

Sydney Symphony Orchestra Fellowship Program Evaluation Report

Prepared for Sydney Symphony Orchestra
by Jackie Bailey and Sarah Penhall, BYP Group
27 September 2016

Authors: Jackie Bailey and Sarah Penhall, BYP Group
© 2016 Sydney Symphony Orchestra

Disclaimer: The information contained in this report has been derives from survey and interview responses. The authors advise that while every effort has been taken to ensure the accuracy of information on the following pages, the author does not accept responsibility for the original sources of information or the views expressed in this report.

Table of Contents

Table of Contents	3
1. Executive Summary	4
2. Introduction	8
3. Theory of Change	9
4. Survey Sample	12
5. SSO Fellowship Alumni Survey: Overall Evaluation	15
6. Professional Achievements	21
7. Knowledge and Skills	26
8. Intrinsic Motivation	34
9. Cultural Citizenship	36
10. Identity and Connection	39
11. Benchmarking the Program	42
12. Recommendations	47
Appendix: Impact Evaluation Framework	48
About the Authors	51

1. Executive Summary

This is an evaluation report on the Sydney Symphony Orchestra Fellowship Program. Findings are based on an alumni survey, interviews with alumni and research to benchmark the program against national and international orchestral training initiatives.

1.1. Background

Since 2001, SSO has run a year-long fellowship program for emerging orchestral musicians. The program was developed in response to feedback from the profession that Australia's instrumental music graduates faced barriers when seeking to enter an orchestral career. They lacked stamina and focus when playing larger symphonic works, and needed to develop the subtle aspects of delivering a unity of sound and blending within a section during performance.

97 fellows have been through the program, with the program expanding to include more fellows in 2015 due to a grant from the Ian Potter Foundation.

1.2. Top findings

The evaluation demonstrates that the Fellowship has a significant, unique impact for program participants. The Fellowship offers an in-depth program of orchestral experience which is not duplicated by any other Australian provider. The program is successfully fulfilling its mission to develop the next generation of Australian orchestral musicians.

The evaluation shows that the Fellowship program is addressing an unmet need. Fellowship alumni are gaining employment in Australia for 'preparedness and [exposure to the] realistic context that new musicians typically faced when they entered the profession.'¹

The high employment rate of SSO Fellows in Australian orchestras indicates that the program is contributing significantly to the orchestral music sector's succession pool. Without the SSO Fellowship program, it is questionable whether there would be the same number of high quality musicians available to work in Australia's symphony orchestras. This is because there are no other programs in Australia that so specifically and comprehensively meet the needs of orchestral playing.

¹ Mary Johnson and Paul Hager, *Artistry and Adaptability: Learning to become professional orchestral musicians: a case study of the Sinfonia and Fellowship programs at Sydney Symphony*, University of Technology Sydney, 2006, p.7.

1.3. Key benefits of the program

Survey respondents overwhelmingly agreed that they would recommend the program to others. Experience and skills in orchestral playing were the key benefits most commonly identified by survey respondents (70%). Respondents also commonly described benefits in chamber music, technical skills, employment and insights into the reality of working in an orchestra.

1.4. Dimensions of orchestral musicianship

We evaluated the program against the following dimensions of orchestral musicianship. These dimensions were drawn from the research literature and developed in consultation with SSO.

- Professional achievement
- Knowledge and skills
- Intrinsic motivation
- Cultural citizenship
- Identity and connection

Professional achievement

Almost all Fellowship alumni have gone on to work in symphony orchestras:

- 86% are currently working in symphony orchestras
- Of these, 52% have full-time (permanent or contract) roles

Survey respondents almost unanimously agreed that:

- The experience had been important or very important to their career (91%)
- They had career opportunities which they would not have had otherwise (80%).

Knowledge and skills

Survey respondents almost unanimously agreed that the Fellowship program had helped them develop:

- Ensemble playing (93%)
- Communicating with other players (93%)
- How to follow others in a section (89%)
- Ability to adapt to ensemble sound (82%)
- Stage presence (81%)
- Ability to reflect on their playing (82%)
- Desire to contribute to the classical music art form (86%)

Intrinsic motivation

Survey respondents almost unanimously agreed that:

- the program had confirmed their belief in the value of music (81%)
- the program had helped them to maintain their love of music, even when playing for 'work' (71%)

Cultural citizenship

Survey respondents felt that the SSO Fellowship had equipped them to:

- inspire others about music (78%)
- become an advocate of the value of music (80%)
- share their appreciation of music with others (74%)

Identity and connection

Survey respondents felt that the SSO Fellowship had:

- helped them to gain insights into orchestral life (100%)
- feel part of a musical community (87%)
- have the confidence to pursue a career in music (81%)

1.5. Benchmarking the SSO Fellowship program

Based on our benchmarking exercise, it appears that the SSO Fellowship program is amongst the world leaders in terms of:

- the level of symphony orchestra experience
- the breadth of the program
- the depth of the program

SSO's offering in terms of chamber music is on a par with its international orchestral program peers. Naturally its offer is not as high as specialist chamber orchestra programs.

The majority of programs we reviewed offered a relatively low level of 'other musical career' experience. SSO's Fellowship program is on a par with most national and international programs, with the exception of the US Carnegie Hall and Juilliard Ensemble AJCW program.

1.6. Recommendations

Based on our evaluation findings, we recommend that:

1. SSO continue the Fellowship program

We recommend that at a minimum, SSO maintain the Fellowship program in its current form. We recommend against any reduction in the program offering, as it is clearly meeting the industry and practitioner needs.

2. SSO consider expanding the Fellowship program

The evaluation shows that there are a handful of areas where the SSO could enhance the current offer.

We recommend that SSO consider expanding the program to include more training in audition preparation, teaching, working in community outreach and other musical contexts. SSO could build more such opportunities into the Fellowship, or work with other service providers to offer add-on modules to avoid diluting the current offer.

2. Introduction

This is an evaluation report on the impact of the Sydney Symphony Orchestra Fellowship Program for participants.

2.1. Background

SSO runs a year-long fellowship program for emerging orchestral musicians. The program started in 2001. Since then, 97 fellows have been through the program. The program expanded to include more fellows in 2015 due to a grant from the Ian Potter Foundation.

The fellowship differs from other orchestral development programs as follows:

- It is a year-long appointment
- Fellows are guaranteed 40 calls on the mainstage, as well as schools concerts, outreach, regional touring and chamber music opportunities
- Fellows become part of the orchestra 'family,' with orchestra members becoming mentors for fellows

2.2. Methodology

We have used a theory-driven approach to evaluate the SSO Fellowship program. This involved:

- looking at the program's objectives
- articulating its 'theory of change'
- articulating the program's point of differentiation from like-programs
- testing the 'theory of change' and point of differentiation by identifying and evaluating against measures of change

We have tested the 'theory of change' via:

- Alumni surveys of the Fellowship experience and impacts and subsequent work achievements
- Stories of change amongst Fellows or orchestra members (see case studies)
- Benchmarking the SSO Fellowship program against national and international orchestral training programs

3. Theory of Change

3.1. Program Objectives

Vision

According to Roger Benedict, director of the Fellowship program, the program's vision is to 'help create performers of the very highest standard for SSO and other ensembles.'²

Objectives

The program achieves its vision by:

- supporting performers to become well rounded, adaptable and highly motivated
- providing performers with a vital stepping stone to a successful professional career

The unmet need

The SSO Fellowship Program arose from Sinfonia mentor feedback and other discussions about the 'lack of preparedness and realistic context that new musicians typically faced when they entered the profession.'³ Barriers included:

- lack of stamina and focus when playing larger symphonic works
- developing subtle aspects of delivering a unity of sound
- blending within a section during performance

As a result, SSO designed the Fellowship program which commenced in 2001 as the James Fairfax Young Artist Program. The Fellowship was designed to be more intensive than the Sinfonia. The Fellowship program is targeted at graduates who had not yet found permanent employment and involves a year of intense activity.

Program activities

Activities include:

- performing on the mainstage with the SSO
- chamber music program covering classical and contemporary repertoire, performed in a range of venues
- participation in masterclasses with visiting soloists or conductors
- lessons and tutorials with SSO musicians

² Mary Johnson and Paul Hager, *Artistry and Adaptability: Learning to become professional orchestral musicians: a case study of the Sinfonia and Fellowship programs at Sydney Symphony*, University of Technology Sydney, 2006.

³ Ibid.

- training and development activities focused on skills and attributes needed by professional orchestral musicians, e.g. communication strategies, stage presence, managing audition anxiety
- opportunities to mentor school students

3.2. Theory of Change

The theory of change for the Fellowship program can be stated as follows:

Many music graduates are not adequately equipped for orchestral work. If they receive an immersive, deep, high quality and enduring experience of the work of a professional orchestral musician, then they will build a sustainable career in music more quickly than they would have done otherwise. This will also support the sustainability of orchestras like [the]Sydney Symphony[Orchestra].

3.3. Point of Differentiation

Many emerging artist programs exist internationally which offer fellows the opportunity to play with a professional orchestra, receive individual lessons and mentoring.

The SSO Fellowship Program differs from similar programs because:

- It offers fellows the highest number of professional calls with the symphony orchestra of any Australian emerging artist program
- It offers Fellows an annual stipend and the opportunity for casual work, enabling Fellows to concentrate on the program
- In addition, it offers a high number of chamber music experience, community outreach, individual mentoring and diverse performance contexts
-

Other programs in Australia include the ACO Emerging Artists Program and ACO Collective. However, these programs are for string players only, do not run for a full year and do not offer symphony orchestra experience. Please see the chapter on benchmarking for more information.

Hypothetically, to obtain a similar level of experience to an SSO Fellow, a non-SSO Fellow would need to participate in a constellation of other Australian fellowship programs and gain casual symphony orchestral work of at least 40 calls in one year.

3.4. Testing the Theory of Change

Evaluative framework

In consultation with SSO and after referring to the available research, we developed an evaluative framework which sets out the types of change which we would expect to see amongst participants in the Fellowship program.

Background research highlights

A recent OECD report on the impact of arts education identifies a number of potential outcomes from music education:

- Discipline
- Good listening skills
- Habits of mind – attention and memory⁴
- Intellectual and emotional development – leadership, commitment, dedication
- Cultural citizenship – part of something bigger than self

Andrew Martin and researchers from the University of Sydney looked at the impact of arts participations on non-academic and academic outcomes for students.⁵ They looked for a correlation between arts participation and:

- Motivation
- Educational resilience (e.g. academic aspirations and enjoyment)
- Self-esteem
- Sense of meaning and purpose

According to the UTS research, the key value of the SSO program is in the 'development of a shared understanding of musicianship – artistic and community – experienced through the delivery of work typical of practicing professionals.'⁶ The program develops:

- artistic temperament
- an understanding of the importance of working together in an orchestra
- integrating orchestral work into a composite career
- musical and cultural 'citizenship'
- intrinsic motivation

Based on these various approaches to conceptualising the potential impact of arts programs, we developed a framework for evaluating the SSO Fellowship Program. The framework served as the basis for the development of an Alumni survey.

Please see the Appendices for a copy of the framework.

⁴ Winner, E., T. Goldstein and S. Vincent-Lancrin. (2013). *Art for Art's Sake? The Impact of Arts Education*. Educational Research and Innovation, OECD Publishing <http://dx.doi.org> Accessed on 30 March 2016.

⁵ Andrew Martin et al. (2013). 'The Role of Arts Participation in Students' Academic and Nonacademic Outcomes: A Longitudinal Study of School, Home and Community Factors.' *Journal of Educational Psychology*. 105: 3. 709-727. This research project was a collaboration with the Australia Council for the Arts and received Australia Research Council funding.

⁶ Ibid.

4. Survey Sample

We distributed the SSO Fellowship Alumni Survey online during June-July 2016 to the alumni of the Fellowship program from 2001 to 2015 and received 36 responses.

Questions were generally not mandatory. We have indicated the number of responses to each question.

4.1. Margin of error for the survey

Responses can be read as representative of the entire alumni cohort 2001-15, within a margin of error of +/-13%.

Care should be taken when drilling down to sub-groups of the alumni population. For example, the margin of error increases when attempting to drill down to alumni from 2001-05 (+/-35%), or woodwind players only (+/-27%).

4.2. Margin of error for each survey question

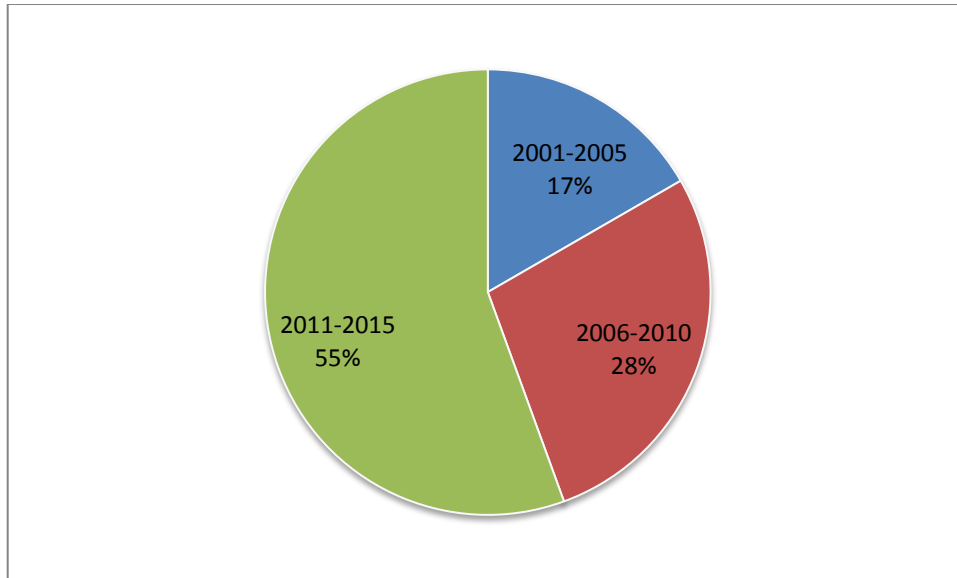
Most questions received between 26 and 36 responses. Questions can be read with the following margins of error.

Count of responses to a question	Margin of error
22-23	+/-18%
24-26	+/-17%
27-28	+/-16%
29-31	+/-15%
32-34	+/-14%
35-36	+/-13%

4.3. Breakdown of survey respondents by year

The majority of the 36 survey responses came from the most recent five years of the Fellowship program (55% from 2011-2015). Three survey respondents did a second sequential year of the program.

Figure 1: Breakdown of survey respondents by first year of Fellowship program



First Year of Program	Alumni 2001-15	Survey Respondents	Margin of error
2001-05	21	6	+/-35%
2006-10	32	10	+/-26%
2011-15	44	20	+/-16%
Total	97	36	+/-13%

4.4. Breakdown of survey respondents by instrument

The majority of survey respondents played a string instrument (64%). Brass and percussion have been grouped in this analysis to preserve respondent anonymity.

Figure 2: Breakdown of survey respondents by instrument (36 responses)

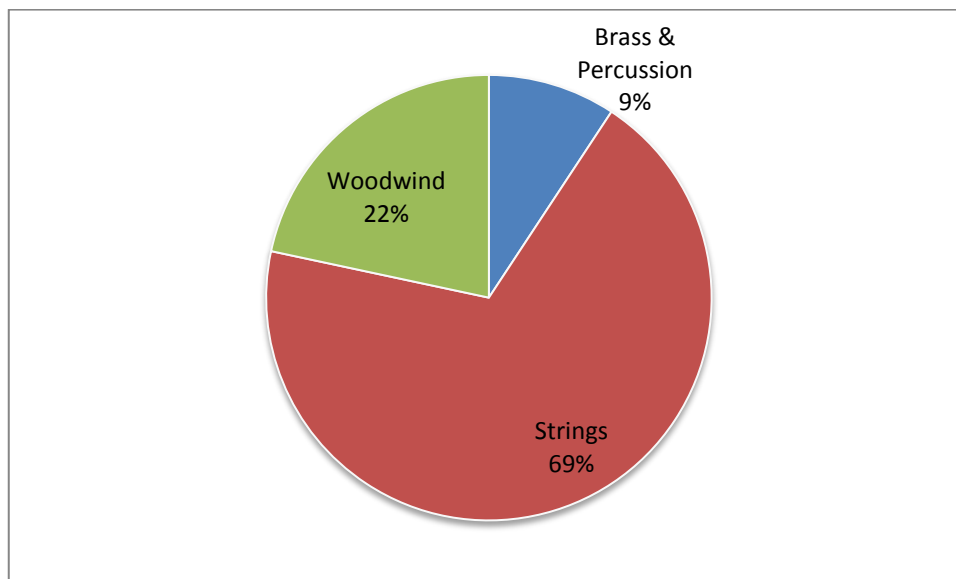


Table 1: Breakdown of alumni and survey respondents by instrument family

	Alumni 2001-15	Survey respondents	Survey margin of error
Brass and percussion	9	5	+/-31%
String	67	23	+/-17%
Woodwind	21	8	+/-28%
Total	97	36	+/-13%

5. SSO Fellowship Alumni Survey: Overall Evaluation

'[The] SSO Fellowship is a perfect program for the graduates (or soon to be) who is about to start auditioning for orchestral jobs. The program builds a bridge between for the graduates to be ready to become professional musicians.' – Survey respondent

We asked respondents a number of questions to capture their overall sense of the impact of the Fellowship program. These questions were as follows:

- Key benefits (if any) as a result of the SSO Fellowship program
- The top five words which would describe the respondent before and after the Fellowship
- Comparison to other similar artist development programs the respondents have participated in
- Overall rating for the Fellowship program

5.1. Key benefits

'It gave me the opportunity to get to know people in my future profession - musicians of the SSO were incredibly generous with their time and advice and were inspiring mentors. This kind of almost unrestricted access to the profession and professional musicians for a year was an invaluable insight into what the profession is in 'real life' and what I needed to do to get there. I had the opportunity to work in the [x] section a lot during my fellowship, including international touring. Being treated like a professional - meeting those kind of artistic expectations - and generously being made to feel like an equal, whilst being 'allowed' to ask advice and to be imperfect was an extraordinary thing. Receiving honest feedback (both praising and constructive)...seems uniquely reserved for this period in one's professional development, and it's such a special thing. The combination of this orchestral work with our chamber music projects really taught me a lot about pace, and how hard I would have to work - it was a reality check, and one that made me better.' – Survey respondent

We asked respondents to describe the key benefits of the Fellowship in their own words. We then thematically coded the responses (please see the word cloud below).

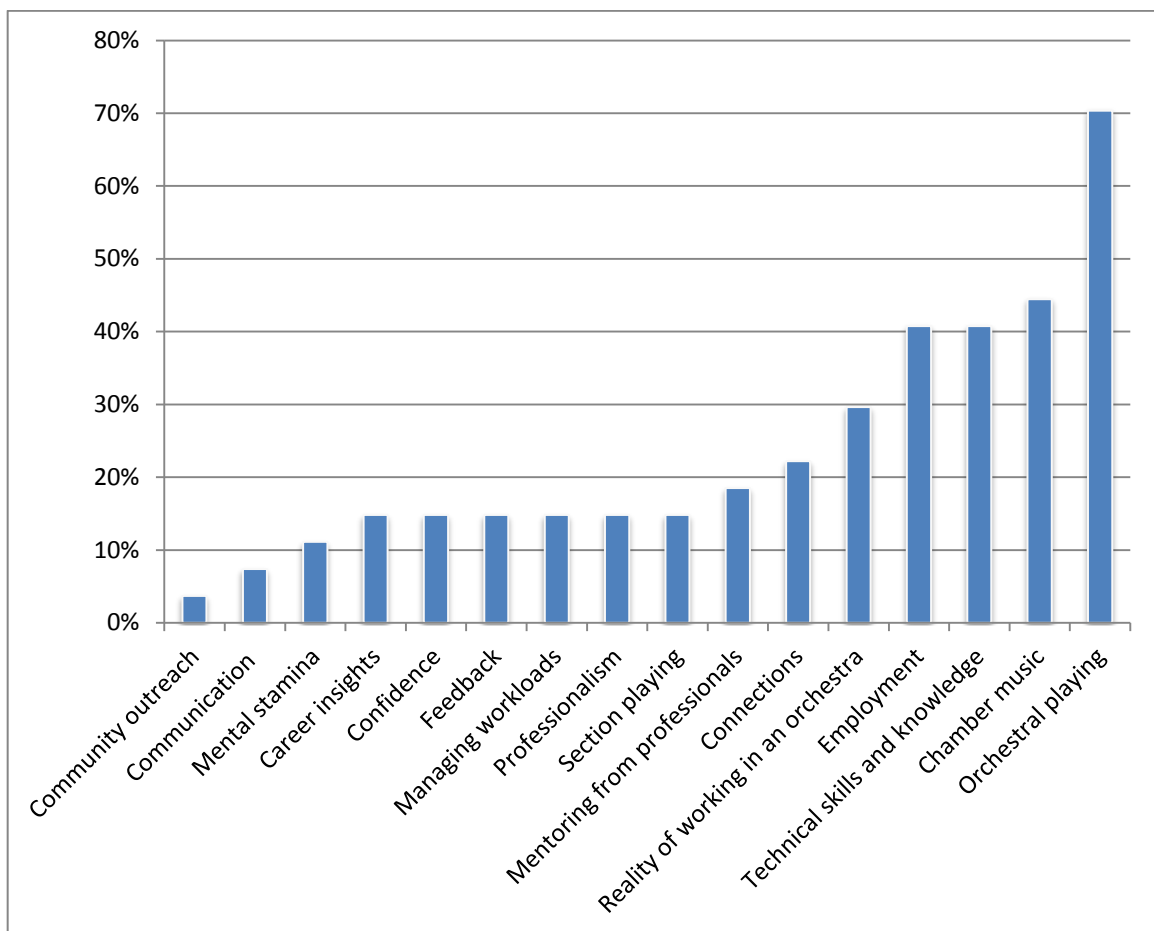
Respondents most commonly identified the following key benefits:

- Experience and skills in orchestral playing (70%)
- Chamber music (44%)
- Technical skills and knowledge such as pace, repertoire and instrument control (41%)
- Employment as a result of the Fellowship (41%)
- Insights into the reality of working in an orchestra (30%)

Figure 3: Key benefits - word cloud (27 responses)



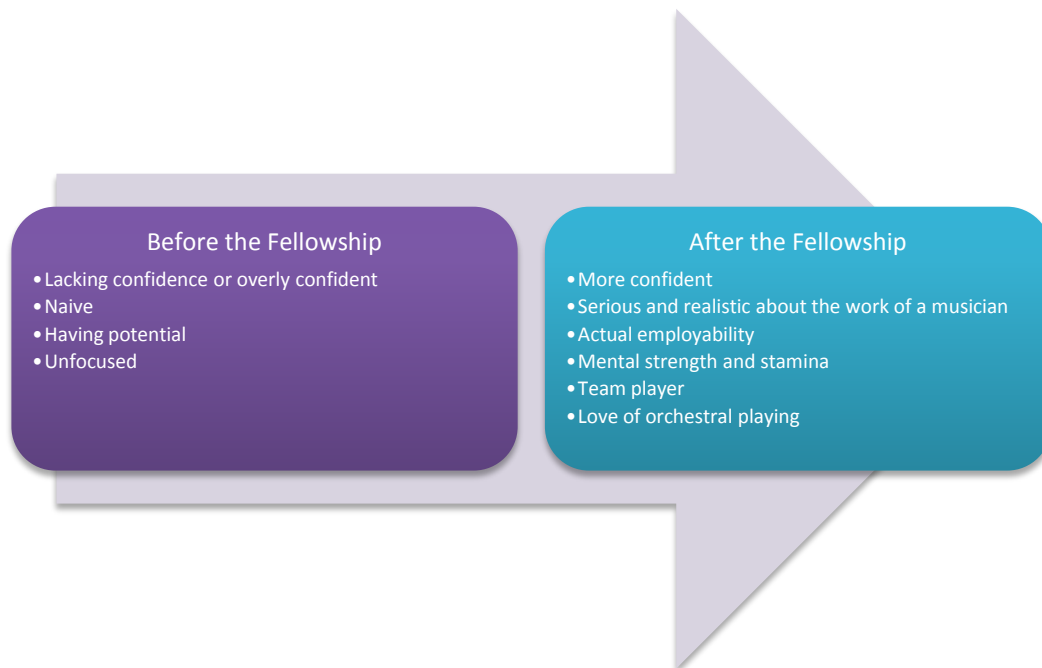
Figure 4: Key benefits - thematically coded open text responses (% of 27 responses)



5.2. Transformation

Respondents were asked to offer five words to describe themselves before and after the Fellowship. This provides a sense of their self-assessed sense of change as a result of the Fellowship. Common transformations are set out in the following diagram.

Figure 5: Common transformations (self-descriptions by respondents, before and after the Fellowship)



The following table sets out the responses to this question.

Figure 6: The top five words which describe yourself as a musician (22 responses)

<i>Before the Fellowship</i>	<i>After the Fellowship</i>
Ambitious, insecure, nervous, green, unknown	Ambitious, confident, secure, accepted, respected
'Playing chamber music is fun'	Very certain not to take on just anyone's opinions; certain to be able to rely on my music education; Getting the job done even under worst conditions
Unsure, expressionistic, inconsistent, over-thinker	Consistent, confident, meticulous, passionate, driven
Keen, hopeful, eager, wishful	Confident, inspired, excited, fulfilled
Naive, having potential, fresh, unconfident, insecure	Refined, confident, HAPPY, inspired, experienced
green, unconfident, wide-eyed, unconnected	determined, connected, braver, resourceful
keen, graduate, potential, Sinfonia-alumni, experienced for a student	more experienced, better-rounded, employable, 'young gun'
Student	Ready, Confident, Realistic, Intern
Overly confident	Realistic, more well rounded
Student	Professional
	Hardened

Clueless, less experienced orchestrally, shy, less confident, less of a love of orchestral playing	More knowledgeable, more experienced orchestrally, more confident, stronger mentally, more stamina
inexperienced, naive, confident, student	naive, confident, happy
less confident	more confident, more flexible, more convinced of my ability
A little too assertive musically	More self aware
I'm not sure, it was a while ago....	More confident in communication with fellow musicians
unsure, nervous, green, excited	self-assured, tested, enriched, questioning, ready
Hard working, naive	
Talented, naïve, inexperienced, fun, unfocused	Determined, musical, team-player, knowledgeable, holistic
	To be completely honest, I can't really do justice to or even be accurate about the changes that being a Fellow had on me just with single adjectives!

5.3. Comparison to other similar artist development programs

Nine respondents had completed similar artist development programs. The most common programs which these respondents had undertaken were:

- The Australian National Academy of Music
- ACO emerging artist programs
- Sydney Symphony Sinfonia
- Australian Youth Orchestra and its partner programs (e.g. QSO, TSO and MSO fellowships)

These respondents were asked to rate the SSO Fellowship program out of 10 when compared to similar programs they had participated in:

- Six of the respondents gave the SSO Fellowship a score of 10 out of 10
- The other three respondents gave scores of 6, 7 and 8 respectively

'As I also did the [x] program, I felt I got a great complementation of skill between the two. Both my key mentors in those programs were generous with private lessons, and that was really important (but not strictly speaking part of the program).' – Survey respondent

5.4. Overall rating

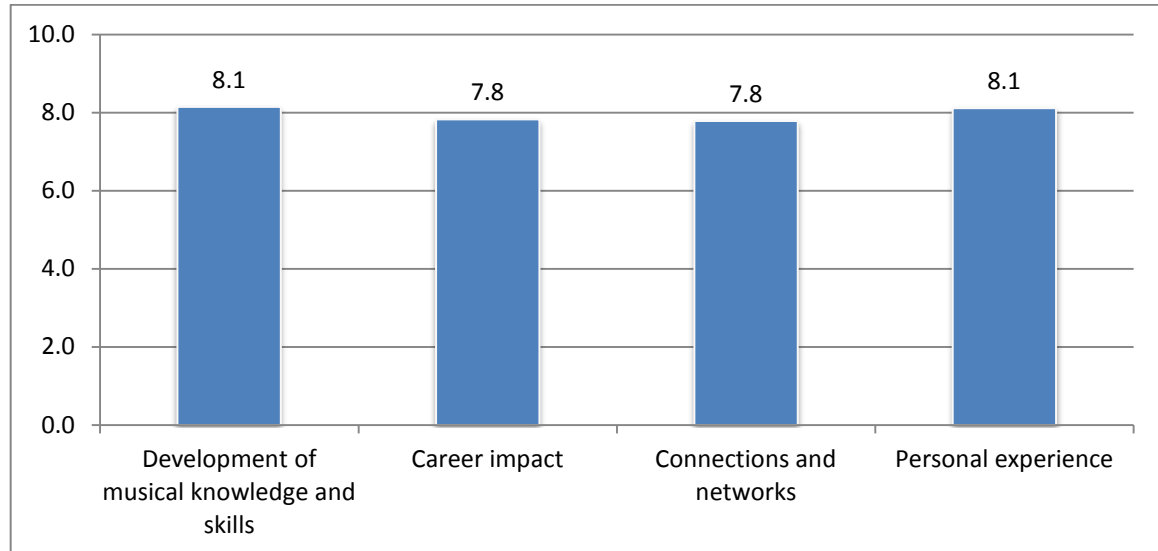
Respondents were asked to rate the SSO Fellowship program out of 10 for the following dimensions:

- Development of musical knowledge
- Career impact
- Connections and networks
- Personal experience

Respondents gave an average rating of:

- 8.1 out of 10 for personal experience and development of musical skills
- 7.8 out of 10 for career impact, connections and networks

Figure 7: Average ratings out of 10, SSO Fellowship program⁷



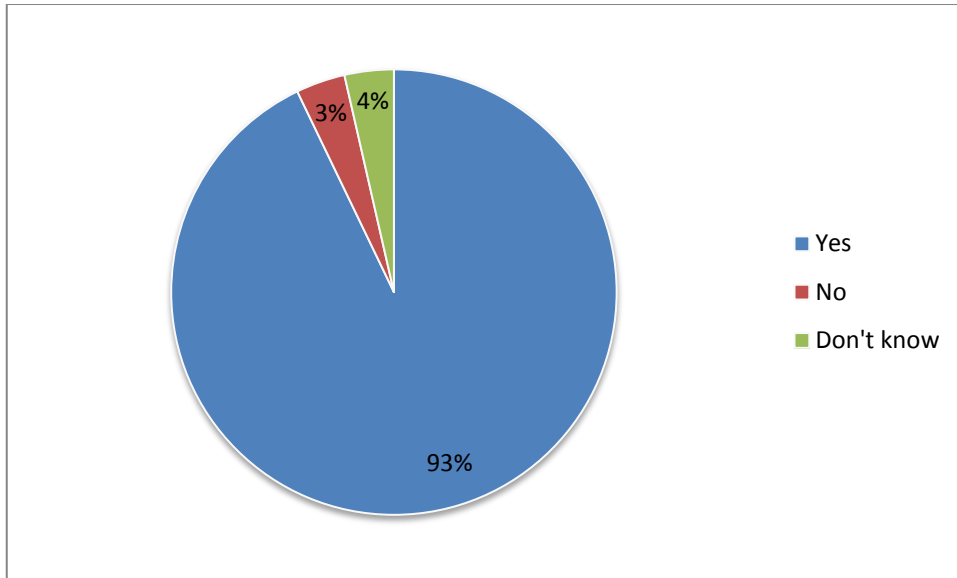
5.5. Recommend to others

We asked respondents whether they would recommend the Fellowship program to others. 93% of the 28 respondents to this question would recommend the program.

Just one respondent chose 'no,' explaining the issues with his/her cohort. One respondent chose 'don't know,' explaining that it would depend on the applicant.

⁷ Based on 26 responses for 'personal experience' and 28 responses for the other dimensions.

Figure 8: Respondents would recommend the program to others (28 responses)



6. Professional Achievements

Table 2: SSO Fellowship evaluation framework: professional achievements

PROFESSIONAL ACHIEVEMENTS	Outcome
Work opportunities	Fellows obtain more opportunities for work in orchestras, music education, chamber music and community outreach than non-Fellows
Self-initiated opportunities	Fellows make their own opportunities for PD / work more than non-Fellows
Career sustainability	Fellows' careers are more sustainable than non-Fellows' careers (e.g. more work opportunities, higher paid opportunities, ability to manage multiple roles)
Networks	Fellows have strong networks which they can convert into work opportunities more than non-Fellows
Awards and recognition	Fellows receive more awards or recognition than non-Fellows

Survey respondents were asked about:

- Their current work context/s
- Their current main job title
- Their employer details (main employer >50% of time, secondary employer <50% of time)
- Their top three achievements in their career since the Fellowship program
- The impact of the SSO Fellowship on their career outcomes
- The importance of their experience as an SSO Fellow to their career

6.1. Current work context

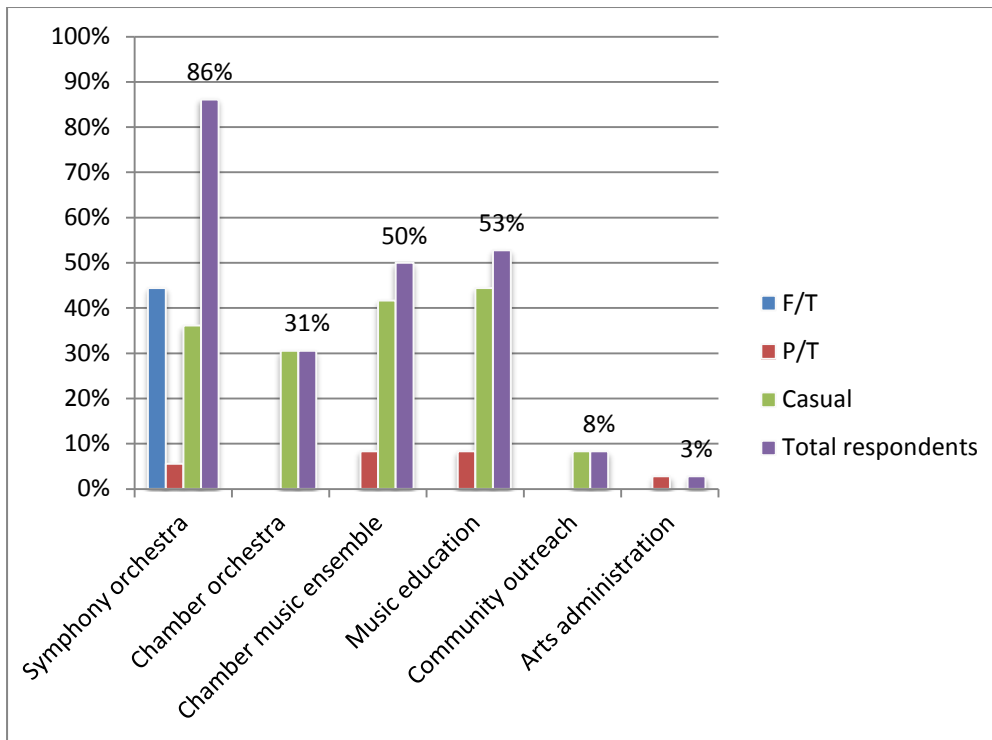
'The SSO Fellowship program was a crucial step for me on my career pathway. The work with the orchestra, the chamber music, and (vitaly!) Roger[Benedict]'s mentoring developed skills that I still use every day.' – Survey respondent

86% of Fellowship alumni are currently working in symphony orchestras (see Fig. 11). Of these, 52% have full-time (permanent or contract) roles.

About half of the Fellowship alumni also work in chamber music ensembles (50%) or music education (53%), and a third work in chamber orchestras (31%). Only 11% of Fellowship alumni do not work in music as their main job. These Fellows are undertaking further study, or working in other fields.

'I think it [the Fellowship] was a great introduction to the music scene in Sydney. Allowed me to get a foot in the door so to speak and helped me with other auditions.' – Survey respondent

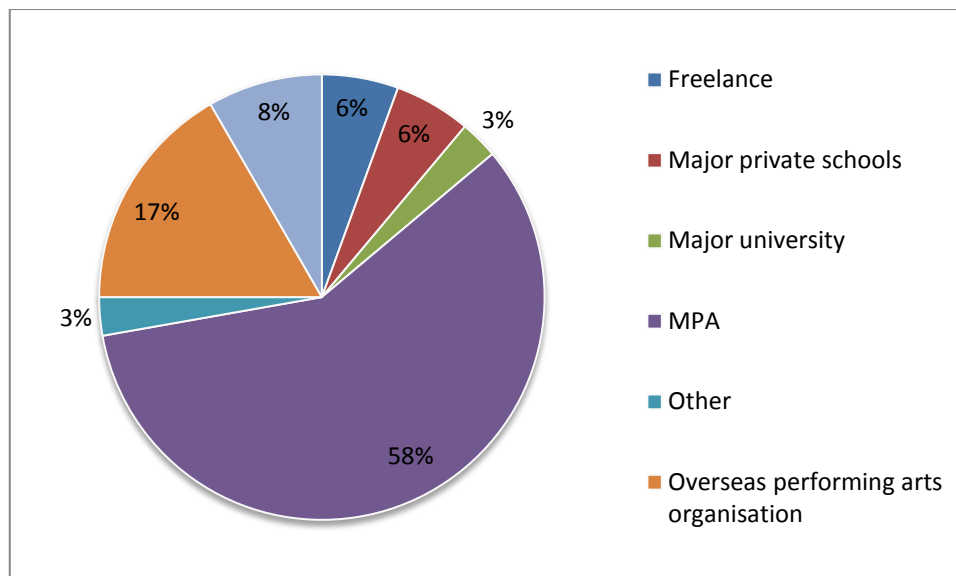
Figure 9: Work contexts, % of respondents (36)



6.2. Main employers

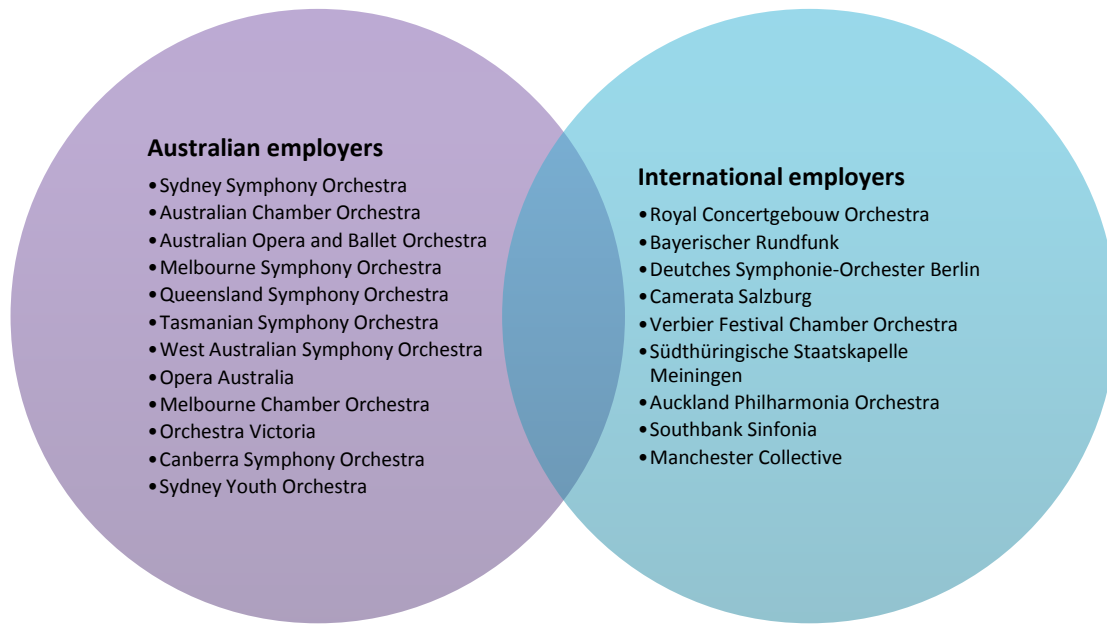
58% of the SSO Fellowship alumni have gone on to work for Australian major performing arts companies as their main employers. A further 17% have gone on to work primarily for overseas orchestras and performing arts organisations.

Figure 10: Survey respondents' main employers (%)



Australian and international employers of SSO Fellows include those set out in the following diagram.

Figure 11: Employers of SSO Fellowship alumni (36 responses)



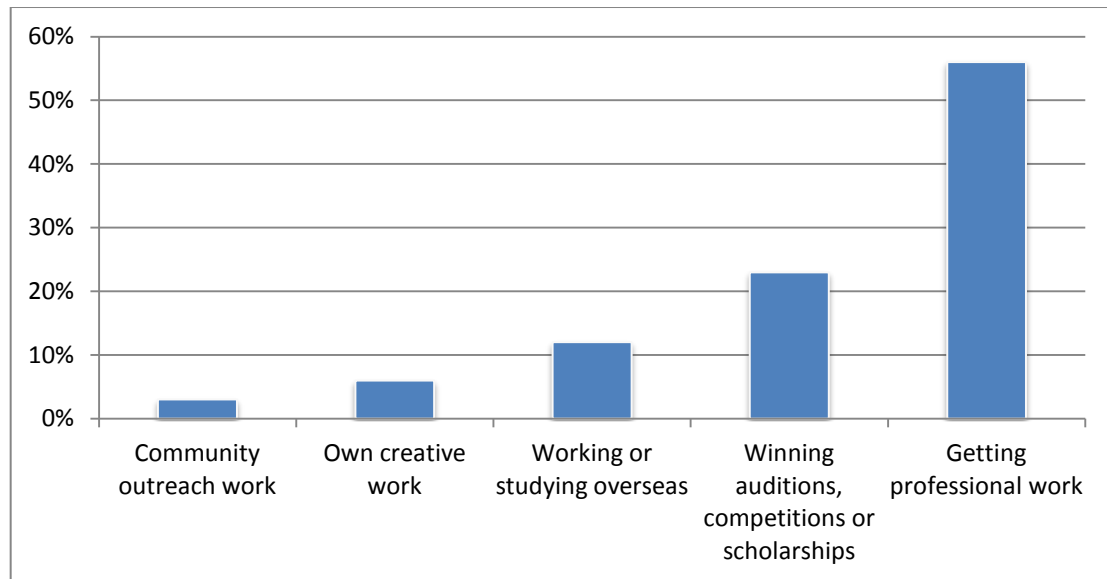
6.3. Major career achievements

Fellows were asked to share their top three career achievements since their Fellowship. For almost half, the most significant career achievement had been gaining professional work with orchestras (44%). Many also mentioned winning auditions (11%), winning scholarships to go overseas and/or working overseas (12%).

Figure 12: Respondents' major career achievements since the SSO Fellowship (word frequency cloud, 36 responses)



Figure 13: Major career achievements since Fellowship (% of 36 responses)



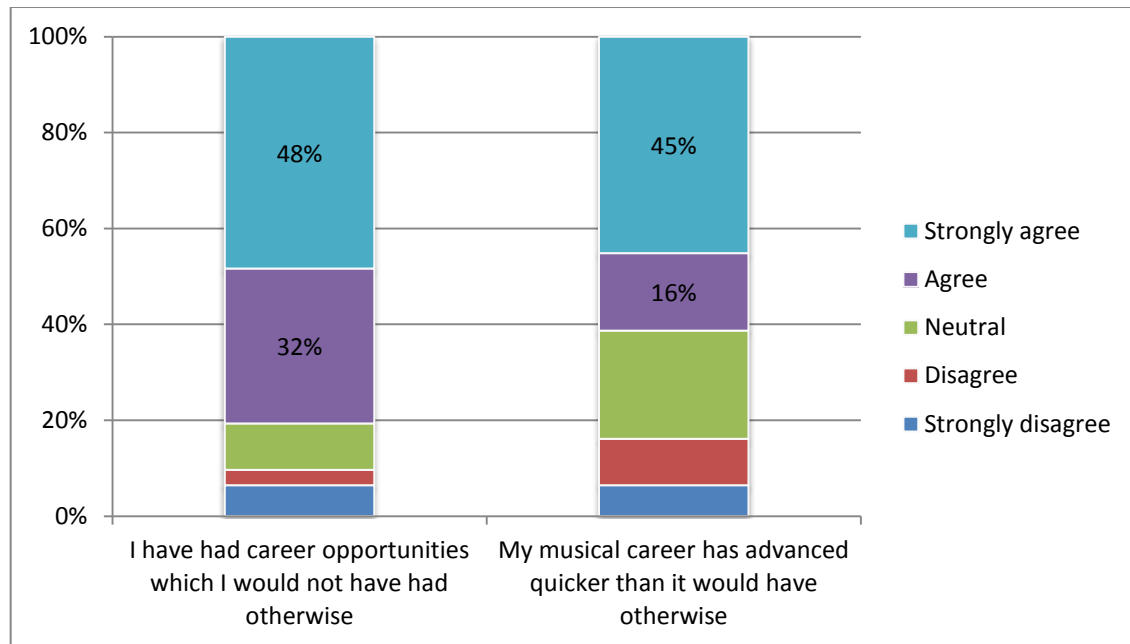
6.4. Impact of the Fellowship Program on career outcomes

'I believe it was an invaluable part of my education. I learnt more about orchestral work in [the SSO] Fellowship and Sinfonia than anywhere else.' – Survey respondent

Respondents were asked to self-assess the impact of the SSO Fellowship program on their career outcomes. We found that:

- 61% of fellows felt that the SSO Fellowship sped up their musical career advancement
- 80% felt that they had career opportunities which they would not have had otherwise

Figure 14: Respondents' views, SSO Fellowship impact on career outcomes (31 responses)

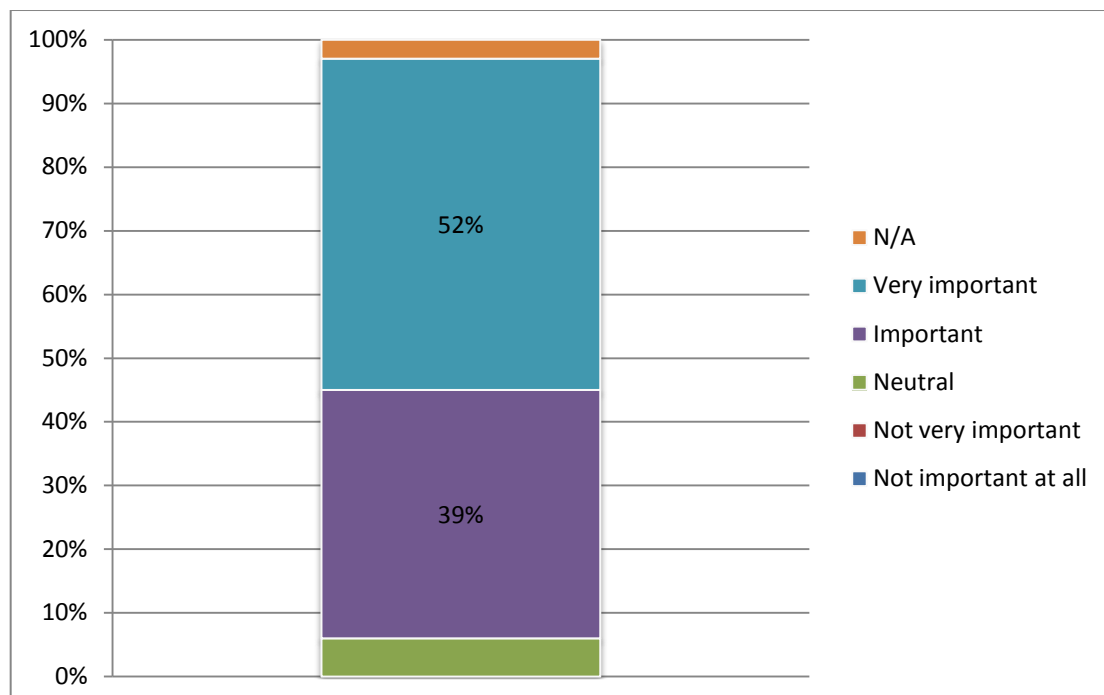


6.5. Importance of SSO Fellowship to career

'[The Fellowship] was the reason I got a contract and has improved my orchestral skills.' – Survey respondent

91% of respondents felt that the experience had been important or very important to their career.

Figure 15: Respondents' views, importance of SSO Fellowship to their career (31 responses)



7. Knowledge and Skills

'In a musical context, [the] SSO Fellowship 'opened doors' to a range of (particularly casual) work opportunities, serving as a reputational/CV marker 'guaranteeing' a certain level of quality player. The quality, range, and pace of work also provided a depth of experience to draw on in subsequent roles, particularly leadership positions and demanding/stressful performance situations (speed of learning, repertoire knowledge, calm during less than ideal performance moments). In a knowledge industry context, experience as a professional musician including experience through the SSO Fellowship supports a range of competencies, including but not limited to: confidence and calm in 'performance moments' (e.g. interviews, meetings, speeches, stressful/time-pressured situations); a strong work ethic; ability to cope with large workloads; ability to work long/unusual hours; strong communication skills, including a keen understanding of non-verbal communication; creativity; diverse work experience and perspective; and many other transferrable skills and parallels.' – Survey respondent

Table 3: SSO Fellowship Evaluation Framework: knowledge and skills⁸

KNOWLEDGE & SKILLS	Outcome
Repertoire	Learn more repertoire
Instrument	Learn instrument skills
Task necessity and interdependence	Learn the interdependence of tasks
Learning about self as a musician	Develop as a reflective musician and how best to engage musically, artistically and in community ways with others
Adaptability and blending	Learn how to adapt to ensemble sound
Sense of peripheral awareness	Learn how to play with others
Contexts	Learn how to perform in different contexts e.g. community, concerts, outdoors etc
Performance	Develop performance skills
Musicians as economic actors	Develop skills managing composite career and earning money
Relationship-building	Confidence in relating to patrons and funders
Presentation skills	Develop skills in presentation
Confidence and initiative	Develop confidence as a musician and take initiative

7.1. Different work contexts and performance skills

We asked respondents if the SSO Fellowship had helped their development in the following areas:

⁸ Not every year of the Fellowship program covered all the listed skills. Respondents could select N/A if the skill area was not relevant to their Fellowship year. The following results exclude N/A responses.

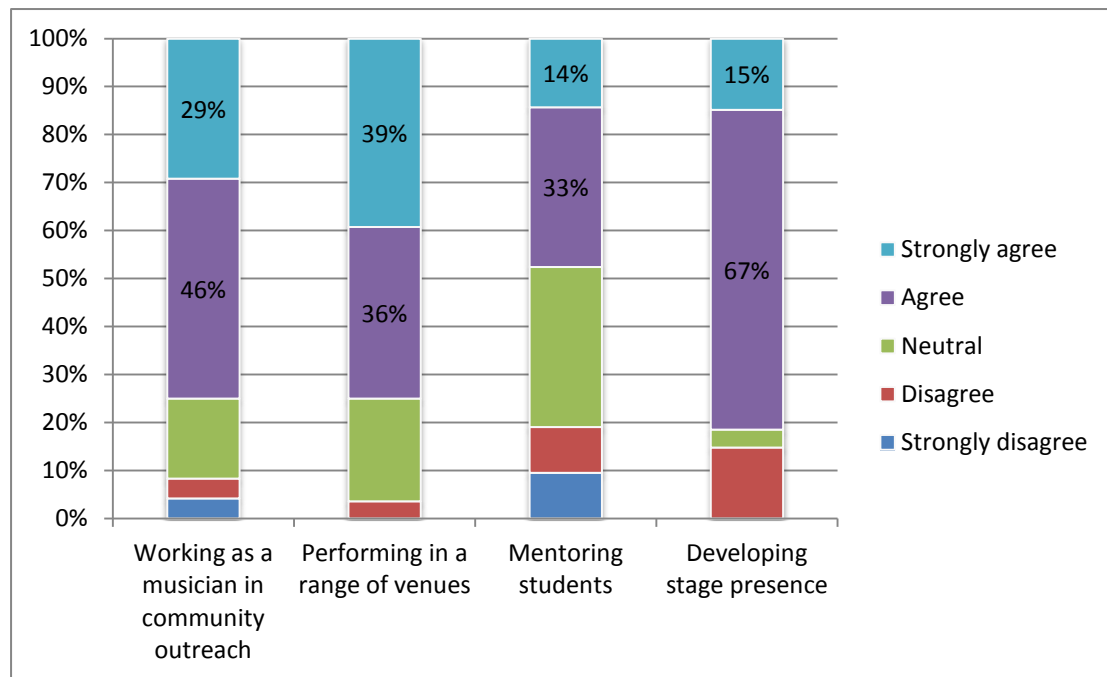
- Working as a musician in community outreach e.g. community concerts, working with disadvantaged groups
- Performing in a range of venues
- Mentoring students
- Developing stage presence

The majority of respondents felt that the program helped them:

- Develop their stage presence (81%)
- Work as a musician in community outreach (75%)
- Perform in a range of venues (75%)

Just under half of the respondents to the question about mentoring students felt that the program had helped them develop in this area.⁹

Figure 16: Contexts and performance skills



7.2. Relationship-building, musicians as economic actors, presentation skills, confidence and initiative

‘Best orchestral experience in the country (in my opinion). Incredibly encouraging and supportive section that greatly boosted my confidence (and playing).’ – Survey respondent

We asked respondents if the SSO Fellowship had helped their development in the following areas:

⁹This is based on 21 responses. A further 7 respondents selected ‘N/A’.

- Managing a composite career
- Confidence in communicating with patrons and funders
- Ability to develop work or professional development opportunities
- Managing audition anxiety

78% of respondents agreed that the Fellowship helped them to develop their confidence in communicating with patrons and funders. 64% agreed that the program helped them to develop their ability to develop work or professional development opportunities.

'It gave me a really clear picture of what it was like to work in an Australian orchestra. I learnt a great deal about work ethic and organisation, teamwork and professionalism.' – Survey respondent

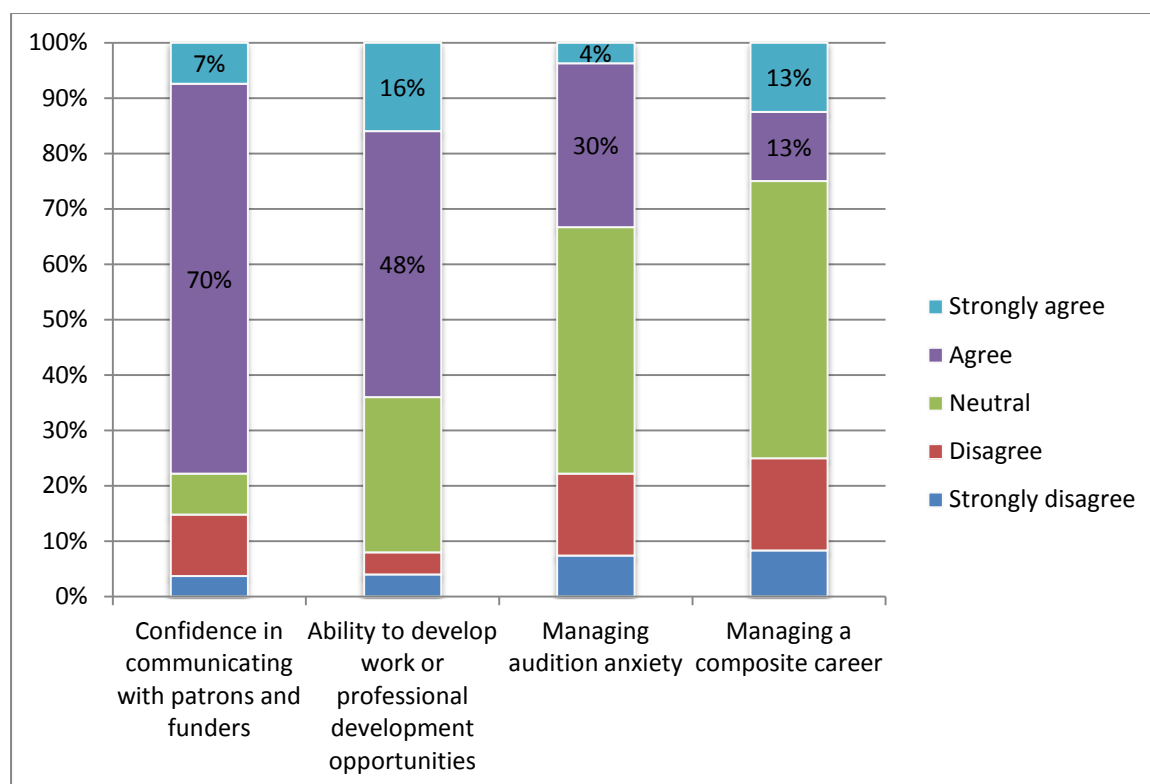
However, only 33% of respondents felt that the Fellowship helped them to manage audition anxiety, whilst 44% were neutral about the Fellowship's impact on this area.¹⁰ This could be because the issue of audition anxiety for orchestral musicians is significant and persistent.

25% felt that the program helped them to develop the skills to manage a composite career, whilst 50% were neutral about the program's impact.¹¹ This could be because of the Fellowship's focus on the skills to become an orchestral musician, or the Fellows' already having these skills upon entering the program.

¹⁰ This is based on 27 responses. There was a further 1 'N/A' response.

¹¹ This is based on 24 responses to this question. There were a further 4 'N/A' responses.

Figure 17: Relationship-building, musicians as economic actors, presentation skills, confidence and initiative



7.3. Adaptability, blending and peripheral awareness

'[The key benefits were] orchestral experience, i.e. doing the job and education in orchestral etiquette and conventions. Being pushed with many concerts and having high pressure a lot of the year made me accustomed and seasoned to any hardship later on. Chamber music opportunities and coaching were invaluable. Also the collegial relationships and friendships built in the year were one of the best things about fellowship.' – Survey respondent

We asked respondents if the SSO Fellowship had helped their development in the following:

- Ensemble playing
- Communicating with other players
- How to follow others in a section
- How to lead a section
- (Violin players) How to fulfil the role of concertmaster
- Ability to adapt to ensemble sound

Respondents agreed that the Fellowship program had helped them develop:

- Ensemble playing (93%)
- Communicating with other players (93%)
- How to follow others in a section (89%)
- Ability to adapt to ensemble sound (82%)

'Playing in the best symphony orchestra in the country is a singular experience. It taught me many things... I definitely learned how to blend into the best section in the country, both musically and personally....I won't forget the first time I played next to [x] - as soon as the break came up he really chewed my ear off for not following him. I didn't make that mistake again. I also gained valuable experience in how to play under conductors like Ashkenazy, who are of course amazing but don't make many concessions for the orchestra with their baton. Also...having the opportunity to play so much chamber music, with such gifted players and under such excellent tutelage, was a rare blessing. Lessons and/or regular orchestral playing with some of the best musicians in the country/world were definitely a "key benefit". Also, the time we played in the maximum security prison was also a really unique, valuable experience. I don't think I've played in a more intense environment to a more attentive audience.' - Survey respondent

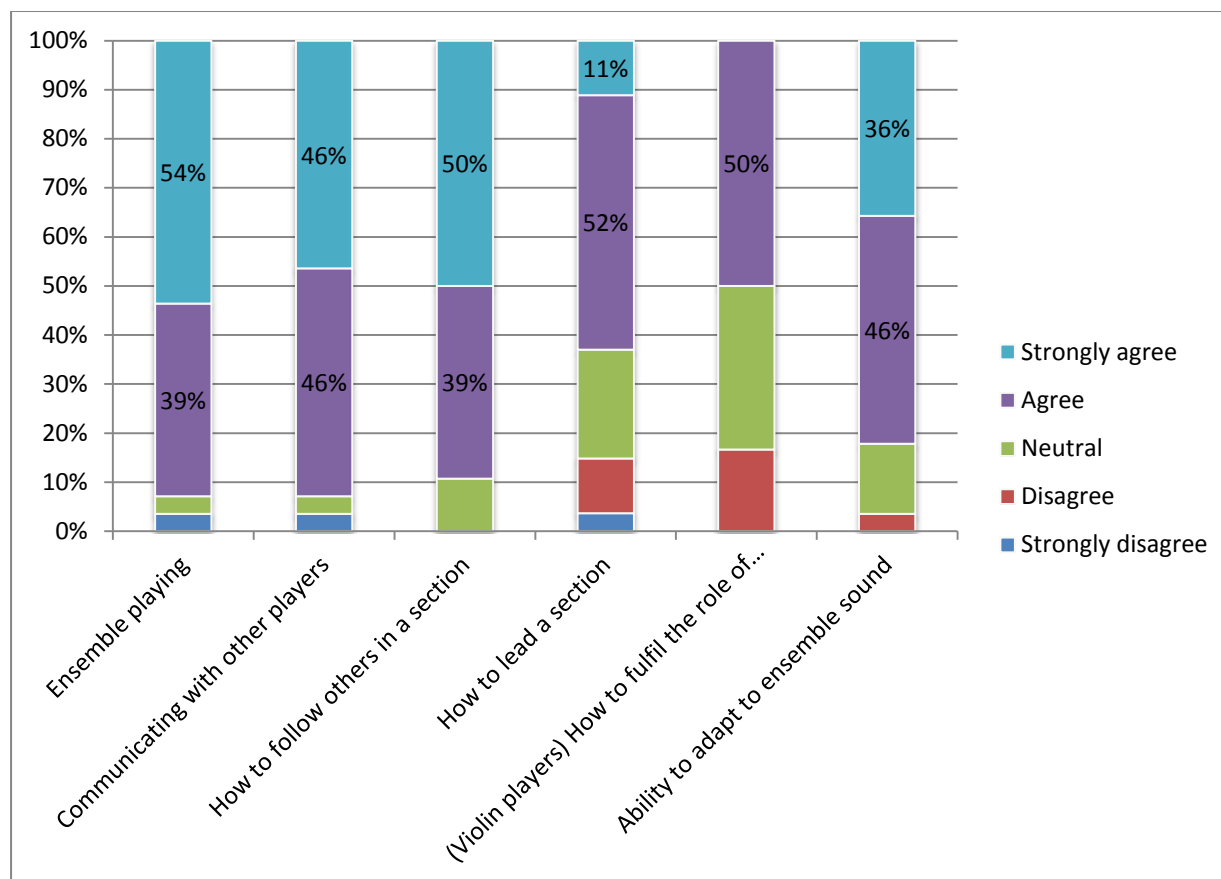
63% of respondents felt that the Fellowship helped them to learn how to lead a section.¹²

3 of the 6 of violin players who responded agreed that the program helped them to learn how to fulfill the role of concertmaster.¹³

¹² 63% of 26 responses. 1 further respondent selected 'N/A'. (This is excluded from the % calculation.)

¹³ As this question only received 6 responses, it should be read as descriptive only and not representative of all violin Fellows.

Figure 18: Adaptability, blending and peripheral awareness



7.4. Learning about self as a musician

We asked respondents if the SSO Fellowship had helped their development in the following areas:

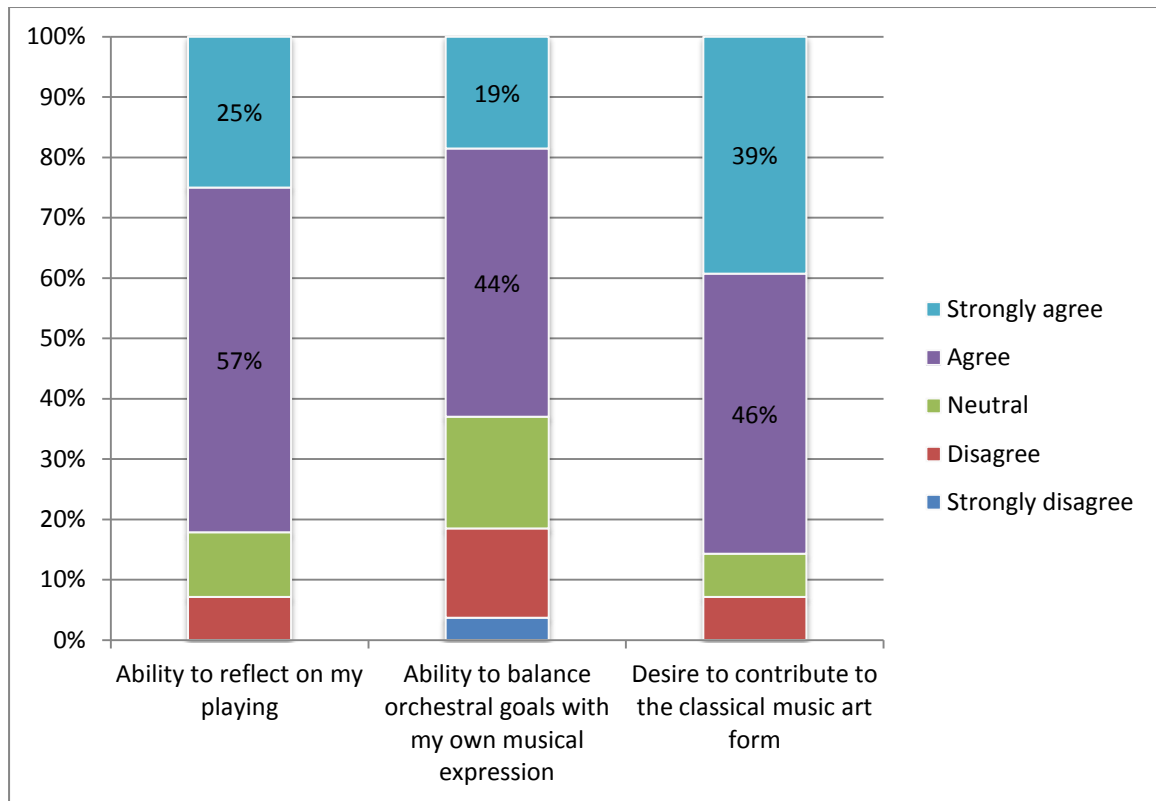
- Ability to reflect on my playing
- Ability to balance orchestral goals with my own musical expression
- Desire to contribute to the classical music art form

82% of respondents agreed that the Fellowship had helped them to develop the ability to reflect on their playing, and 86% agreed that the program had developed their desire to contribute to the classical music art form.

63% of respondents felt that the Fellowship had developed their ability to balance orchestral goals with their own musical expression.

'[The Fellowship provided] strong musical environment to develop skills in, immediate recognition externally for skill set, access to teaching resources (SSO musicians), enhanced knowledge of repertoire and musical lifestyle.' – Survey respondent

Figure 19: Learning about self as a musician



7.5. Respondent suggestions

‘I had a really wonderful year as a fellow with the SSO, so would not have changed much at all!’ – Survey respondent

Respondents to the SSO Fellowship Alumni Survey were asked if they had any further comments or suggestions about the program. Whilst feedback was overwhelmingly positive, there were several suggestions for potential improvement.

Increased alumni contact

‘It would be valuable to be somehow involved over a longer period, with alumni projects perhaps - the community we build is so important I think, as we grow over time as musicians.’ – Survey respondent

One respondent encouraged SSO to look at ways to continue the association between Fellowship alumni and the SSO. This could include alumni projects, get-togethers and social media groups for networking.

More time with SSO musicians during the Fellowship

Survey respondents praised the Fellowship for the opportunity to learn how to play in sections and have individual lessons. Several respondents encouraged SSO to offer even more of these opportunities, such as:

- more masterclasses with SSO musicians
- more audition preparation e.g. mock auditions
- more time with sections and section leaders
- more time working with complex SSO repertoire

8. Intrinsic Motivation

Table 4: SSO Fellowship evaluation framework: intrinsic motivation

INTRINSIC MOTIVATION	Fellowship Experience	Change in Attitudes	Change in Actions
Intrinsic motivation	<ul style="list-style-type: none"> Lose self in the flow of music Lose track of time Engagement with music and others Observe role models' prioritising or at least balancing the work itself with extrinsic motivations Shared momentary experience 	<ul style="list-style-type: none"> Value the work for the work itself Balance this with extrinsic motivations 	<ul style="list-style-type: none"> Whenever possible, doing the work for the work itself, rather than for extrinsic motivations e.g. money, status etc Regularly acknowledge and refresh belief in the value of the work for the work itself
Love of music	<ul style="list-style-type: none"> Observe professional musicians' belief in the intrinsic and social value of music Observe love of music 	<ul style="list-style-type: none"> Confirm or deepen own belief in the intrinsic and social value of music Acknowledge own love of music 	<ul style="list-style-type: none"> Become an advocate and 'proselytiser' of the intrinsic and social value of music Inspire others Instil an appreciation of music in others Share love of music with others Contribute to music as an art form

8.1. Intrinsic motivation

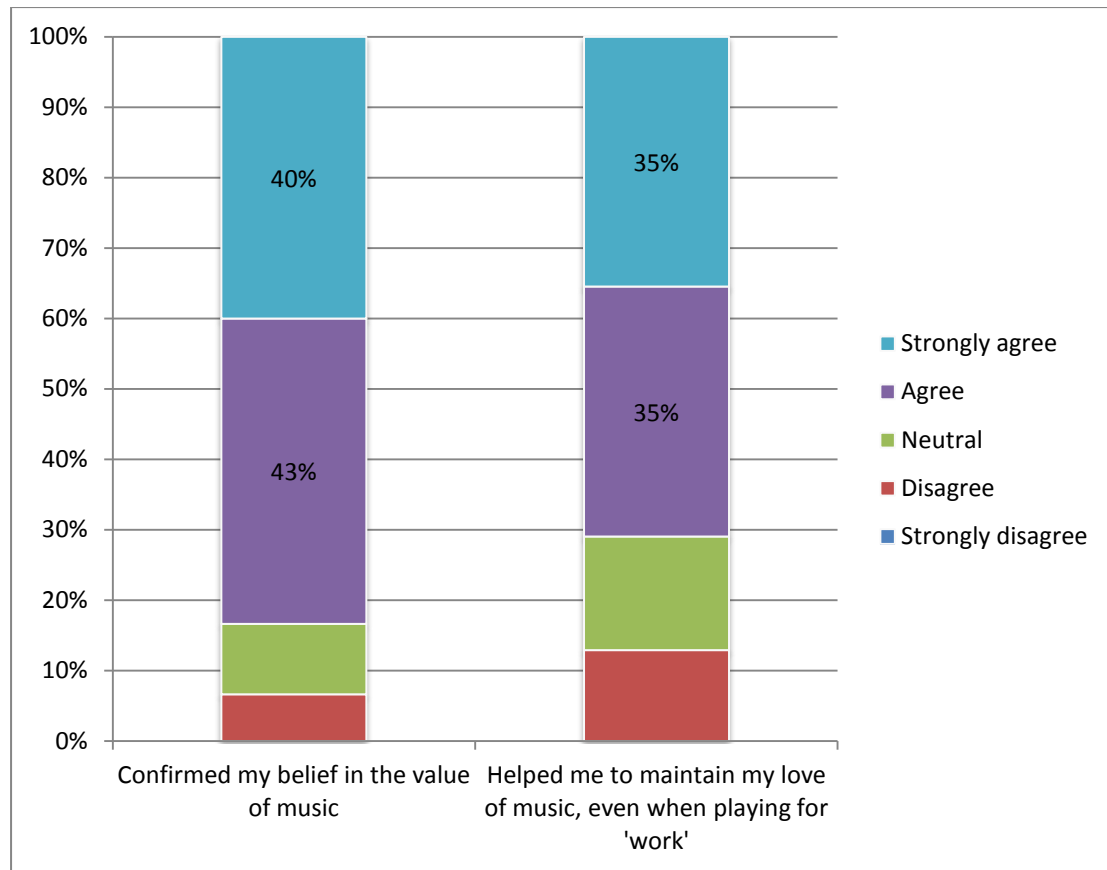
81% of respondents felt that the program had confirmed their belief in the value of music.

'The Fellowship gave me a huge amount of experience preparing and performing orchestral parts. The chamber music opportunities were also invaluable. Being able to play big chamber music parts with great players who were also friends is rare. I built a strong relationship with SSO and had casual work consistently until my appointment to trial. The fellowship also helped me to confirm that professional orchestral playing is a career I find exceptionally rewarding.' - Survey respondent

8.2. Love of music

71% of respondents felt that the program had helped them to maintain their love of music, even when playing for 'work.'

Figure 20: Intrinsic motivation



9. Cultural Citizenship

‘My year as an SSO fellow was the best year of my life! I had worked with most of the other symphony orchestras in the country before, but never had I felt so encouraged, supported, and trusted than by the members of the SSO (especially my section, and also Roger [Benedict]). I thrived in this positive environment. Also, the high standard of the SSO was incredibly inspiring and I believe just being around musicians of such calibre really improved my playing.’
– Survey respondent

Table 5: SSO Fellowship evaluation framework: cultural citizenship

CULTURAL CITIZENSHIP	Fellowship experience	Change in Attitudes	Change in Actions
Musical citizenship	Observe role models behave as ‘musical citizens.’	See self as a musical citizen. Acknowledge responsibilities towards music, peers, and wider society. Able to hold orchestral / ensemble goals and own musical expression at the same time	Advocate for music Share love of music Teach in communities Participate in a community of practice Contribute to music as an art form
Cultural citizenship	Observe how musicians act as ‘cultural citizens’	See self as part of something bigger – the legacy and tradition of music, music’s contribution to contemporary society and culture	Challenge practice Continuously reflect on contribution Act to contribute to society and culture

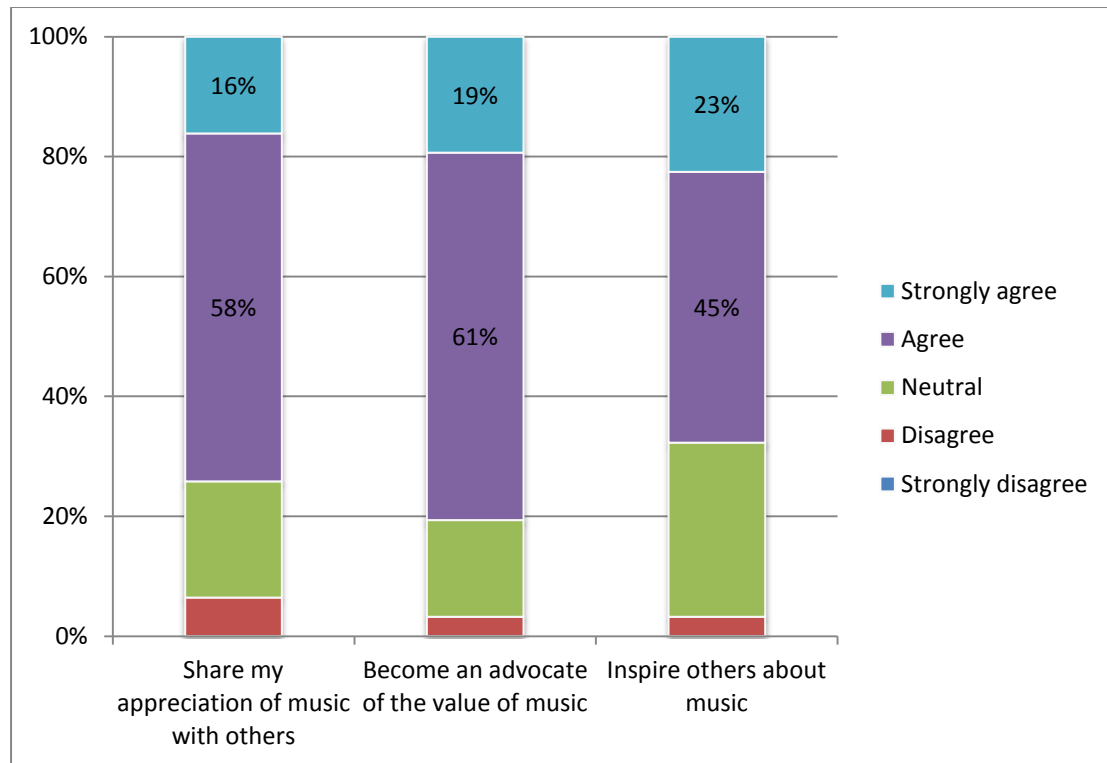
9.1. Musical Citizenship

78% of respondents felt that the SSO Fellowship had equipped them to inspire others about music.

80% felt that it had equipped them to become an advocate of the value of music, whilst 74% felt that the program had equipped them to share their appreciation of music with others.

‘I made great friendships and connections with other young musicians with similar goals. Had the great opportunity to perform chamber works which may otherwise be rarely performed. Mentoring from world class musicians of SSO.’
– Survey respondent

Figure 21: SSO Fellowship Program's contribution to musical citizenship (31 respondents)



9.2. Cultural Citizenship

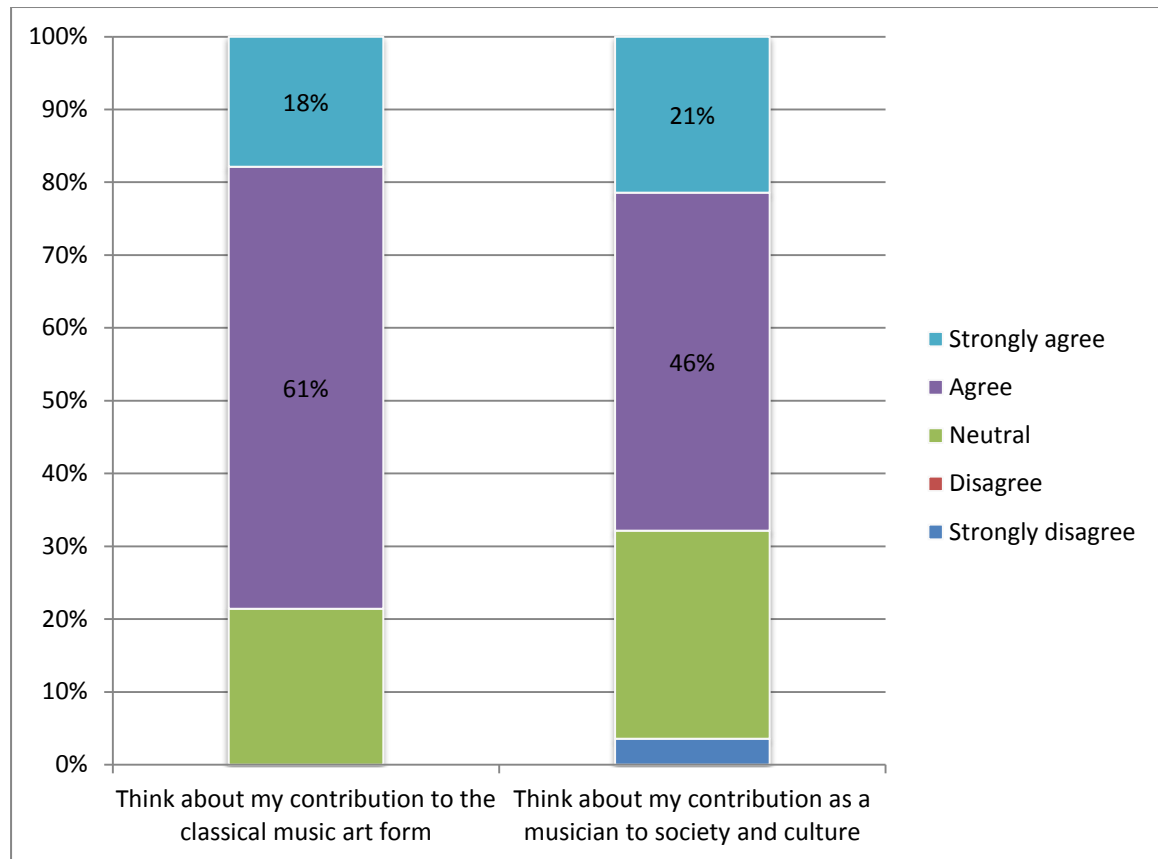
We asked if the SSO Fellowship had helped them to:

- Think about their contribution to the classical music art form
- Think about their contribution as a musician to society and culture

79% felt that the program had helped them to think about their contribution to the classical music art form.

67% of respondents felt that the SSO Fellowship program had helped them to think about their contribution as a musician to society and culture.

Figure 22: Cultural citizenship (28 responses)



We asked about whether respondents were engaging in volunteer work in music or the arts, as an indicator of how many Fellows were putting their ‘musical’ and ‘cultural’ citizenship into practice.

28% of respondents engage in voluntary work in music or the arts. This is roughly equal to the proportion of Australians who volunteer (26%).¹⁴

These respondents mostly played in charity, fundraising concerts and pro bono performances. Some also occasionally offered pro bono music lessons.

¹⁴ Australian Bureau of Statistics. (2011). Census of Population and Housing. Australian Bureau of Statistics: Canberra.

10. Identity and Connection

Table 6: SSO Fellowship evaluation framework: identity and connection

IDENTITY & CONNECTION	Fellowship Experience	Change in Attitudes	Change in Actions
Orchestral life	Observe how working in an orchestra is about balancing orchestral and individual sound	Develop appreciation of orchestral life See self as part of an orchestra, not just an individual performer	Focus on working with others, coordinating sound, rather than individual performance
Membership status and identity	A sense of being part of something	See self as part of a group See self as an orchestral musician	Work to be part of the group and contribute to group goals
Self-efficacy	A sense of confidence and pride in being part of the Program	Feel confident in self as a professional musician Can picture a career in orchestral musicianship	Work professionally in orchestral music and/or composite careers
Communication	Observe how musicians communicate, especially non-verbally throughout a performance	Develop ability to communicate non-verbally with others	Communicate skillfully non-verbally and verbally with others in the section and other parts of orchestra

We asked respondents if the SSO Fellowship helped them to:

- Develop insights into orchestral life
- Feel part of a musical community
- Feel like a member of an orchestra
- Have confidence to pursue a career in music

10.1. Orchestral life

Respondents unanimously felt that the SSO Fellowship had helped them to gain insights into orchestral life. 65% felt that the program had helped them to feel like a member of an orchestra.

'I was able to learn first hand how a top professional [x] section works and runs. I was given opportunities like playing principal [x] in subscription concerts.... It taught me how to prepare large amounts of orchestral repertoire on different [x] chairs, while still maintaining and increasing my standard of personal practice, as well as having a large amount of chamber music opportunities.' – Survey respondent

10.2. Membership status and identity

‘Opportunities for chamber music, chance to work with SSO musicians as colleagues but also for feedback. Especially in the [x] section, being able to sit next to different people and therefore learn something from every person. The experience of learning how to deal with new repertoire each week. Contacts within the Sydney music scene which lead to gigs, sessions....’ – Survey respondent

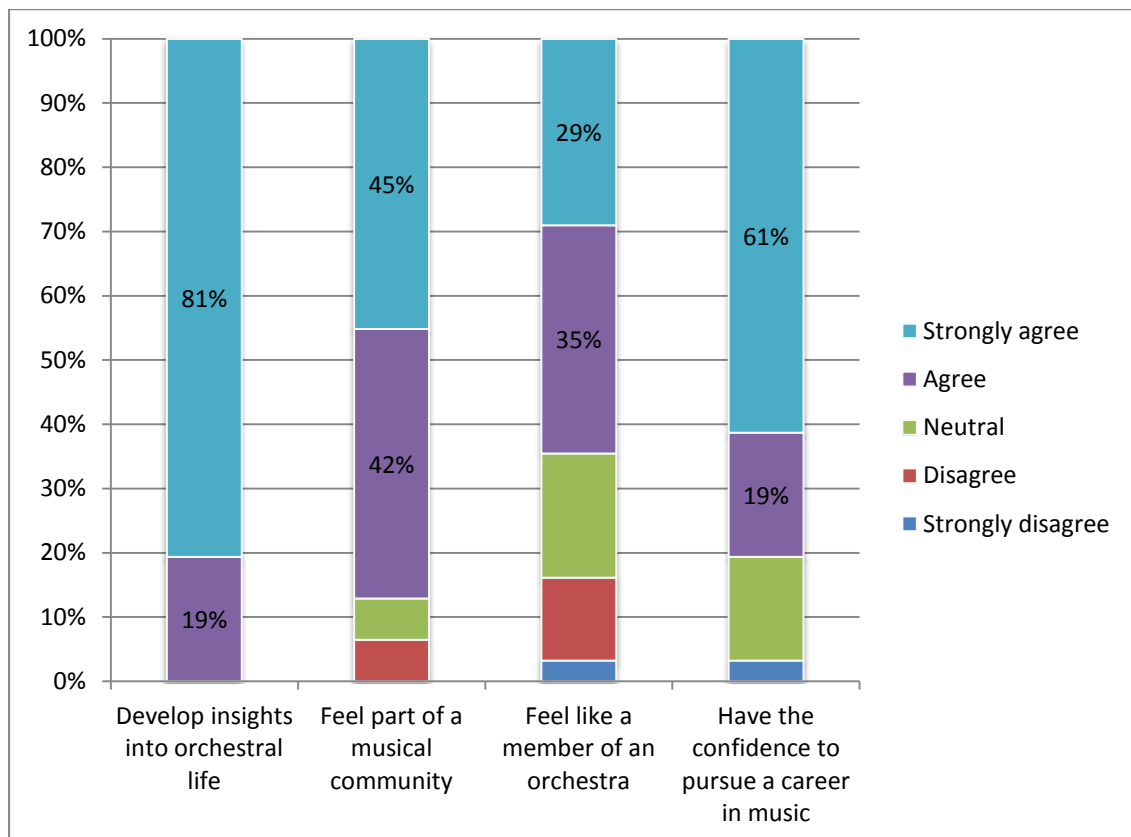
87% of respondents felt that the experience helped them to feel part of a musical community.

10.3. Self-efficacy

‘The Fellowship and Sinfonia taught me how to play in an orchestra, how to listen, how to interact with other musicians and work effectively in rehearsal. I also built key relationships with working musicians and really built up my own confidence and self-belief as well as my control on my instrument.’ – Survey respondent

81% of respondents felt that the program had helped them to have the confidence to pursue a career in music.

Figure 23: Identity and connection: survey responses (31)



10.4. Communication

As noted in 6. Knowledge and Skills, survey respondents agreed that the Fellowship program had helped them develop:

- Ensemble playing (93%)
- Communicating with other players (93%)
- How to follow others in a section (89%)

78% of respondents also agreed that the Fellowship helped them to develop their confidence in communicating with patrons and funders.

11. Benchmarking the Program

We looked at the other main orchestral training programs in Australia and leading programs in Europe and USA, via publicly available information on the Internet and conversations with a number of international program providers. We compared the SSO program to these programs in the following qualitative dimensions.

This benchmarking exercise is focused on the content of programs. We have not included items such as stipends or accreditation of courses in our benchmarking. Rankings of 'Nil, Low, Low/Medium, Medium, Medium/High and High' are relative to the pool of programs we reviewed.

Table 7: Qualitative dimensions - benchmarking

Qualitative dimension	Description
Depth	This refers to the depth of engagement or experience. It includes factors such as the number of hours, individual lessons, mentoring and coaching.
Breadth	This refers to the breadth of experience offered. This could include solo performance opportunities, chamber music, performance, range of venues, range of repertoire and touring.
Reach	This refers to the number of participants the program reaches.
Chamber music experience	This refers to whether the program offers chamber music experience.
Symphony orchestra experience	This refers to whether the program offers symphony orchestra experience.
Other musical career experience	This refers to whether the program offers other forms of musical career experience e.g. teaching, community outreach.

11.1. Findings

Based on our benchmarking exercise, it appears that the SSO Fellowship program is amongst the world leaders in terms of:

- the level of symphony orchestra experience
- the breadth of the program
- the depth of the program
- the reach

SSO's offering in terms of chamber music is on a par with its international orchestral program peers. Naturally it is not as high as specialist chamber orchestra programs.

The majority of programs we reviewed offered a relatively low level of ‘other musical career’ experience. SSO’s Fellowship program is on a par with most national and international programs, with the exception of the US Carnegie Hall and Juilliard Ensemble AJCW program.

11.2. Australian programs

The following table provides a summary of our benchmarking assessment of Australian orchestral training programs.

Table 8: Australian orchestral training programs - qualitative benchmarking

Provider	Program	Depth	Reach	Breadth	Chamber music	Symphony orchestra experience	Other musical career experience
Adelaide Symphony Orchestra	Professional Pathways	Low	Unknown	Low	Low	Low	Low
Australian Chamber Orchestra	Emerging Artists Program, ACO Collective	High	Low	Medium / High	High	Nil	Medium
Australian National Academy of Music	ANAM Fellowship	Medium	Low	Medium	Medium	Low	Medium
Australian National Academy of Music and Griffith University	ANAM / Griffith University Master of Music	Medium	Medium	Medium	Medium	Low	Medium
Australian National Academy of Music	ANAM Professional Performance Program	High	Medium	Medium	Medium	Medium	Medium
Australian Youth Orchestra	AYO Programs	Medium	High	High	Medium	Medium	Medium
Sydney Symphony Orchestra	Fellowship Program	High	Medium	High	Medium / High	High	Medium
Tasmanian Symphony Orchestra & University of Tasmania	TSO Scholarship in Orchestral Studies	Medium	Low	Medium	Medium	Medium	Medium
University of WA and WA Symphony Orchestra	UWA Higher Education Collaboration	Medium	Unknown	Medium	Medium	Medium	Medium

11.1. International programs

The following table provides a summary of our benchmarking assessment of leading international orchestral training programs.

Table 9: International orchestral training programs - qualitative benchmarking (cont'd over next page)

Provider	Program	Depth	Reach	Breadth	Chamber music	Symphony orchestra experience	Other musical career experience
Auckland Philharmonia Orchestra	N/A	Medium	Low	Medium	Medium	Medium	Low
Bamberg Symphony Orchestra / Bavarian State Philharmonic	Joseph Keilberth Orchestral Academy	Unknown	Unknown	Unknown	Medium	Unknown	Unknown
Berlin Philharmonic	Orchester-Akademie	Unknown	Unknown	Unknown	Medium	Medium	Unknown
Carnegie Hall and Juilliard, NY public schools	Ensemble ACJW	High	High	High	High	High	High
Chicago Symphony Orchestra	Civic Orchestra of Chicago	Medium	High	Medium / High	Unknown	Medium	Unknown
College Conservatorium of Music and Cincinnati Symphony Orchestra	Diversity Fellowship Program	High	Low	High	Unknown	Medium / High	Medium / High
Deutsches Symphony Orchestra	N/A	Medium / High	Medium	Medium / High	Medium / High	Medium / High	Unknown
Leipzig Gewandhausorchester	Mendelssohn-Orchesterakademie	Unknown	Unknown	Unknown	Medium	Medium	Unknown
London Symphony Orchestra / Guildhall	Orchestral Artistry	High	High	High	Medium / High	High	Unknown
National Arts Centre Orchestra	Institute for Orchestral Studies	Medium	Unknown	High	Unknown	High	Unknown

Provider	Program	Depth	Reach	Breadth	Chamber music	Symphony orchestra experience	Other musical career experience
National Repertory Orchestra	National Repertory Orchestra	Low / Medium	High	Low / Medium	Unknown	Unknown	Unknown
New Zealand Symphony Orchestra	Fellowship Program	High	Low	High	Unknown	Unknown	Unknown
Royal Concertgebouw	The Academy of the Royal Concertgebouw Orchestra	Medium / High	Low	Medium	Medium / High	Medium	Unknown
Shanghai Symphony Orchestra	Shanghai Orchestra Academy	Medium	High	High	Medium	Low	Medium
Southbank Sinfonia	Southbank Sinfonia	High	Unknown	High	Medium / High	High	Unknown

12. Recommendations

Based on our findings in this evaluation, we have a number of recommendations for the SSO.

3. Continue the Fellowship program

The evaluation demonstrates that the Fellowship has a significant, unique impact for program participants. The Fellowship offers an in-depth program of orchestral experience which is not duplicated by any other Australian provider. The program is successfully fulfilling its mission to develop the next generation of Australian orchestral musicians.

The high employment rate of SSO Fellows in Australian orchestras indicates that the program is contributing significantly to the orchestral music sector's succession pool. Without the SSO Fellowship program, it is questionable whether there would be the same number of high quality musicians available to work in Australia's symphony orchestras. This is because there are no other programs in Australia that so specifically and comprehensively meet the needs of orchestral playing.

We recommend that at a minimum, SSO maintain the Fellowship program in its current form. We recommend against any reduction in the program offering, as it is clearly meeting the industry and practitioner needs.

4. Consider expanding the Fellowship program

The evaluation shows that there are a handful of areas where the SSO could enhance the current offer.

We recommend that SSO consider expanding the program to include more training in:

- audition preparation
- teaching or working in community outreach and other musical contexts

SSO could build more such opportunities into the Fellowship, or work with other service providers to offer add-on modules to avoid diluting the current offer.

Appendix: Impact Evaluation Framework

INTRINSIC MOTIVATION	Fellowship Experience	Change in Attitudes	Change in Actions
Intrinsic motivation	Lose self in the flow of music Lose track of time Engagement with music and others Observe role models' prioritising or at least balancing the work itself with extrinsic motivations Shared momentary experience	Value the work for the work itself Balance this with extrinsic motivations	Whenever possible, doing the work for the work itself, rather than for extrinsic motivations e.g. money, status etc Regularly acknowledge and refresh belief in the value of the work for the work itself
Love of music	Observe professional musicians' belief in the intrinsic and social value of music Observe love of music	Confirm or deepen own belief in the intrinsic and social value of music Acknowledge own love of music	Become an advocate and 'proselytiser' of the intrinsic and social value of music Inspire others Instil an appreciation of music in others Share love of music with others Contribute to music as an art form

TEMPERAMENT	Fellowship Experience	Change in Attitudes	Change in Actions
Adherence to process	Observe how musicians follow section leaders Observe how to lead	Develop ability to follow Develop ability to lead section and as concertmaster See self as part of something	Confident and able to follow others Confident and able to lead
Persistence	Observe how musicians persist through long works	Develop persistence	Able to persist through longer pieces
Accountability	Observe how musicians are accountable to each other, the section leader	Feel accountable to others	Act on sense of accountability e.g. check in with others, continuously improve own musical practice to meet requirements of the orchestra
Self-management	Observe how musicians manage their time and composite careers	See self as responsible for own career and time.	Develop own composite career, time management, professional development
Self-reflective awareness	Observe how musicians listen to themselves and how they blend with others	Listen closely to self in relation to others	Improve as an ensemble player Ensemble achieves excellence

IDENTITY & CONNECTION	Fellowship Experience	Change in Attitudes	Change in Actions
Orchestral life	Observe how working in an orchestra is about balancing orchestral and individual sound	Develop appreciation of orchestral life See self as part of an orchestra, not just an individual performer	Focus on working with others, coordinating sound, rather than individual performance
Membership status and identity	A sense of being part of something	See self as part of a group See self as an orchestral musician	Work to be part of the group and contribute to group goals
Self-efficacy	A sense of confidence and pride in being part of the Program	Feel confident in self as a professional musician Can picture a career in orchestral musicianship	Work professionally in orchestral music and/or composite careers
Communication	Observe how musicians communicate, especially non-verbally throughout a performance	Develop ability to communicate non-verbally with others	Communicate skillfully non-verbally and verbally with others in the section and other parts of orchestra

CULTURAL CITIZENSHIP	Fellowship experience	Change in Attitudes	Change in Actions
Musical citizenship	Observe role models behave as 'musical citizens.'	See self as a musical citizen. Acknowledge responsibilities towards music, peers, and wider society. Able to hold orchestral / ensemble goals and own musical expression at the same time	Advocate for music Share love of music Teach in communities Participate in a community of practice Contribute to music as an art form
Cultural citizenship	Observe how musicians act as 'cultural citizens'	See self as part of something bigger – the legacy and tradition of music, music's contribution to contemporary society and culture	Challenge practice Continuously reflect on contribution Act to contribute to society and culture

KNOWLEDGE & SKILLS	Outcome
Repertoire	Learn more repertoire
Instrument	Learn instrument skills
Task necessity and interdependence	Learn the interdependence of tasks
Learning about self as a musician	Develop as a reflective musician and how best to engage musically, artistically and in community ways with others
Adaptability and blending	Learn how to adapt to ensemble sound
Sense of peripheral awareness	Learn how to play with others
Contexts	Learn how to perform in different contexts e.g. community, concerts, outdoors etc
Performance	Develop performance skills
Musicians as economic actors	Develop skills managing composite career and earning money
Relationship-building	Confidence in relating to patrons and funders
Presentation skills	Develop skills in presentation
Confidence and initiative	Develop confidence as a musician and take initiative

PROFESSIONAL ACHIEVEMENTS	Outcome
Work opportunities	Fellows obtain more opportunities for work in orchestras, music education, chamber music and community outreach than non-Fellows
Self-initiated opportunities	Fellows make their own opportunities for PD / work more than non-Fellows
Career sustainability	Fellows' careers are more sustainable than non-Fellows' careers (e.g. more work opportunities, higher paid opportunities, ability to manage multiple roles)
Networks	Fellows have strong networks which they can convert into work opportunities more than non-Fellows
Awards and recognition	Fellows receive more awards or recognition than non-Fellows

About the Authors

BYP Group is a specialist research and evaluation consultancy in the government, civil society, arts and creative industry sectors. Our clients are leading national and international cultural institutions, universities, local councils and government agencies. They include the USA National Performance Network, the Australia Council for the Arts, Arts NSW, Creative Victoria, VicHealth, NSW Health, Transport NSW, Aboriginal Affairs NSW, Arts Centre Melbourne, Museum of Contemporary Art, Sydney Symphony, Opera Australia, Melbourne Symphony Orchestra, Creative Partnerships Australia, Macquarie University, University of Western Sydney, Penrith City Council and others.

For more information, please contact:

Jackie Bailey

Principal

BYP Group

W: <http://bypgroup.com>

E: jackie@bypgroup.com

T: 0428 576 372
