part of their application.
- 3.2.3. In the case of Masters degree students, supervisors must ensure that each student presents a formal written research proposal as early as possible in the candidature, according to the nature of their award.
- 3.2.4. The Graduate Coordinator must formally interview all first year students and their supervisors. At least part of the interview must be in the absence of the supervisor.
- 3.2.5. All research students should present their research by seminar to the Conservatorium at least once a semester during their candidature.
- 3.2.6. All supervisors should ensure that students write regular reports and produce publications as work proceeds.
- 3.2.7. Students should be encouraged to write the initial chapters of their thesis as soon as possible.

4. The Quality of Experience of Graduate Research Students

- 4.1. Supervisors should acknowledge graduate research students are an integral part of the academic team or research group, and encourage them to attend seminars and conferences..
- 4.2. Supervisors should provide a working environment that is conducive to interaction between graduates and supervisors on a formal and informal level.
- 4.3. Students should be provided with access to appropriate office space, computer with internet access, desk, lockup cupboard, access to photocopying and printing, and phone.

5. Advice to Graduate Students at the Commencement of their Candidature

- 5.1. Each teaching unit should implement a formal Induction program for all research students in the Unit. The program should include details of the Postgraduate Studies Handbook, the roles and responsibilities of the candidate, how progress will be assessed, the roles and responsibilities of the Principal/Associate Supervisor, facilities and resources, and contact details of where to seek further help and advice.
- 5.2. The financial support and appropriate opportunities to support candidatures available for students are to be advertised.

6. Selection Criteria for Entry to Graduate Research Programs

- 6.1. Minimum admission requirements will be established for each Teaching Unit
- 6.2. Teaching Units may develop alternative criteria that will ensure that there is every likelihood that the candidate will complete in the given time.
- 6.3. All first year graduate research students will be placed on probation for a minimum of 2 semesters.
- 6.4. The Graduate Coordinator will undertake an Exit Interview with all students who have withdrawn from candidature and provide reports to the Head of Department on reasons for withdrawal.

7. Marketing Graduate Opportunities

- 7.1 The Graduate Coordinator will be responsible for advertising and providing information to potential graduate students.

Benchmark Research Data (based on averages for 2000 and 2001) for the Conservatorium of Music and equivalent Go8 Faculties, 2002 (except ANU)

	USyd Con	Go6 - 1	Go6 - 2	Go6 - 3	Go6 - 4	Go6 - 5	Go6 - 6	Go6 average
Teaching and Research Academic Staff (FTE)	44.6400	7.6250	2.0250	5.7500	6.1525	22.7000	4.4500	8.1171
Research Only Academic Staff (FTE)	0.5000	0.8250	2.0000	2.6250	0.3250	0.0000	0.2500	1.0042
Total Academic Staff, (FTE)	45.1400	8.4500	4.0250	8.3750	6.4775	22.7000	4.7000	9.1213
Masters (Research), EFTSU	32.1250	13.1063	1.0830	10.4600	3.6820	2.3750	5.2500	5.9927
PhD, EFTSU	13.0000	4.2000	4.0625	10.7000	5.8373	9.1875	1.8750	5.9770
Total Higher Degree Research, EFTSU	45.1250	17.3063	5.1455	21.1600	9.5193	11.5625	7.1250	11.9698
Masters (Research), Completions	5.0000	3.7500	0.0000	1.5000	1.0000	1.0000	1.5000	1.4583
PhD, Completions	1.5000	1.5000	0.0000	1.2500	1.2500	1.0000	1.0000	1.0000
Total Higher Degree Research Completions	6.5000	5.2500	0.0000	2.7500	2.2500	2.0000	2.5000	2.4583
Books	0.5000	0.2437	0.2500	0.0000	0.2500	0.0000	0.0000	0.1240
Chapters	1.9247	0.4286	2.5833	0.3025	1.0000	0.58000	0.0000	0.8024
Articles	9.6374	1.4907	3.7125	0.8450	1.6250	0.0000	0.0000	1.2839
Proceedings	1.0000	0.0000	1.8750	0.0000	0.2494	0.0000	0.1650	0.3816
Total Publications	13.0622	2.1630	8.4208	1.1775	3.1244	0.5000	0.1650	2.5918
Weighted Pubs (WPUBS)	15.0622	3.1380	9.4208	1.1775	4.1244	0.5000	0.1650	3.0876
National Competitive Research (Cat 1)	-	45,340.25	7,483.25	1,750.00	27,271.50	3,500.00	5,796.75	15,190.29
Public Sector Funding (Cat 2)	-	-	-	-	-	4,000.00	-	666.67
Industry and other Funding (Cat 3)	-	8,914.83	-	-	500	2,000.00	24,583.65	5,999.75
Total Research Income	-	54,255.08	7,483.25	1,750.00	27,771.50	9,500.00	30,380.40	21,856.70
RHD Load (per FTE)	0.9997	2.0481	1.2784	2.5266	1.4696	0.5094	1.5160	1.5580
RHD Completions (per FTE)	0.1440	0.6213	0.0000	0.3284	0.3474	0.0881	0.5319	0.3195
PUBS (per FTE)	0.2894	0.2560	2.0921	0.1406	0.4824	0.0220	0.0351	0.5047
WPUBS (per FTE)	0.3337	0.3714	2.3406	0.1406	0.6367	0.0220	0.0351	0.5911
Cat 1 grants (per FTE)	-	5,365.71	1,859.19	208.96	4,210.19	154.19	1,233.35	2,171.93
Research Income per FTE	-	6,420.72	1,859.19	208.96	4,287.38	418.50	6,463.91	3,276.44

Notes:

- This benchmarking data is collected through The University of Melbourne, and is the same data that each institution supplied to DEST as part of the Higher Education Research Data Collection and other statistical collections (staff and students). The data is aggregated at the Faculty level to allow comparisons of similar Faculties.
- Owing to confidentiality agreements, it is not possible to identify the other institutions.
- This information has been compiled by The University of Sydney Research Office

[**Additional Note:** This is a preliminary comparison only based on Faculty comparators used in 2002. The Research Office is waiting for data from additional comparators.]



AUSTRALIA
CHINA
ALLIANCE Pty Ltd
ACN 098 830 347
ABN 410-032-207

12 February, 2003

Ms Elaine Chia
Development Manager
Sydney Conservatorium of Music
Macquarie St, Sydney

RE: Beijing Youth Orchestra and Dance Team - Conservatorium Program and Master Class - Closing Celebration

Dear Elaine,

To address your program:

1. **Professionally organised and well managed:** Security, tours leaders, and overall group management was excellent. An unfortunate incident between a parent and teacher was handled in a most professional manner by security (Shaun?). Overall management of 320+ people was superb. Everyone got in the Conservatorium; got through the program in an organised fashion; had lunch; enjoyed the closing ceremony and then got back on the busses! All 320+ of them!

2. **Appropriate program for the audience:** The overall program was most appropriate for the broad demographics of the audience (7 to 17; song, dance and instrument; students, teachers and parents). The message was most positive and the general presentation was well received. The facility tour impressed all and reinforced the message of the Conservatorium as a world class institution.

3. **MasterClass was first rate and well received:** Mark and Andrew's MasterClass was a first for the students and teachers involved and it was a great success. All could relate and both teachers and students thoroughly enjoyed it - and benefited.

4. **Closing ceremony was outstanding:** Holding the closing ceremony in the main concert hall was absolutely fantastic. The opportunity for many of the students to perform in such a magnificent facility was the highlight of the entire trip to Australia for them. Being able to actually perform in the Conservatorium on the final day of their visit to Australia left them with more positive feelings about the Conservatorium, Sydney, Australia - and Australians than one could ever imagine. To paraphrase a current-running credit card advertisement, while a value may be placed on most things, the value of this event - "Priceless".

5. **Costs:** Costs were reasonable and good value was received. You delivered in the most professional manner exactly what you said you would deliver.

6. **Refinements for next time:** We can refine the organisation and program content based upon this positive first run. I am not aware of any problems at all which were not due to just the mammoth size of the group and the age spread of the students involved. Our providing better equipped and better prepared interpreters is necessary.

7. **Benefits and future programs:** More programs of this sort (however, probably with a more homogenous group) will be organised for later in the year. The COM is well placed to capitalise in areas such as recruitment; remote teaching; teacher exchange; auditions; tours; student exchange; program exchanges, etc. based on the success of this initial program.

8. **Meeting to review opportunities and future collaboration:** Helen and I would like to arrange a meeting with you to discuss how we might work together to capture the benefits these opportunities present.

In short, Elaine, I am really impressed by the overall program you organised and the efficient manner in which you and your staff implemented the program.

Thank you for a job well done.

Regards,

Judd L. Webber
杰德·威博尔

Executive Chairman

GOAL 4: INTERNATIONALISATION Student Feedback
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"The atmosphere in this city is great for studying music, especially opera. Studying at the Sydney Conservatorium of Music gives the student a very good opportunity to get in touch with the professional musical environment in the city."

Marit Sehl (Norway), International Student, Diploma of Opera, completed 2001

"I wanted to go to the Con because it's without doubt the best tertiary institution for creating all-rounder musicians. They provide orchestral, chamber and solo experiences with the guidance of the staff and international guests, as well as the necessary academic side, and a Sinfonia program where you get to play with Sydney Symphony Orchestra members."

Mareine Ito (Japan), International Student, Bachelor of Music, completed 2002

"Everything at the Academy is going well... I'm learning from Sebastian Bell...He's really great and I enjoy learning from him a lot. Everything here is much more performance oriented. I've already been put in a number of orchestras...The only permanent practical class is Performance Class, which is kind of between Woodwind Class and Concert Prac. There are lots of other things happening more irregularly, like masterclasses with William Bennet. Also, there is a flute summer school being held in Oxford from 12 - 18 August, and they're offering a full scholarship to an Academy student to attend..."

Victoria Richmond, 3rd year Bachelor of Music (Performance), one semester exchange to Royal Academy of Music, London 2002

"Whenever people question me about how I think of the Conservatorium, I don't even need a second to say, "I feel privileged and blessed to be here." Yes, this is how I truly feel at Conservatorium as an international student. The curriculum is well balanced between academic and practical components of the Bachelor of Music. Also, we are thoroughly trained to be well-rounded musicians rather than just focussing on solo performance. Most importantly, lecturers, professors and students have good interactions which support both students and the institution to pursue a greater future.

My strong support for Conservatorium was continued in my home country, Korea. Last August, I had a chance to speak with several music professors in Korea along with our Development Manager, Elaine Chia. It was such an excitement to share the Conservatorium experience with people in Korea. Also pictures of our newly renovated building were more than enough to express how great our facilities are, with several performance venues, practice rooms, teaching studios and Gardens that surrounds whole campus.

Conservatorium facilities are one of the best in the world. I might not have been to all the music schools in the world but I've certainly had a chance to visit many different music schools in the United States since I've been on the exchange program from September 2002. The practice rooms are one of the things that I have missed so much for past six months of my stay in the US. The exchange program has been another big adventure for me as I was already an international student in Australia. However, I have personally gained so much through this program that I am more than recommending this program for any students who are willing to take up a challenge and experience whole new world.

I can say with passion and confidence that I have had so many opportunities, benefits and enjoyment from the Conservatorium and the Sydney University Exchange Program."

Eunyoung (Lynn) Byun, International Student, 3rd year Bachelor of Music (Performance), one semester exchange to University of California, United States, 2003

Objectives	Strategies
1. Position the Conservatorium in the international music training market as “first choice” in the Asian region and as a strong alternative to European and American music schools	<ul style="list-style-type: none"> * Maintain international marketing activities through flagship touring program and visits to Asian countries * Initiate direct contact with IDP and other agents in key student recruitment countries * Improve processes and integration of CET and Foundation program with undergraduate entry * Develop channels in communicating with international students studying in local NSW high schools * Promote the Conservatorium’s state-of-the-art facilities
2. Strengthen and formalise international benchmarking and strategic links with high profile music institutions internationally	<ul style="list-style-type: none"> * Maintain an active faculty-specific student exchange program * Explore possibilities for academic exchange * Examine possibilities for student study abroad activities
3. Support staff and student representation of the institution at the international level	<ul style="list-style-type: none"> * Promote international academic activity, including conferences and performances on Conservatorium website * Explore the use of videoconferencing to deliver teaching to and from the Conservatorium * Explore off-shore opportunities for music education students’ practicum requirements
4. Open and maintain direct communication with potential international students	<ul style="list-style-type: none"> * Develop and distribute new Conservatorium prospectus * Develop faculty-specific database to track international student enquiries and maintain contact with potential applicants * Explore the use of videoconferencing to hold information sessions and live auditions for international applicants

Objective 1: Position the Conservatorium in the international music training market as “first choice” in the Asian region and as a strong alternative to European and American music schools.

Strategies	Procedures	Targets	Target Date
Maintain international marketing activities through flagship touring program and visits to Asian countries	<ul style="list-style-type: none"> • Coordinate annual Conservatorium Chamber Orchestra Tour with a tour to the Asian region in 2003 • Compile list of target countries to focus recruitment strategies each year • Coordinate international visits to key recruitment countries each year 	<ul style="list-style-type: none"> • Annual Chamber Orchestra Tour • Identify countries in each of the Asian & European regions to target progressively <i>In 2002: Asia - Korea, China, Europe - Sweden, Norway</i> • 2 international trips in each year to selected 	<ul style="list-style-type: none"> April 2002 October 2003 February 2002 March 2002 June 2002

		regions <i>In 2002:</i> <i>Asia – Singapore, Korea, Hong Kong, China</i> <i>Europe – UK, Sweden, Norway, Germany</i>	
Initiate direct contact with IDP and other agents in key student recruitment countries	<ul style="list-style-type: none"> Establish email contact with assistance of the University's International Office Provide Conservatorium prospectuses and posters to agents for distribution to potential students Meet with agents on international visits 	<ul style="list-style-type: none"> Regular email contact with agents in each of the target countries identified Prospectuses and posters distributed Face-to-face meetings with agents in each of the target countries 	<p>July 2002</p> <p>July 2002</p> <p>June 2002 June 2003</p>
Improve processes and integration of CET and Foundation program with undergraduate entry	<ul style="list-style-type: none"> Together with CET & Foundation program, develop marketing strategy specific to Conservatorium students 	<ul style="list-style-type: none"> Formalise process for international students through CET & Foundation to Conservatorium courses 	December 2002
Develop channels in communicating with international students studying in local NSW high schools	<ul style="list-style-type: none"> Compile list of local high schools which are recognised as leaders in secondary music education Coordinate an information evening specifically targeted to international students in NSW high schools 	<ul style="list-style-type: none"> Comprehensive list including details of principals, careers advisers and music teachers and origin of international students <p>In 2002: target Japanese & Korean students in high schools</p> <ul style="list-style-type: none"> Information evening for international students 	<p>June 2002</p> <p>August 2002 March 2003</p>
Promote the Conservatorium's state-of-the-art facilities	<ul style="list-style-type: none"> Continue to widely distribute Conservatorium brochure Update facilities page on Conservatorium website 	<ul style="list-style-type: none"> Reprint of brochure with updated information Conservatorium building as a prominent feature on website 	<p>March 2002</p> <p>March 2002</p>

Objective 2: Strengthen and formalise international benchmarking and strategic links with high profile music institutions across the globe

Strategies	Procedures	Targets	Target Date
Maintain an active faculty-specific student exchange program	<ul style="list-style-type: none"> Renew exchange agreement with Hochschule fur Musik Detmold to encompass all disciplines Activate one exchange with both RAM and Detmold each year 	<ul style="list-style-type: none"> Exchange agreement renewed One exchange with each institution per year 	January 2002 January 2003 January 2004
Explore possibilities for further student and/or academic exchange	<ul style="list-style-type: none"> Identify 5 institutions for expanded student exchange programs 	<ul style="list-style-type: none"> Sign agreements with the 5 institutions In 2002: Germany (1), USA (2), UK (2) Activate student exchange 	December 2002 December 2003
Examine possibilities for Study Abroad activities	<ul style="list-style-type: none"> Identify markets well suited to Study Abroad program Develop marketing plan for promoting Study Abroad 	<ul style="list-style-type: none"> Implement Study Abroad Marketing Plan 	June 2003

Objective 3: Support staff and student representation of the institution at the international level

Strategies	Procedures	Targets	Target Date
Promote international academic activity, including conferences and performances on Conservatorium website	<ul style="list-style-type: none"> Internally market to staff to encourage entries in the research database, particularly for off-shore staff activities Maintain current information on website Identify further promotional opportunities for the Conservatorium through staff visits 	<ul style="list-style-type: none"> All staff off-shore activities listed in research database All staff off-shore activities on the Conservatorium website All staff are equipped with Conservatorium promotional material for each trip 	January 2002 August 2002 December 2002
Explore the use of videoconferencing to deliver teaching to and from the Conservatorium	<ul style="list-style-type: none"> Develop database of videoconferencing facilities in target countries, particularly within universities Open dialogue with international partner institutions to initiate masterclasses and 	<ul style="list-style-type: none"> Database of international facilities Trial international link-ups for masterclass or seminar <i>In 2002: Korea,</i> 	October 2002 October 2002

	seminars	<i>Hong Kong</i>	
Explore off-shore opportunities for music education students' practicum requirements	<ul style="list-style-type: none"> • Work with Music Education Unit to identify schools in the Asian and US regions • Develop operational plan for international practicum 	<ul style="list-style-type: none"> • Agreement with off-shore schools for intake of music education students' practicum <i>In 2002: Singapore, Taiwan</i> • Implement operational plan 	<p>August 2002</p> <p>August 2003</p>

Objective 4: Open and maintain direct communication with potential international students

Strategies	Procedures	Targets	Target Date
Develop and distribute new Conservatorium prospectus	<ul style="list-style-type: none"> • Produce new Conservatorium prospectus • Distribute prospectus through the University's International Office and through direct mailouts 	<ul style="list-style-type: none"> • New Conservatorium prospectus • All potential students, agents & relevant University IO staff forwarded new prospectus 	<p>May 2002</p> <p>June 2002</p>
Develop faculty-specific database to track international student enquiries and maintain contact with potential applicants	<ul style="list-style-type: none"> • Redevelop international student database with access for Development Unit • Develop schedule of key dates to contact potential international students and track responses 	<ul style="list-style-type: none"> • Updated and useful database • Potential international students contacted 	<p>March 2002</p> <p>December 2002</p> <p>December 2003</p>
Explore the use of videoconferencing to hold information sessions and live auditions for international applicants	<ul style="list-style-type: none"> • Conduct trial link-ups with assistance of agents • Promote and present information sessions • Conduct live auditions subject to compatibility and suitability of technology through trials 	<ul style="list-style-type: none"> • Trial link-ups conducted in each of the target countries In 2002: Korea, China, Singapore, Hong Kong • Information sessions held in each of the target countries • Report on the feasibility of live international auditions, including cost/reward analysis 	<p>June 2002</p> <p>August 2002</p> <p>September 2002</p>

**SYDNEY CONSERVATORIUM OF MUSIC
INTERNATIONAL DEVELOPMENT STRATEGIC PLAN**

MAJOR GOAL

The Sydney Conservatorium of Music will enhance its standing as a leading music institution in the international community.

STRENGTHS

The Conservatorium is a faculty of The University of Sydney, one of the largest and most recognised universities in Australia. A degree from the institution is highly regarded.

The teaching at the Conservatorium is of a high quality and in line with other leading international music institutions.

The Conservatorium's facilities are located in the heart of Sydney and are amongst the best in the world.

The University of Sydney's International Office is well established to offer advice, assistance with accommodation and other issues related to international students.

International students are able to participate in exchange programs with other universities around the world.

Sydney, Australia is an attractive, safe and relatively inexpensive place to study.

WEAKNESSES

Australia is competing directly with established Asian family preferences to undertake tertiary in the US & Europe.

The English language level for entry to the Conservatorium is higher than many of its Australian competitors, both public and private.

The Conservatorium does not offer scholarships to international students.

The Conservatorium has many subjects and the enrolment process can be confusing.

The Conservatorium has little or no presence in other countries, unlike competing Australian music institutions which send staff offshore to hold auditions on a regular basis.

OPPORTUNITIES

The Conservatorium's new facilities on the Greenway site in Macquarie Street are a strong selling point in international marketing of the institution. The superb teaching and performance spaces and prime location needs to be promoted as an optimum environment in which to study.

The Conservatorium's International Access Program has stalled in recent years and the resurrection of active marketing through visits and tours together with up-to-date publications will provide the Conservatorium with a stronger presence in the Asian and other regions.

The Conservatorium's in-roads in the use of videoconferencing for instrumental teaching could be expanded to new areas including live link-ups for international conference paper presentations and the recruitment of international students, including live auditions.