

Learning and Teaching Strategy 2002 - 2005

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1. INTRODUCTION AND CONTEXT

1.1 The institution

- a) Founded in 1872, Trinity College of Music is a small, specialist Higher Education College providing training for students intending to make careers as performing musicians and composers. The College is first and foremost a teaching institution and has received the highest ratings in audits of its teaching activity. However, it has nurtured significant research and has always been particularly strong in the commissioning and performing of new music, and the development of new pedagogical approaches.
- b) It currently has 550 registered students of whom around 70% are undergraduates and 24% postgraduates with the remaining 6% following individual programmes of study. It has increasingly attracted international students: 45 nationalities are represented within the 30% of the current student population who are of non-UK origin.
- c) The College's degree programmes are at present validated by the University of Westminster (BMus, BA) and University of Sussex (MMus).
- d) The College's education has historically been based on the western classical music canon and this remains at the heart of its provision. However, in recent years it has expanded its core curriculum to embrace jazz and early music and, in responding to changing patterns of employment within the music performance profession, it continues to examine critically whether course content needs to be integrated or extended further.

1.2 Trinity's mission

- a) Trinity's mission is:

... to train and develop high-calibre performers and composers to excel in the musical profession, nationally and internationally. In doing so, it aims not only to meet the educational needs of individual students but also to address wider cultural, social and commercial imperatives. It seeks to produce musicians with a commitment to employing their musical talents in the service of their communities; who have an open and adaptable attitude to change; who lead and innovate within the performance industry; and who value collaborative and co-operative working models.

- b) The mission statement encapsulates the strongly vocational focus and emphasis on high quality which could be said to characterise and justify the conservatoire sector, and small specialist institutions more generally. Trinity's overriding goal is to promote and enable outstanding musical standards and achievement on the part of its students, excellence being the absolute requirement for professional success.

1.3 External factors

a) **The music performance industry**

Since Trinity's raison d'être is to prepare students for successful careers in the music performance industry, it follows that the College must be aware of developments in that industry and integrate them in its learning and teaching philosophy and practice. To facilitate this, the College maintains strong links with industry representatives (for example, through Board membership and by using appropriate industry advisors in programme review and development) and employs professorial staff who are active within the profession. It also has regard for relevant research such as the report of HEFCE's Conservatoires Advisory Group¹

¹ Review of music conservatoires: report of HEFCE Conservatoires Advisory Group Chaired by Sir John Tooley, March 1998 (HEFCE report 98/11)

which, under the heading 'the changing profession' identified the following trends in the pattern of musical performance employment:

- *a mixed portfolio approach to careers (with less emphasis in available salaried employment), involving performing in a variety of ensembles/circumstances, composing and teaching (including workshop/creative projects);*
- *rising standards of instrumental playing, requiring versatility and the ability to cope with varied styles and instrumental balances;*
- *changing awareness of the role of the musician and of musical institutions, especially in relation to education and music's social role in the community;*
- *a strong demand for better instrumental teaching in private practice and in re-invigorated instrumental music services;*
- *the need for in-service training to provide lifelong professional development and additional skills for established performers; and*
- *new and revived markets for musicians in light music, musicals, film, improvisation, inter-cultural cross-over, cabaret and small-scale music theatre.*

In addition, Trinity would note the rapidly increasing use of digital media in the production and transmission of musical performance and new opportunities for interdisciplinary work involving dance and film.

Since the first articulation of its 'Music Plus' ethos in the early 1990s, the College has sought to acknowledge social and employment trends and to take a lead in adapting conservatoire training to the needs of the performance industry in the twenty first century.

b) Specialist funding criteria

As of 2001/2002, Trinity was awarded an enhanced student funding rate, recognising its specialist status and the high cost of its teaching provision. The criteria for that funding are set by the Higher Education Funding Council for England and are directly relevant to the College's learning and teaching practice in that they:

- specify a minimum amount of teaching activity which must take the form of a one-to-one specialist lesson
- require that 70% of a student's required hours are spent in performance tuition or using specialist facilities and that students give at least three public performance per year as part of their course
- set a target of 75% for the employment of graduates as musical performers

The criteria reinforce the College's traditional concentration on practical, vocational education which mirrors the requirements and disciplines of the music performance profession.

c) Governmental and market forces

The College is strongly supportive of the government's aim to increase and widen participation in higher education. It is aware that the political pressure on HEIs to re-examine both the content and delivery of their academic provision in order to realise those aims is likely to increase over the period of this strategy and of the consequent need to assess critically whether its learning and teaching policy and practice is supportive of new constituencies of students.

Other environmental factors impacting on the strategy include:

- quality assurance requirements, including the Quality Assurance Agency's Code of practice for the assurance of academic quality and standards in HE, subject benchmarks and qualifications framework;
- increasing use of Communication and Information Technology (CIT) in learning and teaching including e-learning facilities, and student expectations in this area;
- international competition - the conservatoire sector has always been international in scope, serving as it does a world-wide performance industry. It is essential that the

College's learning and teaching delivery and facilities are at the cutting edge, if it is to remain competitive in terms of international and (particularly at postgraduate level) home student recruitment;

- legislative requirements in respect of disability provision and race equality.

1.4 Internal factors

a) **Staffing issues**

In common with other specialist music providers, the College differs from the mainstream university sector in employing the majority of its academic² teaching staff on an hourly paid basis (70%). Such staff are commonly pursuing active performing careers and their teaching post is one element of their overall employment profile - few would categorise themselves solely as university teachers. Moreover, relative to the size and structure of the organisation, this complement of professorial staff is large in number, reflecting the need to provide one to one tuition over a wide range of instruments. While it is clearly essential for the College to contain the highest professional musical expertise within its teaching staff and this is only made possible by acknowledging the employment pattern of the freelance musician, there are on-going management challenges in dealing with a predominantly part-time, 'casual' academic workforce in respect of:

- building identification with the College and its goals
- harmonising individual teaching practice with agreed learning and teaching objectives and principles
- sharing good practice and communicating curricular and other learning and teaching developments
- providing comprehensive INSET and ensuring widespread take-up
- appraising teaching, rewarding excellence and addressing poor performance

b) **Resourcing**

While the College has achieved an enhanced student funding level, this will not be fully implemented until 2003/2004 and relocation has put pressure on reserves. Its short-term financial position remains stretched and this has already led to some restructuring in teaching provision for 2002-2003. It is likely that institutional funds for the implementation of the Learning and Teaching strategy will be restricted and will need to be targeted at areas of the highest strategic importance.

1.5 Learning and Teaching Strategy 1999-2002

a) **Summary**

The College's previous Learning and Teaching Strategy was narrower in scope than the present version, concentrating on two specific areas of activity:

- INSET provision for academic staff
- Web-based learning support for students

These were prioritised in support of an overall objective to create a more learner-centred culture with greater ownership of the College's academic mission by the teaching body.

b) **Evaluation**

It must be acknowledged that implementation of the 1999-2002 strategy was partial as a result of a number of factors, most notably the near simultaneous loss of a number of key academic managers, greater than anticipated costs associated with web-based support (particularly in relation to external consultants) and the College's relocation, which inevitably dominated

² The term 'academic' should be understood throughout this document to encompass performance learning and teaching activity as well as the traditional text-based study

organisational thinking and resources during this period. However, positive outcomes are clearly identifiable as follows:

- Through the INSET programme, increased input from professorial staff into the College's learning and teaching policy and development. All Heads of Faculty (HoFs) nominated two colleagues in addition to themselves and they, as well as all Course Leaders, formed the key cohort for staff development in peer assessment, and developing examination protocols based on collectively designed assessment criteria.
- The incorporation into the BMus programme of a broader range of assessment methods, in particular peer assessment, facilitated by targeted INSET provision described above.
- The establishment of the platform for the learning support website (TRILZ), although resourcing problems prevented the site achieving full functionality within the originally conceived timescale.

The College judges that the strategy, if not entirely successful, was a significant change mechanism. Its production distilled thinking about the principles behind the College's learning and teaching practice and contributed to a more widely shared understanding of, and commitment to, the learning and teaching objectives which were adopted in the Strategic Plan. The strategy also prompted recognition of the importance of teaching staff development, which had been overlooked, but now features prominently in organisational plans.

Further, external examiners and specialist advisors (i.e. professional musicians affiliated with one of the 9 conservatoires in our sector) for both the undergraduate and masters programmes have noted the excellence of Trinity's examination protocols and assessment criteria which are felt to be 'sector leaders'. The University of Sussex subsequently adopted elements of the College's MMus assessment criteria for their own Music Department.

c) Implications for current strategy

Lessons which can be drawn from the operation of the previous strategy include:

- that strategic leadership needs to be devolved throughout the academic management team rather than resting with two or three individuals whose departure could undermine implementation;
- that an academic-related INSET programme is an effective means of achieving wider ownership of learning and teaching policy, and ways need to be identified to involve as many of the professorial staff as possible in such training;
- that in-house technical expertise and close consultation with academic practitioners are essential if web-based learning support systems are to be effective, maintainable and relevant to the College's teaching practice.

2. DEVELOPMENT OF LEARNING AND TEACHING STRATEGY

2.1 Consultation

- a) Learning and teaching policy and practice was one aspect of a major consultation exercise undertaken to inform the production of the College's new Strategic Plan (finally ratified in April 2002). All staff, as well as student representatives, were invited to respond to a document which outlined the Principal's vision for the College in a number of key areas. Additionally, academic managers were asked to prepare structured responses in relation to their areas of responsibility answering the following questions:
- What should be the priorities for your area of responsibility in the short-term (i.e. up to two years), medium term (up to five years), beyond that?
 - How can these priorities be achieved? Provide a projection for each of the next five years of student and staff numbers and other resource requirements.
 - What are the implications for the College? What challenges/difficulties do you foresee?
- b) Course committees and the Academic Board (which includes representatives from the College's validating universities, members from the teaching staff and student body, and an external academic advisor), discussed successive drafts of the Strategic Plan which was finally approved by the College Board.
- c) The other main vehicle for staff consultation has been the weekly communication meeting of all academic managers chaired by the Assistant Principal (Academic). As well as general learning and teaching principles, this meeting has developed, resolved and implemented specific issues such as:
- Assessment criteria for Jazz and Early Music performance
 - Audition requirements, recruitment policy and selection procedures
 - Plagiarism policy
 - Policy on student absenteeism
 - Postgraduate provision/course design
 - Cross-faculty collaboration
 - The integration of performance and academic provision
 - The role of the external examiner
 - The role of the specialist advisor on examination panels
 - The development of Foundation Degrees
- d) Results of annual student course and module monitoring exercises inform this strategy, as do external examiners' reports.

2.2 Development and drafting

A project team consisting of the Assistant Principal (Academic), the Directors of Postgraduate, Undergraduate and Performance Studies and the Planning Manager took forward the updating of the College's Learning and Teaching Strategy. The team took account of the results of the consultation exercises described above and of the institutional objectives outlined in the Strategic Plan and associated policies.

2.3 Approval and adoption

The final draft of this strategy was approved by the Executive and Academic Board. It was formally adopted in July 2002.

3. LEARNING AND TEACHING GOALS

3.1 Institutional Learning and Teaching goals

The College's institutional goals in respect of Learning and Teaching are set out in its Strategic Plan 2001 - 2006 as follows:

- a) To provide specialist performance training of an international calibre through a pedagogic model which is student-centred, collaborative, supportive and receptive to innovation.
- b) To promote among its students an attitude to the development and application of musical talent which emphasises the beneficial role of music in society and encourages them, as professional performers, to make an active contribution to their communities.
- c) To maximise the professional success of its graduates by tailoring course provision to the identified or anticipated demands of the profession, through a close analysis of the changing patterns of employment among performing musicians.
- d) To integrate practical involvement in complementary arts disciplines such as dance, electronic & digital media, broadcasting, film and drama into the training of musical performers for professional careers.
- e) To maintain and enforce the highest academic standards through the implementation of comprehensive quality assurance and enhancement procedures.

3.2 Graduate attributes

In achieving the above goals, Trinity aims to produce graduates who:

- a) have excellent technical instrumental and/or vocal performance skills;
- b) have a knowledge of established 'classical' repertoire, sound understanding and experience of historical performance practice, and familiarity with performance styles and repertoire in significant other genres such as jazz and musical theatre (students specialising in those genres will have a comprehensive grasp of the relevant techniques and repertoire in addition to a foundation in the classical tradition);
- c) are familiar and confident in the creative use of the latest music technology;
- d) are highly creative, skilled in improvisation and composition, based on an outstanding standard of general musicianship;
- e) are developing as effective project leaders, able both to devise and manage their own performance projects and community workshops and to participate as team members in such activities;
- f) have an understanding of the social role of music which they can articulate persuasively and an ability to encourage and direct the participation of others in the musical performance;
- g) are equipped to take advantage of the wide range of employment opportunities available within the music performance industry, understand how to generate their own performance work and have the skills necessary to manage a portfolio career.

4. LINKS WITH OTHER INSTITUTIONAL STRATEGIES

4.1 Strategic Plan

The College is seeking to develop a coherent approach to institutional planning and management in which supporting plans link with the central corporate aims and are subject to a process of interrogation at the development stage which identifies and articulates those links. The direction of this strategy has therefore been governed by the overall corporate goals of the College as set out in its Strategic Plan. Most relevant, of course, are those objectives in the Plan relating to learning and teaching quoted above, which are shared with this document. However, the Learning and Teaching Strategy is also a key element in achieving targets in respect of:

a) Collaboration (paragraph 4.4 of Strategic Plan 2001-2006)

The Learning and Teaching Strategy seeks to promote academic collaboration within the creative arts disciplines to enhance curricular content and student employability.

b) Reputation and recruitment (para. 4.5)

The quality and relevance of learning and teaching content and delivery is identified as the major factor in maintaining buoyant levels of application and in attracting the most able students within the UK and internationally. The successful implementation of this strategy will ensure that teaching quality is maintained and enhanced; that public performances are of the highest standard; and that Trinity graduates continue to excel in the music profession which in turn raises the profile of the College among potential students.

c) The student experience (para. 4.6)

The learning and teaching experience is central to a student's collegiate life and its quality will in most cases be the major factor in determining their personal contentment and success while at Trinity. The Learning and Teaching Strategy aims to achieve excellence in teaching but also in academic support and guidance to provide a positive and productive learning environment for both professorial staff and students.

4.2 Widening Participation Strategy

- a) The College's Widening Participation Strategy 2001-2004 outlines a number of objectives around learning and teaching, which support its commitment to widening participation and increasing access:

- To develop a wide range of instrumental and vocal performance specialisms, with regard for those likely to appeal to students from groups with low rates of participation in H.E. and, as far as possible, to offer courses on both a full-time and part-time basis
- To collaborate with the Music Industry when designing and reviewing academic and performance provision, and thereby to enhance the employability of Trinity graduates
- To develop web-based and other academic support for students such as discrete learning skills modules, which could potentially be offered to learners at distance and those on access courses as well as full-time degree course students
- To extend the range of learning, teaching and assessment practices employed in order to encourage student-centred learning; to identify and address specific individual difficulties at an early stage and to bolster confidence and self-reliance in students from diverse educational backgrounds

- b) This Learning and Teaching Strategy reflects those objectives in its plans in respect of:

- course portfolio and programme design
- curricular content

- learning support
- staff development
- equal opportunity and race equality

4.3 Estates strategies

- a) The College's estates strategy has concentrated in recent years on providing sufficient and appropriate learning and teaching spaces and facilities, a goal which has been in part achieved through relocation to the King Charles Court.
- b) Needs around teaching remain its primary focus to meet the College's pledge to provide "excellent specialist facilities and conducive surroundings in which to study musical performance" (Strategic Plan para. 4.8 a). In particular, it prioritises the acquisition of:
 - at least one large rehearsal space for orchestral rehearsal and similar ensemble work
 - further medium-scale multi-purpose rooms, supporting a more diverse curriculum and linking with areas such as dance, musical theatre and early music, and with the plans for community-based extra-mural provision
 - Capital resources for learning and teaching equipment upgrades will be centred on:
 - providing and maintaining professional standard music technology hardware and software to support the continuing development of a College specialism in the use of 'creative technologies'
 - enhancing the College's musical instrument stock, in particular its early instrument collection to facilitate learning in respect of Early Music and period performance practice

4.4 Equal opportunities and race equality policies

During the 2001-2002 academic year, Trinity has issued a revised and extended Equal Opportunities Policy (including sections relating to the latest amendments to the Disability Discrimination Act) and published a Race Equality Policy in response to new statutory requirements under the Race Relations Amendment Act 2000. These policies impact on academic delivery and curricular content, learning support and facilities and staff development and thus are directly relevant to this strategy.

4.5 Human Resources Strategy

Key elements of the Human Resources Strategy (2001 – 2004) which relate to learning and teaching goals are:

- the introduction of a staff appraisal procedure, linked closely to the identification of staff development needs
- the improvement of staff communication and consultation processes
- the more systematic identification of current and future staffing needs

5 OBJECTIVES AND ASSOCIATED ACTIVITIES 2002 - 2005

5.1 Culture and management

5.1.1 **Objectives**

To empower Course and Module Leaders to take increased responsibility for reviewing and enhancing the curriculum, promoting good learning and teaching practice, and developing teaching staff under their management

To establish a critical mass of professorial staff across courses and faculties who, in support of academic managers, are able to take a leadership role in academic processes such as module leadership, assessment and auditioning

To determine the most appropriate future validation arrangements for the College's degree programmes

5.1.2 **Actions**

- a) Devolve budgets through Undergraduate, Postgraduate and Performance programmes. Train non-financial managers in budget forecasting and distribution.
- b) Heads of Faculty to oversee the training of two/three staff per faculty per year to act as assessment and audition panel chairs within all QAA and College policy guidelines³
- c) Take forward the recommendations of the HEFCE Good Management Practice project 99/54 (due to complete in March 2003) in respect of staff development and contractual relations with professorial staff in the conservatoire sector
- d) Review with our validating universities the current validation arrangements, assessing the benefits of having a single partner
- e) Continue annual Faculty Development Workshop as a mechanism for cultural change

5.1.3 **Rationale**

- a) The College recognises that the successful implementation of this strategy is dependent on the full involvement and commitment of academic staff and on harnessing their capacity to work within institutional guidelines, and to develop systems which enhance the learning experience of the students. This will be achieved by a combination of Executive-level directives and by entrusting staff, particularly academic managers, with the authority and resources to take forward learning and teaching developments. The appointment of Directors for Performance, Postgraduate and Undergraduate Studies was designed to put in place a structure which devolved responsibility to teaching practitioners within clear accountability lines; the above measures support and extend this process.
- b) There is an identified need to review the workload of the Heads of Faculty in order for them to undertake, in particular, the staff appraisal procedure and teacher observation. However, their expertise and familiarity with quality assurance procedures currently make their presence essential on all performance assessment and entrance audition panels, severely restricting their availability for other duties. The transfer of this expertise and knowledge to selected professorial staff will enable the HoFs to concentrate and develop their managerial role within the faculties but also engage professorial staff more fully in the College's learning and teaching practice and policy (addressing the issues outlined in section 1.4 (a)). The College has a strong commitment to professional development, advancement and promotion from within existing staff and would reflect this by allocating funds from its TEQF allocation to this training programme.

³ The number of faculty members will be in relation to the size of faculty

- c) The College seeks to redefine its contractual relationship with its professorial staff, in order to recognise and reward good practice, and be able to quickly respond when an individual has exerted his/her authority beyond that which the institution can condone. Over the past 18 months, the HEFCE Good Management Practice project 99/54 has pioneered an openness and recognition of arrangements that mutually benefit employee and employer. Trinity is committed to working within these sector guidelines to establish a vibrant, committed learning and teaching community.
- d) The College's increasing engagement in collaborative arrangements and discussion around new joint course provision has concentrated its thinking about the most appropriate validation arrangements, as has the approaching deadline for revalidation of the BMus course. Any decision will need to take into account the College's regional profile as well as the situation of its potential collaborative partners, the majority of whom do not themselves have degree awarding powers. It is envisioned that in the future, self-validation may give the College greatest freedom to fully develop its distinctive, innovative presence in the sector.
- e) In 2000, the College instituted an intensive off-site Faculty Development Workshop. Its purpose was not only to underline the esteem that the College has for key staff, but also to tackle difficult issues and dilemmas that had arisen during the past year. The minutes and action plans from these workshops attest to the effectiveness of this rigorous reflection combined with a clear action plan for the following academic year. Thus far, significant change, both in cultural understanding and resulting action has meant that this format has become vital to our working culture. The workshop takes place annually in the week following the July Assessment Boards (see Appendix B).

5.2 Curriculum and course portfolio

5.2.1 **Objectives**

To integrate performance activity (including public performance) more fully into the College's academic model, recognising that performance is both the central to learning and teaching and its most visible evidence of a dynamic learning environment

To provide opportunity for greater specialisation within postgraduate course provision and extend the range of performance genres and skills experienced by students at undergraduate level, with a particular emphasis on interdisciplinary work and the use of creative technologies

In support of the College's widening participation aims and predominantly through collaborative arrangements, to develop course provision at pre-HE and intermediate HE level, encompassing genres not currently offered

5.2.2 **Actions**

- a) Join performance and academic activities under a single management to achieve integration of tuition
- b) Amalgamate performance and faculty administrative support teams creating a single unit under the direction of the Director of Performance Studies
- c) Explore the viability of making orchestral and other ensemble performance activity credit-bearing within the revalidated BMus (see following section and TQEF action plan)
- d) Conduct a review of postgraduate courses with the aim to establish specialist streams (e.g. baroque orchestra, contemporary group, musical theatre, MA in Community Music)
- e) Complete review of BMus course in preparation for revalidation concentrating on:
 - streamlining current academic activity to free space in timetable for new performance initiatives
 - identifying where it is appropriate to introduce specific specialist pathways

- identifying how experience of work in identified priority areas (for example, performance practice, dance, musical theatre, creative technology) can be included in undergraduate curricula
- f) Establish advisory groups of external specialists to support the introduction of music for dance and musical theatre into the curriculum at UG and PG levels
- g) Draw up proposal for a Foundation degree in creative sound in collaboration with Ravensbourne College
- h) Establish working group with University of Sussex and LEA representatives to progress plans for delivering intermediate HE qualifications in commercial music genres and for supporting 16 – 18 music provision (i.e. access to HE courses) in the South Coast area
- i) Take forward discussions with the Bhavan Centre concerning HE provision in South Asian classical music

5.2.3 Rationale

- a) The course and curricular developments outlined are driven by the College's commitment to enhance student employability within the music performance industry and to widen participation in musical training at HE level.
- b) Making all performance activity an integral part of academic (in the broadest sense) programmes will represent a more coherent approach to developing the highest performance standards, avoiding situations where course requirements conflict with rehearsal and concert obligations and allowing full concentration on achieving the excellence in those performing skills necessary for professional success.
- c) The broadening of the performing experiences within the undergraduate curriculum builds on the Applied Performance Projects module and reflects the adaptability now required of professional performing musicians. A greater number of specialist options at postgraduate level will then allow students to capitalise on the thorough undergraduate grounding and focus on particular areas of outstanding ability.
- d) The College's Widening Participation Strategy describes the barriers to conservatoire entry faced by under-represented groups and acknowledges that the preparation required to meet entry standards for the traditional conservatoire offering (i.e. honours degree programmes concentrating on western classical music) has not been readily available to those groups in recent years. Moreover, existing provision may not be attractive to many musically gifted students nor necessarily appropriate preparation for entry in to all areas of the musical performance profession. It is with these issues in mind that the College seeks to diversify its provision both in terms of level (Foundation Degrees and other intermediate HE qualifications, pre-HE access provision) and genre (commercial/popular music and non-western musics) and to support partnership initiatives to provide appropriate pre-entry training.

5.3 Learning, teaching and assessment practices

5.3.1 Objectives

To encourage innovative learning and teaching practices which are relevant to the needs of the musical performer and promote the independent learning capacity, confidence and self-discipline of students

To develop either a) a range of assessment methods or, b) integrate existing criteria, so that individual student achievement in the traditional repertoire, jazz, early music, non western music and popular music can be sensitively and fully acknowledged through assessment procedures

5.3.2 Actions

- a) To increase the number of Module Leaders; to devolve this responsibility among a wider number of key faculties.
- b) Institute a project to investigate the assessment of group activity, and of individual performance within ensembles, with the aim of making orchestral, choral and other such shared performing work credit-bearing at UG and PG level during the period of this strategy
- c) Extend project-based learning modules to postgraduate courses, building on the model of the BMus Applied Performance Projects, and increase proportion of projects that are interdisciplinary in collaboration with recognised partners such as the Laban Centre and Central School of Speech and Drama
- d) Enhance collective understanding of the function of individual tuition to increase the relevance, depth and quality of study
- e) Introduce a mentoring/placement scheme for postgraduate diploma and advance diploma courses and make greater use of high-profile visiting artists for master classes and performance projects
- f) Create and institute further opportunities for students to perform alongside professorial staff

5.3.3 Rationale

- a) The College aims to recognise the importance of chamber music and supporting (faculty) studies by developing key individuals who have previously worked outside of the Learning and Teaching programme, increasing their responsibility and professional development to take on the role of educator, as well as musician.
- b) Learning and teaching in the conservatoire is structured on the combined process of the one-to one instrumental/vocal lesson and the ensemble performance (in orchestra, choir or chamber group), reflecting the fundamental skills required of the successful professional performer: an outstanding individual technical and musical ability together with a capacity to adapt and apply that solo virtuosity in a group context. Part of the College's strategy in respect of learning, teaching and assessment practice is to address these two key areas:
 - Historically, Jazz has developed strong, although frequently undocumented methods for working in small groups. While this could also be said of the classically trained musician, Jazz has always approached the outstanding soloist as being a member of an ensemble; the classical tradition has focussed on the creation of soloists, many of whom also engage in ensemble work. For this reason, and to invite Jazz to take the lead in a Learning and Teaching initiative (thereby rectifying a sense that Jazz departments are pressured either to model themselves on existing curricular and pedagogy, or become isolated as a separate discipline), we place a study of group tuition and assessment as one of the core objectives of our Learning and Teaching Strategy.
 - The staff development programme aimed at the professorial staff delivering individual tuition will facilitate the transfer of good practice amongst colleagues who, through the nature of their employment, can be isolated from the institution and each other.
 - The benefit derived to the student from the individual attention and support of an eminent professional performer in the one-to-one lesson is unquestionable, not least because it provides a tangible demonstration of the standards and disciplines current in the music industry.
 - An institutional capability to assess involvement in ensemble performance activity will enable students to gain certifiable credit for what is both the major call on their time and the area of their greatest strength. It will emphasise the importance the College places on this aspect of a musician's training.

- c) In January 2002, the College began a process of amalgamating the academic and performance departments. The Assistant Principal (Academic) holds weekly meetings with the three Directors of Study, Undergraduate, Postgraduate and Performance. This structural change underpins the College's commitment to integrating a coherent focussed programme for all students, both Undergraduate and Postgraduate. While this system is new, already significant collaboration is underway, and a programme that, historically, was structured to separate performance from all other activities, now builds on academic skills and the initiative required for our project-based work to reinforce and enhance excellence in performance.
- d) Our Applied Performance Projects, which form a four-year programme of leadership skills and developing outreach capabilities, teach students how to change environments, events and perceptions through their music. This in turn forms an important ethos throughout the institution, in that TCM students are trained to understand their potential in a wider social and political context (see Appendix A).
- e) Trinity College of Music is further committed to collaborations with other art forms and musical disciplines. During the revalidation of our Undergraduate programme, we will seek ways to enshrine these elements through our projects work, performance programme and specific collaborative pathways with other arts institutions.
- f) As described in the introduction to this strategy, the changing nature of the employment market for musical performers demands ever greater skills in career management and self-promotion and the capacity to devise and direct one's own ventures, adapting to them to the needs of varying audiences. Project-based learning was made a compulsory element in each year of the BMus course through the introduction of the core Applied Performance Projects module precisely to cultivate these leadership and self-management skills, and to enable students to explore their own interests and creativity beyond the confines of a narrowly defined syllabus. The success of this approach, which has also facilitated student interaction with the community and interdisciplinary experimentation, invites its extension into postgraduate provision.

5.4 Learning support

5.4.1 **Objectives**

To improve the CIT infrastructure supporting learning and teaching in respect of equipment, software and training

To establish a simplified personal tutor system which guarantees appropriate guidance is available to all students

To offer targeted support and advice to students identified with particular needs such as disabled students and non-native English speakers

5.4.2 **Actions**

- a) With input from academic staff, draw up a CIT plan to:
 - identify and prioritise learning and teaching technology requirements in respect of current courses
 - review the operation of the interactive learning website (TRILZ) and establish full functionality (as specified by academic staff) within the period of this strategy
 - create the platform required for the delivery of e-learning
 - introduce a systematic IT training programme for staff and students
- b) Review current tutorial arrangements for all students and devise and document new procedures which would include written records to be kept of all tutorial sessions
- c) Under strand one of the improving provision for disabled students initiative:

- commission a professional assessment of the College's current provision for disability support
 - provide training in disability awareness and support for academic and related administrative staff
 - publish course documentation in alternative formats e.g. Braille and voice recognition software
- d) Assuming a successful bid under strand 2 of the initiative, undertake a project to establish norms of good practice in learning and teaching for dyslexic students of musical performance, providing national guidelines for audition and assessment and identifying regional resources of assistance
- e) Incorporate individual English language aptitude tests into the induction programme for all non-native English speakers. Review current provision of English language tuition to enable a more flexible response to individual student need, as identified in initial assessments.

5.4.3 Rationale

- a) Students coming into higher education increasingly expect high levels of CIT provision in support of their studies. While musical performers might be thought to have less reliance on such equipment, specialised music technologies are becoming central to professional practice and the College's goal is to match industry standards. The delivery of web-based learning support was partly achieved under the previous strategy and, with the platform already established, it makes obvious sense to target further investment to make the site fully operational. Trinity continues to develop provision for students located off-site, particularly in the area of CPD, for whom this facility will be especially valuable. Experience has shown the importance of close liaison between academic practitioners and IT specialists to ensure technical specifications meet delivery requirements and staff and students are able to use systems easily.
- b) Current tutorial arrangements involve the Course Leader and Module Leaders (for enquiries in respect of their particular module) acting as academic advisors to students, while Heads of Faculty undertake a personal tutor role. Although this undoubtedly provides a comprehensive support network alongside the Student Services office and Student Union, difficulties have been identified in respect of:
- the ability of Course Leaders and of Heads of Faculty to provide individual attention to large numbers of students
 - confusion on students' part as to the appropriate person with whom to discuss overall academic progress and concerns

A streamlined system would aim to allocate a manageable number of students to appropriately briefed and trained personal tutors from among the professorial staff, who could take a holistic view of their tutees progress and refer them to other colleagues over particular issues as necessary.

- c) HEFCE has recognised the particular difficulty for small, specialist institutions in meeting baseline expectations of provision for disabled students⁴ in line with legislative requirements under the 2001 Special Educational Needs and Disability Act. While Trinity takes some pride in the support it has provided for blind students in particular, it accepts that improvements are still required to ensure comprehensive good practice within the institution and it aims to take advantage of the dedicated funds available to address these issues.

5.5 Quality assurance and enhancement

5.5.1 Objectives

To develop mechanisms to identify, promote and reward excellent teaching practice on the part of professorial staff

⁴ HEFCE circular 02/21: Improving provision for disabled students, April 2002

To ensure that all learning and teaching practice conforms to institutional policy, the requirements of validating universities and external quality standards as prescribed by the Quality Assurance Agency

5.5.2 **Actions**

- a) Implement appraisal system for teaching staff, to include peer observation by suitable external figures. Identify where existing members of staff are not meeting institutional objectives and provide support and development, where appropriate
- b) Award senior fellowships on the basis of teaching excellence and innovation
- c) Produce a quality assurance handbook bringing together institutional guides and codes of practice relating to course delivery and assessment and their relationship with learning outcomes
- d) Audit all course documents and materials to confirm that they meet with the precepts outlined in the QAA code of practice for the assurance of academic quality and standards in higher education

5.5.3 **Rationale**

- a) The basis for any systematic consideration and improvement of teaching quality must be a comprehensive and objective appraisal procedure which assesses current practice and encourages staff to evaluate critically their own work. The use of external appraisers will add to the credibility of the scheme among staff and allow benchmarking against sector standards. Appraisal will provide the opportunity for specific staff training needs to be identified and enable managers to address poor performance.
- b) In a context where virtually all instrumental teaching staff are hourly paid, it is difficult to reward teaching excellence through a promotion structure, as might be the case in a larger, multi-faculty university. However, the College has recently introduced senior fellowships to recognise such excellence which, as well as conveying the particular esteem in which a staff member is held by the institution, may attract a fractional salaried contract.
- c) In close collaboration with its validating universities, the College has in recent years made giant strides to bring its programmes firmly in line with expected levels of accountability and consistency and it is confident its programme specifications, module descriptions, assessment regulations and other such documentation meet best practice guidelines. However, it recognises a need to bring together this material in a definitive quality assurance handbook to provide maximum clarity on expected procedure to staff involved in delivery and to students. The audit of course documentation will offer another guarantee in advance of QAA institutional audit in May 2003 that consistent practice is being applied across the institution.

5.6 Equal opportunities and race equality

5.6.1 **Objective**

To assess, and amend as required, learning and teaching practice and materials in the light both of legislative requirements [the Race Relations (Amendment) Act 2000, Special Educational Needs and Disability Act 2001] and the College's own newly revised Equal Opportunities Policy

5.6.2 **Actions**

- a) Provide equal opportunities training for teaching staff
- b) Audit course documentation with regard for race equality issues
- c) Issue guidelines to professorial staff on implications of race equality duties and equal ops. requirements in respect of admissions, assessment and course content and delivery

- d) Include consideration of race equality/equal ops issues in teacher observation and appraisal
- e) Implement recommendations of external audit of the College's provision for disabled students
- f) Institute monitoring of student assessment performance and course/module choice by gender and ethnicity

5.6.3 **Rationale**

The College has updated its Equal Opportunities Policy in 2001-2002 and published its Race Equality Policy to ensure fair and equal treatment of students and staff in all aspects of its operation, regardless of gender, race, nationality, marital status, sexuality, age or disability. The above actions reflect the implementation of those policies in relation to learning and teaching.

5.7 Research - links with learning and teaching

5.7.1 **Objectives**

To develop pedagogy as a specialism with the Research and Development Unit which will inform the College's Learning and Teaching practice as well as contribute to the development of confident, diverse performers

To create opportunities for students to participate in research projects and benefit from research activity

5.7.2 **Actions**

- a) Appoint a Head of Research and Development with a remit to develop a Pedagogy Unit as part of the College's overall research profile
- b) Implement research into Trinity's BMus Applied Performance Projects programme to examine the impact of community and industry-based project work on students, community groups and employers
- c) Produce *Yoga for Musicians* video through Learning and Teaching and Research programmes
- d) Where appropriate, engage students as research assistants to work on Trinity sponsored projects.

5.7.3 **Rationale**

- a) Trinity has a history of innovative teaching techniques, combined with a reputation for professors taking a holistic view of their students' progression. Trinity seeks to study what has been the predominant method of one-to-one teaching (informally known as the apprentice model), and delineate what aspects of this remain a powerful tool for transformation, while acknowledging that students must begin to create their own individual ideas and 'voice' during this process. The Research and Development Department plans to place pedagogy, the understanding of the teaching process, and the development or consolidation of new modes of learning at the centre of its work. In such a way, professors are valued for their work while informing research which in turn can be utilized by the wider community.
- b) Trinity wishes to underpin its progressive projects work, which currently involves undergraduate students, with a critical study as to the impact of this work on our academic community and the business and communities with whom we work.
- c) As one of the first submissions from the Pedagogy Unit, one of our piano professors is producing a video of *Yoga for musicians*, as a teaching aid for students, professors and performers. It will involve Trinity students, and is intended to be of use for all instrumentalists.

6. IMPLEMENTATION, MONITORING AND EVALUATION

6.1 Implementation

- a) Responsibility for the implementation of this strategy lies with the academic management team (Course Leaders, Module Leaders, Heads of Faculty), headed at Executive level by the Assistant Principal (Academic).
- b) The action plan attached as Annexe A outlines the individuals and teams who will take forward specific actions.

6.2 Monitoring

- a) The Assistant Principal (Academic) will compile an annual report with contributions from Directors of Studies and Head of Research and Development to the Summer Term meeting of the Academic Board on overall progress of the Learning and Teaching Strategy. This will include recommendations from the academic management team as to revised targets to be adopted or other amendments to the action plan.
- b) All course and module developments are approved successively by the relevant Course Committee, the Academic Development Committee and the Academic Board.
- c) The Deputy Principal oversees the implementation of the College's staff development programme and associated budget, and assesses training proposals against stated strategic objectives.
- d) At the end of each academic year the College organises an intensive faculty development workshop. This incorporates evaluation of the past year and specific action points for the following session.

6.3 Evaluation

- a) Evaluation of the strategy will be based on the achievement of the key targets and milestones identified in the action plan.
- b) The evaluation team will be headed by the Assistant Director of Studies with contributions from a nominated Head of Faculty, Course Leader and student. The team will report to the Academic Board.

Annexe A: Learning and Teaching Strategy Action Plan

Actions	Learning and Teaching Strategy ref.	Key targets/milestones	Responsibility for implementation
<p><u>1. Culture and infrastructure</u></p> <p>Devolve budgets through Undergraduate, Postgraduate and Performance programmes. Train non-financial Managers in budget forecasting and distribution.</p> <p>Heads of Faculty to oversee the training of 2/3 staff per faculty per year to act as assessment and audition panel chairs within all QAA and College policy guidelines</p> <p>Take forward the recommendations of the HEFCE Good Management Practice project (due to complete in March 2003) in respect of staff development and contractual relations with professorial staff in the conservatoire sector</p> <p>Review with our validating universities the current validation arrangements, assessing the benefits of having a single partner</p> <p>Continue annual Faculty Development Workshop as mechanism for cultural change</p>	<p>Paragraphs 5.1.1 – 5.1.3</p>	<p>Establish devolved budgeting by September 2003</p> <p>2/3 new panel chairs trained in each of 2002/3, 2003/4 and 2004/5</p> <p>To be confirmed on completion of project in March 2003</p> <p>Establish validation arrangements for BMus by January 2003</p> <p>To devolve responsibility more equally throughout the organisation</p>	<p>Assistant Principal (Resources)</p> <p>Deputy Principal/Heads of Faculty</p> <p>Deputy Principal/Assistant Principal (Academic)/HR manager</p> <p>Principal/Assistant Principal (Academic)/Director of UG Studies/Director of PG Studies/Course Committees/Academic Board</p> <p>Assistant Principal (Academic)</p>
<p><u>2. Curriculum and course portfolio</u></p> <p>Amalgamate performance and faculty administrative support teams under DoPS</p> <p>Explore the viability of making orchestral and other ensemble performance activity credit-bearing within the revalidated BMus</p> <p>Conduct a review of postgraduate courses with the aim to establish specialist streams</p> <p>Complete review of BMus course in preparation for revalidation</p> <p>Establish advisory groups of external specialists to support the introduction of music for dance and musical theatre into the curriculum at UG and PG levels</p>	<p>Paragraphs 5.2.1 – 5.2.3</p>	<p>Complete restructuring, including any additional recruitment, by start of 2002/2003 academic year</p> <p>See TQEF action plan</p> <p>Complete review and establish timetable for introduction of new streams by end of 2002/3</p> <p>Complete BMus review by January 2003</p> <p>First meetings to take place in Autumn Term 2002/3</p>	<p>Deputy Principal/Assistant Principal (Academic)</p> <p>Assistant Principal (Academic)/Directors of Studies</p> <p>Assistant Principal (Academic)/Director of Postgraduate Studies/PG Course Committee</p> <p>Assistant Principal (Academic)/Director of Undergraduate Studies/BMus Course Committee</p> <p>Principal/Assistant Principal (Academic)</p>

Actions	Learning and Teaching Strategy ref.	Key targets/milestones	Responsibility for implementation
<p>2. <u>Curriculum and course portfolio cont.</u></p> <p>Draw up proposal for a Foundation degree in creative sound in collaboration with Ravensbourne College</p> <p>Establish working group with University of Sussex and LEA representatives to progress plans for delivering intermediate HE qualifications in commercial music genres and for supporting 16 – 18 music provision (i.e. access to HE courses) in the South Coast area</p> <p>Take forward discussions with the Bhavan Centre around HE provision in South Asian classical music</p>		<p>Finalise proposal by October 2002</p> <p>Working group to meet firstly in September 2002</p> <p>Establish course/qualification requirements during 2002/2003 academic year and set timetable for implementation, if agreed, by July 2003</p>	<p>Director of Undergraduate Studies/Music Technology Manager</p> <p>Planning Manager/Academic Development Consultant</p> <p>Deputy Principal/Planning Manager/Academic Development Consultant</p>
<p>3. <u>Learning, teaching and assessment practices</u></p> <p>Institute a project to investigate the assessment of group activity</p> <p>Extend project-based learning modules to postgraduate courses</p> <p>Investigate the role of tutorials through a continued programme of development events for professorial staff</p> <p>Introduce a mentoring/placement scheme for postgraduate diploma and advance diploma courses and make greater use of high profile visiting artists for master classes and performance projects</p> <p>Opportunity for students to perform alongside professorial staff</p>	<p>paras 5.3.1 – 5.3.3</p>	<p>See TQEF action plan</p> <p>Project working to be incorporated into PG courses for 2003/2004 academic year</p> <p>3 events per year over the course of strategy. Tutorial support to be included in all TCM degrees from 2004/5</p> <p>Mentoring scheme to be introduced into PG courses from 2002/2003</p> <p>3 performances per year</p>	<p>DoSs/Head of Jazz</p> <p>Director of PG Studies/PG course committee</p> <p>Deputy Principal/Assistant Principal (Academic)/Director of UG/PG Studies</p> <p>Director of PG Studies</p> <p>Director of Performance Studies</p>

Actions	Learning and Teaching Strategy ref.	Key targets/milestones	Responsibility for implementation
<p>4. Learning support</p> <p>Draw up a CIT plan in respect of learning and teaching as described</p> <p>Review current tutorial arrangements for all students and devise and document new procedures</p> <p>Implement strand one project under for improving provision for disabled students initiative as described.</p> <p>Assuming a successful bid under strand 2 of the initiative, undertake a project to establish norms of good practice in learning and teaching for dyslexic students of musical performance</p> <p>Incorporate individual English language aptitude tests into the induction programme for all non-native English speakers. Review current provision of English language tuition to enable a more flexible response to individual student need, as identified in initial assessments.</p>	<p>paras 5.4.1 – 5.4.3</p>	<p>CIT Plan to be finalised by July 2003 and implemented by July 2005</p> <p>New tutorial arrangements in place for 2002/2003</p> <p>See strand one project outline</p> <p>See strand two project outline</p> <p>Language aptitude tests in induction for 2002/2003</p>	<p>IT Manager/Information Strategy Committee</p> <p>Directors of Studies/Academic Registrar</p> <p>Warden/project team & steering group</p> <p>Warden/project team & steering group</p> <p>Warden</p>
<p>5. Quality assurance and enhancement</p> <p>Implement extensive appraisal system for teaching staff, to include peer observation by suitable external figures. Identify where existing members of staff are not meeting institutional objectives and provide support and development, where appropriate</p> <p>Award senior fellowships on the basis of teaching excellence and innovation</p> <p>Produce quality assurance handbook bringing together institutional guides and codes of practice relating to course delivery and assessment and their relationship with learning outcomes</p> <p>Audit all course documents and materials to confirm that they meet with the precepts outlined in the QAA code of practice for the assurance of academic quality and standards in higher education</p>	<p>paras 5.5.1 – 5.5.3</p>	<p>Appraisal system to be introduced in 2002/2003</p> <p>To be determined once Staff Appraisal is implemented and will be introduced alongside the review of contractual teaching requirements</p> <p>Handbook produced by December 2002</p> <p>Audit completed by December 2002</p>	<p>Deputy Principal/Assistant Principal (Academic)</p> <p>Deputy Principal/Assistant Principal (Academic)</p> <p>Academic Registrar/Assistant Director of Studies</p> <p>Academic Registrar/Assistant Director of Studies</p>

Actions	Learning and Teaching Strategy ref.	Key targets/milestones	Responsibility for implementation
<p><u>6. Equal opportunities and race equality</u></p> <p>Provide equal opportunities training for teaching staff</p> <p>Audit course documentation with regard for race equality issues</p> <p>Issue guidelines to professorial staff on implications of race equality duties and equal ops. requirements in respect of admissions, assessment and course content and delivery</p> <p>Include consideration of race equality/equal ops issues in teacher observation and appraisal</p> <p>Implement recommendations of external audit of the College's provision for disabled students</p> <p>Institute monitoring of student assessment performance and course/module choice by gender and ethnicity</p>	<p>paras. 5.6.1 – 5.6.3</p>	<p>All salaried staff and at least 20% of hourly paid by 1st June 2003. Audit completed by July 2003</p> <p>Guidelines prepared and issued by July 2003</p> <p>Incorporated into appraisal by July 2003</p> <p>TBC as recommended by audit</p> <p>Baseline data established by September 2002. Annually updated thereafter</p>	<p>HR Manager</p> <p>Directors of Studies/Assistant Director of Study/Course Leaders</p> <p>Executive</p> <p>AP (Academic)/Director of Education</p> <p>Executive/Warden</p> <p>Registry/WP Data Project team</p>
<p><u>7. Research – links with learning and teaching</u></p> <p>Appoint a Director of Research with a remit to develop a pedagogical research unit as part of the College's overall research profile</p> <p>Institute a research project around Trinity's BMus applied performance projects programme to examine the impact of community and industry-based project work on students, on community groups and on employers</p> <p>Produce <i>Yoga for Musicians</i> video through Learning and Teaching and Research programmes</p> <p>Where appropriate, engage students as research assistants to work on Trinity sponsored projects.</p>	<p>paras. 5.7.1 – 5.7.3</p>	<p>Appointment confirmed by September 2002</p> <p>Project commences September 2002</p> <p>Yoga for Musicians Video</p> <p>Feasibility Study 2002/2003</p>	<p>Deputy Principal/Assistant Principal (Academic)</p> <p>Assistant Principal (Academic)/Head of Research and Development Unit</p> <p>Head of Research and Development Unit</p> <p>Head of Research and Development Unit</p>

Annexe B: Action plan for TQEF funding

1. 2002-03

Proposed activity	How activity relates to revised learning and teaching strategy	Targets	Amount of HEFCE allocation to be used for each activity
Train key performance professors as Module Leaders Sponsor: Assistant Director of Studies	5.3.2.a	Heads of Faculty (TCM has 8 Heads of Faculty), Chamber Music Co-ordinators, designated Faculty Studies Co-ordinators	£2,500 + £2,000 Human Resources
Develop 2/3 further audition and assessment Chairpersons per year in each Faculty Sponsor: Heads of Faculty	5.1.3.b	2/3 further members of each Faculty (depending on size of Faculty)	£2,000
Annual Faculty Development Workshop Sponsor: Assistant Principal (Academic)	5.1.3.e	To continue organisational change to meet the challenges of our Strategic Plan	£3,500 + £4,000 TCM Staff Development
Jazz Faculty/Group Tuition Sponsor: Director of Undergraduate/Postgraduate Studies/Head of Jazz	5.3.2b	Research sector practice including CSSD's FDTL project	£2,000 a) Faculty time b) Development programme proposal
Complete Yoga for Musicians Video Sponsor: Head of Research & Development Unit	5.7.3.c	Involve TCM staff/students	£1,000 + £2,000 TCM Research
Implement cross-college training for tutorials Sponsor: Deputy Principal	5.3.2	3 events per year 10 members in 2002/2003	£1,530 + £500 TCM Staff Development
			Total HEFCE funding for 2002- 03: £12, 530

2. 2003-04

Proposed activity	How activity relates to revised learning and teaching strategy	Targets	Amount of HEFCE allocation to be used for each activity
Train Heads of Faculty (Module Leaders for Principal Study tuition) to commence one-to-one teaching observation Sponsor: Assistant Principal (Academic)	5.3.2.a	Heads of Faculty	£2,500 + £3,500 Human Resources
Develop 2/3 further audition and assessment Chairpersons per year in each Faculty Sponsor: Heads of Faculty	5.1.3.b	2/3 depending on size of Faculty	£2,000
Annual Faculty Development Workshop Sponsor: Assistant Principal (Academic)	5.1.3.e	To continue organisational change to meet the challenges of our Strategic Plan	£3,500 + £4,000 TCM Staff Development
Jazz Faculty/Group Tuition Sponsor: Director of Undergraduate/Postgraduate Studies/Head of Jazz	5.3.2b	6 workshops: 1 for each Performance Faculty Recommendations for methodology/assessments to UG/PG Course Committees March 2004	£3,500 c) Faculty time d) Implement programme proposal
Implement cross college training for tutorials Sponsor: Deputy Principal	5.3.2	3 events per year 10 members in 2003/2004	£1,813
			Total HEFCE funding for 2003-04: £13, 313

3. 2004-05

Proposed activity	How activity relates to revised learning and teaching strategy	Targets	Amount of HEFCE allocation to be used for each activity
Establish annual teaching observation and continue annual Module Leaders workshops Sponsor: Assistant Principal (Academic)/Assistant Director of Studies	5.3.2.a	Heads of Faculty (Module Leader for Principal Study tuition)/ Module Leaders for Chamber Music/Module Leaders for Faculty Studies	£4,500 + £2,000 Human Resources
Develop 2/3 further audition and assessment Chairpersons per year in each Faculty Sponsor: Heads of Faculty	5.1.3.b	2/3 depending on size of Faculty	£2,000
Annual Faculty Development Workshop Sponsor: Assistant Principal (Academic)	5.1.3.e	To continue organisational change to meet the challenges of our Strategic Plan	£3,500 + £4,000 TCM Staff Development
Jazz Faculty/Group Tuition Sponsor: Director of Undergraduate/Postgraduate Studies/Head of Jazz	5.3.2b	Evaluate group tuition module, including assessment methods Directors of Study	£2,000 e) Faculty time f) Evaluation, with submission to Research & Development Unit and recommendations for the Academic Board July 2005
Implement cross-college session for all TCM pastoral tutors Sponsor: Deputy Principal	5.3.2	1 event per year	£1,313 + £2,187 TCM Staff Development
			Total HEFCE funding for 2004-05: £13, 313