

Royal Conservatoire of Scotland Outcome Agreement for 2019-20

Introduction from the Principal

The Royal Conservatoire of Scotland is unique within the Scottish Higher Education sector – an independent, Small Specialist Institution with its own degree-awarding powers, focusing on the provision of Conservatoire education in dance, drama, music, production, film and performing and production arts education.

The RCS offers degrees across all of the performing arts and is one of the most innovative institutions encouraging socially engaged arts practice and trans-disciplinary collaboration. We educate future performing artists in a stimulating international environment, attracting the finest performers from Scotland, the EU and the rest of the world. The RCS is the busiest performing arts venue in Scotland with over 600 performances across all of our art forms every year. We are one of the key ways Scotland can project its international cultural excellence to the wider world and use the arts to enhance society and education right here in our city and nation.

We welcome the opportunity that the Outcome Agreement process provides to enhance the level of understanding between the Conservatoire and the SFC in respect of shared priorities, and associated funding requirements. The UK as a whole continues to experience a period of political uncertainty; and the Scottish HE sector, challenges around recruitment of students from the EU, the increase in employer contributions to the pension scheme, and the Augar report in England.

We particularly welcome the SFC's support for our approach to the promotion of fair access, although here too there are significant challenges ahead in relation to all of our disciplines, and the access any young person may enjoy to these, especially in cases where engagement is essential from an early age. We remain committed, as this Outcome Agreement and the associated National Measures demonstrate, to working with the SFC to achieve the targets set by the Commission on Widening Access and related Scottish Government objectives. We remain deeply concerned with the reduction in local authority provision of specialist education in performing arts, and particularly classical music, which will hit hardest those sections of society that we are committed to attracting to the Conservatoire.

As part of the antidote to the challenge above, we welcome pre-HE support from SFC in the Transitions programme, and we are continuing our efforts to make this an increasingly efficient means of access to the HE provision, ultimately, for student applicants.

Through this Outcome Agreement process, we continue to demonstrate how we contribute in our unique way to the national priorities for HE in Scotland. We also draw attention to the considerable, and growing, challenges that this entails.

We have enjoyed rankings of 5th, 3rd and 6th in 2016, 2017 and 2018 respectively in the QS World University Rankings (for Performing Arts institutions). This year we find ourselves in the top 20 in the world and we aspire to return to the top ten in future.

As the only conservatoire in Scotland, our competition lies in the rest of the UK and overseas. In 2015/16 HEFCE put in place a review process that set out to ensure that funding goes to support and enhance specialist institutions where they are providing world-leading teaching and which acknowledged that targeting funding to support world-leading teaching in

institutions that have demonstrated their costs are justifiably high secures benefits for students, individual institutions and the public purse. In view of that commitment, which resulted in significant funding increases for our key rUK competitors, we look forward to discussing with SFC and Scottish Government ways and means of ensuring that, as Scotland's national Conservatoire, we maintain and enhance our international competitiveness and our world-leading excellence.

The RCS is proud to be combining a mission of widening access to all of our art forms with an international renown and world-leading education in performing arts. While it may be true that some better endowed universities can more easily find alternative funds from the public purse, this is a more difficult proposition for the RCS. Our alumni cohorts are small, scattered throughout Scotland and the world, and while successful, often not wealthy. The pattern of flat funding or cuts to funding for the nation's sole conservatoire is a strategic risk to our being able to fulfill government and our own ambitions.

This OA adds a preface of our own to the five priorities prescribed by Scottish Government and the Funding Council. This seeks to articulate a long-term plan for achieving a consistent partnership approach to core creative arts provision in the curriculum for young people, with sustained investment and commitment from the partners, including SG. This would be one way of helping to support RCS as a world-leading institution at a time when the future skills economy looks set to require exactly those skills that creative arts degrees develop: creativity, versatility; the non-routine; and interaction/collaboration. We hope this could lead to a more bespoke OA process that better suits our role that straddles our key work in higher education, our role as one of Scotland's busiest performing arts venues and our role as a partner in pre-HE and post HE provision for the nation.



Yours Sincerely,
Professor Jeffrey Sharkey

Strategic Plan pillars:

1. Driving Focused Excellence
2. Promoting Diversity
3. Advancing Lifelong Learning
4. Embracing our role as a national and international performing arts institution

Preface to RCS Outcome Agreement 2019-20: Response to para 42 of the Minister's guidance to SFC

Specialist Arts Provision

42. In recognition of the importance of arts and creative education exemplified by specialist arts institutions to the creative industries, future skills, and contribution to culture in Scotland, I expect you to give consideration to the ways in which this can be better recognised and articulated through OAs with these institutions from 2019/20 and beyond. I ask that you give thought to how the OAs can better capture the significant performance of these institutions, recognise the work undertaken and the value they represent, and promote improvements where needed. I expect the SFC to work with the further and higher education system and public and private partners to support, protect and develop creative education and ensure its benefits to society.

Strategic context for proposal

The creative arts are some of the most inspiring activities that engage young people in schools, and make them active citizens. Our arts relate to our cultural identity. More than any system of governance or policy, art is one of the clearest reflections of who we are as individuals and as a nation, of our values and our ideas. Art should not be a 'nice-to-have' element in our lives: it can be a catalyst for change.

The Royal Conservatoire of Scotland staff and professional partners have the skills and scholarship to make it a reality that every child in Scotland has sustained opportunities to experience the arts – and all their demonstrable social, mental health and skill acquisition benefits – but we can only do this in partnership with others, including the Scottish Government. We can inspire and deliver excellent teaching and motivate enquiry, but for that to be of benefit, we would need a commitment from Scottish Government to recognise that potential for outstanding quality provision in schools across the country, and to want to realise it. This project requires financial investment, over the long term.

What we are proposing here will not fit within a typical funding cycle, but it is an investment worth making. The view is a long-term one, to be delivered by enduring partnerships. The gains for Scotland's learners, society and the creative economy far outstrip any financial investment in the creative futures of young people. The returns to many areas of life, learning and the success of individuals offer high value of a richer kind.

We know that our funding per capita is less than that received by English Conservatoires deemed to have 'world leading' status by HEFCE, in 2016. We welcome indications from SFC that a comparative review, similar to that conducted on behalf of the Royal Welsh College of Music and Drama, by HEFCW (The Murphy Report) can be undertaken to benchmark our own funded income against competitors and our own capacity to fulfil our ambitious civic, national and international goals.

Nevertheless, we also recognise that increased investment in our Conservatoire could not come without a meaningful commitment for our own part to develop our impact and offer to Scotland's young people, performing and production artists, and arts educators, including the teacher workforce of the future in the creative arts. What follows is our vision for that commitment.

Context: the contribution of the creative arts, and arts in education, to Scotland

The importance of the arts to the function and development of the future economy cannot be overstated. In *The New Division of Labor* (2004), Frank Levy and Richard Murnane show that computers enhance productivity in some jobs, and eliminate others (routine or 'programmeable' manual and cognitive jobs), whilst identifying a highly paid, high-skilled job sector that is growing and which demands complex problem-solving, interpersonal communication and creativity (they chart the growth of non-routine interactive jobs).

Other, similar and more recent European research studies corroborate and develop their work, including a large-scale international study including Scottish, Irish and North American collaborators who have demonstrated that participation in arts and physical education improves pupils' school performance: <https://www.ed.ac.uk/news/2019/arts-and-pe-help-pupils-to-thrive-at-school>. The research shows that "curricular factors, and in particular the quality of students' experiences in physical education and arts education, may be more important than previously recognised in terms of understanding and promoting student engagement".

Historically, an arts education was considered a valuable and essential prerequisite in Scotland for certain professions, for example the legal profession, however in more recent times the arts and arts education has been considered non-statutory, and 'optional', across the whole of the UK (see also the example the EBACC, which does not include arts as compulsory): <https://www.royalacademy.org.uk/article/why-ebacc-must-not-exclude-arts>).

However, studying and teaching arts subjects supplies essential skills in an employment economy where non-routine transferable and interactive skills are increasingly demanded. Creative arts degrees are founded on the principle of creative thinking and expression; problem-solving; interactivity between people and their art forms; and innovative pedagogies. Our audiences are likewise enriched by their experiences at our performances. Creative thinking is transferable to a range of contexts that see a number of our graduates, and (performing) arts graduates more generally in positions of influence, leadership and significant responsibility both within and outwith the creative arts sector.¹

We will develop our role as the national conservatoire for Scotland, recognising that our skills, scholarship and learning – and ensuring that these are effectively delivered and enhanced through our arts education work with young people – form a significant part of the future economy.

Jeremy Anderson, President of the Education Commission of the States (see www.aep-arts.org) argues that,

Ensuring all young people regardless of income, race and ethnicity have critical analysis, creativity and collaboration as foundational elements of a well-rounded education is what will help continue to strengthen the educational achievements of students across the country and prepare them for a 21st century workforce.

¹ Our alumni include Karen Cargill (Metropolitan Opera, Royal Opera House & Scottish Opera, Edinburgh International Festival); Sean Shibe (Guitar); Kenneth Dunsmuir (Executive Director, Dumfries House); Joseph Oparamanuike (Founder, Comic Opera House Nigeria); Martin Keary (designer and composer); Hannah Rankin (Boxing Bassoonist); Laura Kuenssberg (BBC News Political Editor); Jim McCaul (Consultant maxillofacial, head and neck surgeon, QEUH Glasgow); Catriona Morrison (Winner, Cardiff Singer of the World); Richard Madden (*The Bodyguard*; *Game of Thrones*); Sam Heughan (*Outlander*); David Tennant (*Dr Who*); Alan Cumming (*The Good Wife*); Maureen Beattie (President, Equity UK); Laura Donnelly (Olivier Award Winner); James MacAvoy (*Atonement*; *X-men*; *The Last King of Scotland*; *His Dark Materials*).

Furthermore:

“Art does not solve problems, but makes us aware of their existence,” sculptor Magdalena Abakanowicz has said. Arts education, on the other hand, does solve problems. Years of research show that it's closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement, and equitable opportunity. <https://www.edutopia.org/arts-music-curriculum-child-development>

Although the USA is a nation clearly of a different order of magnitude, the essential observation that all young people should have access to creativity and collaboration as a *foundational element* of education should equally apply in Scotland, which aspires to equity of opportunity for young people, regardless of background and characteristics; it is vital to the readiness of the future workforce.

At RCS, we will be a part of ensuring that creative arts education is a foundational core element of education and lifelong learning for people of all ages, and look forward to working in partnership with SFC and other organisations to achieve this ambition.

An arts education strategic alliance for Scotland with the aim of making creative arts education a reality for all could support study and achievement in all areas of life, acting as a foundation for skills and their dissemination to the widest possible constituency. Our partners in such an alliance would be Scottish Government and Local Authorities, the business community, industry, commerce, other national performing arts companies, Scotland's artistic research community and philanthropic parties. We would bring to this alliance our expertise in research-driven pedagogies as well as our capacity to upskill existing teachers in order to stimulate innovations in practice (rather than repeating established practices). In our partners we would seek innovative knowledge-exchange partnerships within the creative and culture sectors and beyond (for example in the technology industry, strategic business partnerships), and financial support in our aspiration to deliver a strategy for Scotland's learners, whatever their ultimate career trajectory.

In proposing this, we recognise that we need to examine our own methodologies and practices in pedagogy across all the art forms we represent, drawing together cutting-edge research in learning and teaching, and development of our reach (for example by using technology effectively in driving quality learning experiences that complement face-to-face models). Currently, we offer five performing & production arts disciplines: music (including different 'strands'); drama; dance; production and film. We have taken a strategic decision to name Education as a sixth discipline alongside these in order to develop our vision of creativity-led pedagogy further. Our Education work recognises that people who learn *about* teaching, and who practice teaching and whose teaching is research-informed contribute as fully to the creative bedrock of a successful, thriving society as any other performing artist.

Through the next Outcome Agreement (2020-2021) we will seek to establish this strategic alliance and to secure support for a vision – and initial action plan – towards the future development of creative, collaborative, research and pedagogical skills for young people in Scotland. We appreciate that ensuring that every young person experiences creative stimulus consistently (not only for short periods of time) is a considerable undertaking, and that the vision of creative arts education as a foundational element of Scottish curricula requires sustained commitment and vision from this alliance over a number of years in order to be a success. However, we are dedicated to the long-term effectiveness of this work, in order to deliver the demonstrable benefits to all in society, and to support Scotland's creative, versatile and world-leading citizens for the future.

Appendix to Preface: a snapshot of current and historic RCS activity in and for Scotland

- Evaluation of the Youth Music Initiative 18-19 (ongoing)
- What's Going On Now: A Study of Young People Making Music in Scotland (2018-19). *Commissioned by Creative Scotland and the Music Education Partnership Group and referenced in the Programme for Government 2018-19.*
- Participation in the National Cultural Strategy academic round table and 'small group' (2017-18)
- Projects as Scottish Ballet's research partner
 - Dancers' Education Group (Ongoing)
 - Dance for Parkinsons (Ongoing)
 - Dance for Dementia (Ongoing)
 - Dance for MS (Ongoing)
- Supporting and evaluating Creative Scotland's 'Developing Creativity through Teachers' Professional Learning' project (2014?)
- Administering and evaluating the Scottish Government's £1m musical instrument investment (2015)
- Designing and undertaking the consultation for the National Youth Arts Strategy 'Time to Shine' (2012)
- 'A Sound Investment: workforce development in music education'. *Study of the training and continuing professional development needs of music educators in Scotland commissioned by the Scottish Arts Council (2008).*
- The first National Youth Music Strategy. *Commissioned by the Scottish Arts Council (2006-7).*
- Drama Provision in Scottish Schools. *Study of drama provision commissioned by the Scottish Arts Council (2007).*
- Music Provision in Scottish ASN Schools and Units. *With Drake Music Scotland. Commissioned by the Scottish Arts Council (2006).*
- Consultancy for local authorities in development/review of instrumental music services (2003-2008)
- Widespread consultancy functions for the Scottish Arts Council in the early years of the Youth Music Initiative (2003-7).
- Music Leaders Awards with Local Authorities and schools
- Traditional Music Graded Exams
- 'Exploring Responsibility of All through Dalcroze Eurhythmics' (Learning Directorate funded professional learning module)
- BEd (Hons) Music with Local Authorities and schools
- Traditional music (piping) with the National Piping Centre
- Teaching Musician module with placement providers accredited by ABRSM
- Professional Development Awards for Theatre Technicians (Association of British Theatre Technicians)
- McLellan Arts Festival
- Donald Dewar Arts Award trustee
- CPD voice training for various organisations including the Scottish Judiciary; Law School, Glasgow University; Police Scotland; Inclusion Scotland; Klik2Learn
- National Film and Television School
- The Natural Change Foundation associate facilitator – UN-recognised regional centre of expertise on Education for Sustainable development
- Scottish Prison Service and Fife College arts in Scottish prisons programme
- MEd Learning and Teaching in the Performing Arts (developed in 2014-15 with £70K funding support from Creative Scotland to build a postgraduate qualification that enabled suitably qualified and experienced dancers/dance teachers to gain GTCS registration to teach across the curriculum for excellence in state funded schools and

provide a route for specialist teachers in the expressive arts to undertake accredited CLPL to maintain GTCS registration

- MA Learning and Teaching in the Gaelic Arts

Priority 1. Access to education for people from the widest range of backgrounds, including implementation of the recommendations of CoWA and addressing gender balance.

Of the four pillars upon which our Strategic Plan is based, three are directly relevant to this strategic priority:

Promoting equality and diversity.

Advancing Lifelong Learning

Embracing our role as a national and international performing arts institution

Our Strategic Plan commits us to (amongst other things):

- Embedding equality and diversity throughout all of our activities.
- Prioritising the sustainability of our various access initiatives, and particularly our Transitions programme.
- Extending the scope and impact of our Junior Conservatoire and related initiatives geographically in order to enable as diverse as possible a range of communities to connect with the pre-HE experience
- Contributing to wellbeing and fulfilment of a range of stakeholders including children and young people, and professionals and learners of all ages, providing opportunities for acquiring and applying skills in pedagogy and sustaining these through CPD activities.

It is within that strategic context that we commit to the outcomes detailed below.

Commitment to Fair Access

Our efforts in the promotion of what we now call 'fair access' (following the 2016 report of the Commission on Widening Access) are comprehensive. We have created an inclusive culture that explicitly acknowledges the talent and potential of each student as an individual, irrespective of background or manifestation of any particular protected characteristic. By way of example of our commitment to fair access and the transformative effect that that commitment has on the individual, we have included sample video links which give personal testimony from our current students. (Please click on the links immediately below). Whilst these videos convey the views and insights of individual students, we believe that they powerfully personify the Conservatoire's strategic approach to fair access.

<https://vimeo.com/298590018>

What is Transitions?

Transitions is our SFC-funded access programme at pre-HE level to learners who would otherwise not have the opportunity to study the performing arts in a specialist, world-leading environment.

The video, below, discusses student experience from 18:45 onwards. The whole video is a creative portrayal of our Transitions student experiences of being/living in Glasgow. The video was made by the students themselves over a two-day period.

<https://vimeo.com/316784966/ec054f044f>

North East Arts Hub

This video was made by students in Aberdeenshire, depicting rurality. The video and sound content was created for installation work during the RCS NE Arts Hub week, Fraserburgh.

<https://vimeo.com/284141547>

<https://vimeo.com/286525321> (Password: Taster)

WACI

The WACI website and social media convey a real sense of the work undertaken in this area.

https://www.rcs.ac.uk/fair_access/widening-access-creative-industries/

We are in the process of creating new video content promoting these initiatives and showcasing students' work and experiences.

The promotion of fair access, cultural and social inclusion is central to the Royal Conservatoire's mission and core values. It is rewarding to see the profound difference that education and experience of the performing and production arts can make in an individual's life and that of their family. In our particular specialist culture, the challenges of achieving access to high-level education in performance and production are not to be underestimated, particularly for those art forms where an early start is essential to allow time for the acquisition of skills to an appropriate level for Conservatoire entry. Our pre-HE initiatives are therefore of vital importance in enabling us to connect with the potential of young people, whatever their background. We frequently articulate the case for access to free performing arts tuition at an early age, and continue to work with providers of tuition, local authorities, and partners to ensure that our work, success and reach continue to increase. We welcome the inclusion of paragraph 42 in the guidance (14th November) from the minister for FE, HE and Science to the SFC and commit through this outcome agreement to renewed work in the interests of Scotland's young people, and its cultural future, taking a long view, but articulating some ambitious plans that will help to consolidate and grow our position as the national conservatoire, with the appropriate support of our colleagues in SFC and Government.

In establishing the specifics of our context it is important to set out the uncompromising approach we take to the potential for excellence in our admissions processes, since we also have a national responsibility to support the development of Scotland's (and further afield) next generation of professional creative artists. This is the challenge in our context: fair access cannot be achieved at the expense of that artistic quality. We take seriously our responsibility for evaluating an individual's capacity to benefit from, and to be equipped for, intensive study at the Conservatoire. The 'long view' referred to above is, we believe, supported by the inclusion of paragraph 42 in this year's guidance. A one-year Outcome Agreement, even with its projections three-years ahead will not be able to do justice to the ambition, realities and sustained effort required to bring about positive and systematic change to learning in the creative arts for Scotland's young people. Some of our ambition expressed in this document will therefore be looking further into the future, but presents a vision that will be benchmarked annually through this process, in order to chart the development of our long-term goals and commitment.

In partnership with Glasgow School of Art and Edinburgh College of Art we are leading on a QAA Enhancement Theme Collaborative Cluster project (now in its second year), to explore how the creative arts education sector can advance the use of metrics to demonstrate the effectiveness of their teaching provision, and the impact of the arts sector in relation to culture, economy, society and wellbeing. A roundtable discussion attended by stakeholders (including SFC) across the sector in June 2018 was a precursor to a larger symposium scheduled in

April 2019. We are joined in this work by partners from Edinburgh Napier, Queen Margaret University, the University of the West of Scotland and the University of Dundee.

Our national responsibility in respect of the promotion of fair access to performing arts education fuels our commitment and informs our practical response to the shared imperative to improve access for under-represented communities. However, our response is being developed against a background of declining investment in pre-HE performing arts education across Scotland. Both our current Principal, as well as our former Principal (on behalf of the Music Education Partnership Group) presented to the Government's Education and Skills Committee in November 2018, in the Scottish Parliament, about the evidence of cuts to essential music services (or an increase in fees that present a barrier to pupils from under-represented communities). Only four of 32 local authorities now provide access to free tuition in music. Teachers are leaving the Instrumental Teachers' Network, and the sector is losing talented staff and potential students as a consequence. Our leadership of a MEPG-commissioned national project that has evaluated access to music tuition across all 32 local authorities, *What's Going On Now?* has resulted in the publication of a set of recommendations, published in February 2019, with the aim of stemming the current downward trajectory in provision and access (and the loss of hundreds of music teachers), and turning the national picture around for the benefit of young people.

The published report can be found here:

<https://www.rcs.ac.uk/wp-content/uploads/2019/02/Whats-Going-On-Now-report.pdf>

Audition panel members report that in drama (Acting) auditions young Scots are often unprepared for the realities and challenges of our unique environment. We are committed to working with SFC, and other stakeholders nationally to find a solution to uneven access to provision across Scotland in drama and other stage and production disciplines, in order to be in a position to support sustained enhancements to young people's opportunities to reach positive destinations in Drama disciplines. Once again, it is worth underlining the extent to which this work will not be achieved in a single year, but over a number of years during which the conservatoire will consolidate its responsibility – in partnership – to support, protect and develop creative education.

There is significant research that demonstrates the value to society (both economically and culturally) of creative education and engagement (see for example the following report *Understanding the Value of the Arts and Culture, UKRI* <https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/>). As technology advances to the extent that AI and other labour-saving intelligent systems enter the labour market more fully, the importance of our cultural, societal and citizenship development has never been more acute. There is a real role for the creative arts in thought- and practice- leadership, especially in navigating the current climate of identity politics, environmental responsibilities and our duty of care to those from underprivileged circumstances. We have a challenge in reaching beyond the central belt in Scotland, to develop our impact further afield. We have made progress with online learning, yet we plan to enhance our blended online learning offer in the future, to enable greater involvement of those whose geographical location (and circumstances) might not otherwise enable participation in Conservatoire activity.

This Outcome Agreement is presented at a time of great political and economic uncertainty, but it coincides with a period of intensive and optimistic planning for the Conservatoire. In 2022 we will celebrate our 175th anniversary, likely launching a capital campaign and an ambitious artistic programme, and in 2020 we will launch our next strategic plan. All of these strategic initiatives will, alongside our Outcome Agreements henceforth, articulate and shape our

current and future work in the promotion of fair access. As a small institution, we are able to provide individualised support to students entering the conservatoire environment from a protected category, but we recognise that our size also affords greater scrutiny of our initiatives, and that there is work to be done to improve our access success. The data given below, however, does show progress towards achieving the fulfilment of entrants' potential, whatever their background, and it is this work that we will consolidate through the present Outcome Agreement process.

Our Fair Access work is scrutinised and supported at the most senior level of the Conservatoire, where a Fair Access Committee, convened by one of our Governors in partnership with the Director of Fair Access and our Fair Access Manager, reports jointly to the Academic Board and the Board of Governors. A number of externals with particular expertise, commitment to, and knowledge of fair access initiatives in the performing arts are also members of the committee along with Conservatoire staff and student representatives. The Fair Access committee and team are responsible for the implementation of the Fair Access Plan, as well as the development of a Fair Access Strategy to run alongside the lifespan of the next Conservatoire Strategic Plan (2020-2025).

Strategies to reduce barriers to participation

Fair Access Plan: CoWA Implementation

A Fair Access Plan: 2017-21 was approved in 2017/18. That Plan sets out the Conservatoire's response to *A Blueprint for Fairness – the Final Report of the Commission on Widening Access* and is available at:

Fair Access Plan 2017-2021

Our Fair Access Committee will consider an Annual Fair Access Report, which will include an evaluation of the impact of our Fair Access Plan, which we will append to our annual Outcome Agreement self-evaluation. The first Fair Access Annual short report is appended to this document.

Key elements of the Fair Access Plan are set out below.

Recruitment from SIMD data zones

We have, with SFC encouragement and support and over the lifetime of the Outcome Agreement process, been effective in improving access to the Conservatoire's undergraduate programmes for people from SIMD 20/40 data zones as the data below demonstrates:

Year	Number of of SiMD 20/40 students starting UG Programmes	%age of Scottish domiciled students starting UG Programmes
2013/14	32	26
2014/15	35	25
2015/16	45*	33
2016/17	41	28
2017/18	39	28
2018/19	39	30

**includes 5 students who were enrolled on the BA Performance in British Sign Language with English, which recruits on a 3-yearly basis.*

Every year since 2015/16 we have exceeded the target set for 2012 by the Commission on Widening Access *i.e. that students from the 20% most deprived backgrounds should represent at least 10% of full-time first degree entrants to every Scottish university*. We are confident that, by 2021/22, we will make our full contribution to the achievement of the target *that students from the 20% most deprived backgrounds should represent at least 16% of full-time first degree entrants to Scottish universities as a whole*. Notably, during 2018/19—we successfully recruited 23 students from SIMD20 data zones making up 17.6% of our total SDUEs. This number was not originally our ambition, but after receiving encouragement from SFC to push for 23 SIMD 20 students, we have intensified that ambition further for our 20-21 and 21-22 projections.

We will aim to recruit at least 23 students from SIMD 20 data zones in 2019/20, 24 students from SIMD 20 data zones in 2020/21 and 25 in 2021/22. However, in pursuit of fairer access across Scotland, we are also keen to maintain targets for students from SIMD 40 data zones. This is particularly important for those living in other marginalised areas and includes rurality, areas that are not necessarily SIMD20 zones, but which represent, for the individuals domiciled there as great a challenge to access the Conservatoire as someone from an identified SIMD20 data zone.

For 2019/20, our objectives will be to:

- Achieve SIMD 20 recruitment target of at least 23 students
- Achieve SIMD 21 to 40 recruitment target of at least 21 students
- Continue to apply and refine our Contextualised Admissions Policy with a focus on efforts to recruit students from SIMD 20 data zones.
- Review and develop our outreach activity in other marginalised areas with a focus in rural areas such as Aberdeenshire, Highlands and Islands and in SIMD40 data zones with a high proportion of ethnic diversity e.g. North Glasgow, Pollokshields.

Reflection on the impact of investment in additional funded (widening access) places on CoWA targets

Over the last year, we have enhanced the student progress review process for our Transitions programme to ensure that we have a better understanding of the number of applicants we can expect each year to apply for undergraduate auditions.

The additional funded (widening access) places have enabled us to offer a larger number of undergraduate places for widening access students progressing from Transitions and other WA provision such as our 'Widening Access to the Creative Industries' programme. As a result we have been able to intensify the number of students recruited and exceed the targets set by the Commission on Widening Access as detailed above.

Engagement with the College Sector and Articulation

We engage positively with the college sector in a number of ways, and most notably through our leadership of the Scottish Drama Training Network (SDTN).

A number of our current Transitions students study at FE Colleges (eg. North Lanarkshire College). The SDTN (which comprises 16 institutions) has proven to be effective in facilitating sectoral cohesion and in promoting the sector to its stakeholders, including to industry and the secondary school sector. The Network also provides a means of establishing/securing learner pathways through to higher education and employment, and it has the clear potential to do more in that respect. The network's role and function is not without significant challenges,

including establishing relationships with staff in colleges in order to support their development with targeted CPD activities, not least where current Transitions and/or Juniors (or other pre-HE) students are studying in those colleges. We intend to submit a proposal for continued funding of SDTN (though a significantly different operating model) post 2020 in the near future. We will develop, in consultation with our OA team and SFC, proposals to absorb SDTN's operation into core aspects of the Conservatoire's plans to fulfil its national responsibility to promote high quality drama education and training at pre-HE level. We want to build on recent successes of SDTN and use it as the foundation of a more proactive future role (and partnerships) for RCS with regards to the support and promotion of the performing and production arts.

However, the Conservatoire is not in a financial position to be able to provide ongoing support after 2020 for SDTN from within its own resources. Nevertheless, it is a key moment (for all the reasons stated earlier regarding the current context all HE institutions face) for the future of SDTN, and the potential benefits of its work in the College sector for Drama training have never felt more important to the future prospects of young Scots for whom this is their first encounter with the world of the Performing Arts and its potential as a life-changing experience. The Conservatoire's proportion of Scots-domiciled undergraduate entrants recruited at UG level with HN qualifications over the last five years is as follows:

Year of entry	Number of students starting programmes with HNC	%age of total intake	Number of students starting programmes with HND	%age of total intake	Total HNC and HND	%age of total intake
2014/15	16	11	12	8	28	20
2015/16	16	12	15	11	31	22
2016/17	13	9	18	12	31	21
2017/18	16	12	6	4	22	16
2018/19	9	7	16	12	25	19

The table presents a relatively strong picture for HND entrants, but less so for HNC-qualified entrants in 2018/19. SDTN proposes to play a leading role in revisions to the HN curricula. We have 11 HNC graduates and 10 HND graduates in the UG School of Music programmes (i.e. about 3% of the SoM student population): 7 each on the BEd and Traditional programmes, 5 on BMus Performance, and 2 on BMus Composition. They graduated from:

Langside College (Glasgow Clyde) (5)
 Ayrshire College (2)
 West College (3)
 North East Scotland College (2)
 Edinburgh College (2)
 Glasgow Kelvin College (1)

Fife College (1)
 Coatbridge College (1)
 Belfast Met (1)
 Oban HS (1)
 Wallace HS (1)
 Lews Castle College (1)

Overall, the last two years have seen a dip in the proportion of our Scots-domiciled intake entering their UG programmes with HN qualifications. Work is needed to improve the future quality and access to these qualifications, and to ensure that their content is both stimulating and sufficient preparation for the specialist performance environment. In 2018-19 we are working with SDTN to implement a work plan to raise awareness of the undergraduate offer at RCS. In particular this work aims to ensure that college staff and students are aware of audition and entry standards required to secure a place at RCS. We will continue this work in 2019-20 and in particular we will re-configure the 'college strand' of our Transitions

Programme for 2019-2020 to improve engagement and the commitment of those HNC/D students offered a place on the Transitions programme by providing more customised learner progression to our undergraduate programmes.

We envisage that this will enable us to target an increase over time in the overall student entrants from college pathways. This objective will be core to a proposal for reframing SDTN. RCS Research and Knowledge Exchange proposes to hold a conference and undertake research in 2019 in partnership with SDTN, FE and HE sector network partners and the creative industries, to understand the learner experience of drama training in Scotland. This will identify areas of excellence, but will also highlight areas for improvement which SDTN proposes to draw on to deliver a strategy for drama training in Scotland, 2020-2030, aligned with aspirations captured in the SG Learner Journey Review 15-24. SDTN also proposes to enable more targeted work with potential HE college entrants in the performing arts by reforming its purpose as a Performing Arts Network (to include dance). The Conservatoire welcomes this initiative, given the increasing visibility of its successful dance programme (UG). This would allow the Conservatoire to target a more ambitious proportion of college entrants to its junior and HE provision.

We recently ran a pilot scheme for young people with our Acting Department. Application-ready Transitions students received expert tuition from the Head of Acting, followed by a series of 1:1 mentoring sessions with the current BA Acting undergraduate students before undertaking a mock audition with personalised feedback. This carefully planned intervention has proven positive for Transitions students in identifying necessary improvements, has helped them to engage with HE colleagues in a meaningful way and has provided our current BA Acting undergraduates with a whole range of transferrable skills from mentoring. This pilot is currently being evaluated before rolling out across DDPF and Music. It is a bespoke initiative, designed with each programme and student in mind. We are really keen to draw on the skills and experiences of staff, current and prospective students in the creation of a successful fair access 'pipeline'.

A recent visit with the minister for FE, HE and Science also highlighted the work to be done in reaching all of Scotland in our Production programmes. With more visibility of these opportunities to learners, including a high proportion of learners for whom a Conservatoire would not be a destination to consider, traditionally, we aim to increase our number of college entrants to degree programmes.

It is important to note that typically, HN entrants join year 1 of their Conservatoire programme. We recognise that that extends the learner journey, but we believe (as do our applicants/students) that it is in our HN entrants' own interests to do so owing to the importance of the Conservatoire learner's journey. We begin to create a cohesive and creative learning and artistic community from day one of level 1 of each programme and our students co-create (and develop in) that unique environment over a programme's entire duration. Cohorts of students are referred to as 'companies', aligning terminology from the profession, but also underscoring the importance of the cohort cohesion mentioned above. Because of the potential to disrupt the cohesion of the learning community, and also because it would be overly challenging for a student to locate and develop their artistic personality in a foreshortened timescale it is, generally, not possible to introduce students into that environment beyond level 1. We do, however, on a case by case basis, accept applicants with advanced standing into our programmes through Recognition of Prior Learning (for example, in BA Modern Ballet).

There are, however, increasing opportunities opening up that are very particular to our context in the performing arts, for students without the typical entrance qualifications. Recently, a number of students have used our Non-Standard Entry route to matriculate onto our Masters in Classical and Contemporary Text and our Masters in Musical Theatre. It is highly unusual

for a student without a Bachelor degree to access study at this advanced level, however, there are students who demonstrate aptitude and the necessary skill set to advance to Masters study directly from a College background or another non-standard pathway. This is because of the nature of the small Masters programme enabling even more specialist contact time than the UG programmes and the approach to learning in these programmes facilitating the integration and achievements of students with non-standard prior learning. Although in context these NSEs remain rare, they represent an example of articulation, in effect, that is not captured in the measures, but nonetheless recognise the advanced standing of a group of students in particular disciplines and enable them to articulate with advanced learning.

In 2019/20, our objectives will be to:

- Secure a sustainable future for what is currently SDTN, by revisiting its purpose and mission, and proposing significant change to become a Performing Arts Network (including Dance) to lead on the development of focused pre-HE provision to enhance the ability of young Scots to flourish in a conservatoire context
- Re-configure the 'college strand' of our Transitions Programme to improve engagement and the commitment of HNC/D students to Transitions and provide college students gaining a Transitions place with more customised learner progression to our undergraduate programmes.
- Increase our engagement with and applications to UG study from the College sector, both immediately in order to better promote our Production programmes, and in the longer term to seek better engagement with SDTN-identified excellence in colleges in Drama, and potentially Dance.

Transitions

Our Transitions programme will remain central to our efforts to promote fair access to our undergraduate programmes, and we will continue to prioritise the sustainability of that programme and other related access initiatives. In order to consolidate the good work already achieved, there is a need to prioritise the pipeline into RCS (Juniors and Seniors) as a positive destination from the programme as efficiently as possible.

Transitions takes a whole-person approach to student support and development (eg. supporting the development of student social skills and self-care as well as artistic skills, and managing the practicalities and challenges of the audition environment). There is further work underway to strengthen the effectiveness of recruitment from Transitions into RCS UG programmes. For us, Transitions *is* part of our core mission – but we recognise that there remains work to be done to cement its visibility and to optimise the student journey from entry to Transitions, to RCS Juniors or UG learning. We would like the opportunity to extend the principle of the 'whole-person' approach to a 'whole-conservatoire' ownership of Transitions and its mission. Transitions can also result in other positive destinations for students: transferable life skills are embedded in the offer. We consider that success in the arts is also about creative citizenship, and as we nurture Transitions students we seek to develop their own creative citizenship and aim to reach the wider community (the student's personal community, be that family, friends, peers, teachers) as a result.

Our Transitions programme aims to increase recruitment from SiMD 20 data zones as well as those with care experience, to the Junior Conservatoire and other Pre-HE provision. We also seek greater representation of students with additional barriers to participation, including BME, disabled and 'hidden' barriers such as rurality.

Targets for Entry to Transitions are as agreed by SFC through the separate submission of our Transitions Plan.

Target 2017/18	Actual (to date)	Variance	Target 2018/19	Target SIMD 20/ Care Exp	Target SIMD 40	Target BME	Target 2019/20 Includes 20 pre-JC	Target SIMD 20/ Care Exp	Target SIMD 40	Target BME
145	137	8	125	66% (82)	34% (43)	10% (12)	140	70% (98)	30% (42)	10% (14)

Targets for applications from Transitions to the Conservatoire and to other HEIs:

Year of entry	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20 (target)
Applications to RCS	3	27	36	67	58; 22 successful = 38%	40
Applications to other institutions	6	27	36	93	62	40
Total	9	54	72	160	124	80*

*These numbers were agreed when RCS renegotiated funding with SFC from 17-18

We look forward to discussions with SFC about sustaining the Transitions programme after AY 2019/20. We have begun to explore the aspiration for this grant to come into our core funding. We continue to seek other sources of public and private funding to augment the commitment from SFC. So far our funding from Aberdeenshire Council has impacted on Transitions activity (although a cut to the provision for 18/19 and onwards made by the Council will affect our ongoing work in that region). There is also a commitment from the Government to offer some support for our work with NTS and the National Autistic Society, and £1000 from MCR pathways to help create pathways for prospective students.

For 2019/20, our objectives will be to:

- Secure continued funding for Transitions beyond 2019/20, preferably by embedding the financial support from SFC into the Core RCS grant (This would assist our fulfilment of CoWA recommendation 25);
- Achieve targets for Transitions recruitment and progression to positive destinations, prioritising RCS amongst these potential destinations;
- Continue to develop Transitions so as to ensure an optimal fit with the Conservatoire's undergraduate and junior provision, securing clear and sustained commitment from RCS colleagues involved in auditions and recruitment to HE and JC programmes across the Conservatoire.

Junior Conservatoire (inc. Early Years, Pre-Juniors)

The Junior Conservatoire includes all five creative arts disciplines included in our undergraduate curriculum and is the largest and most extensive Junior Conservatoire in the UK. The programme extends from open-access, early-years provision, through an auditioned, pre-junior programme to a more comprehensive, secondary-aged programme. The curriculum is designed to reflect the core undergraduate provision, offering a cohesive and progressive pathway from early years to higher education as well as providing access to a variety of different disciplines.

Our sought-after programme attracts students from Dumfries and Galloway to the Outer Hebrides with classes and lessons delivered primarily at weekends through a comprehensive variety of delivery modes. Students from remote communities are supported by a combination of blended and online learning.

Transitions students access Junior Conservatoire provision in accordance with their individual needs and aspirations, as identified through their personal learning plan.

Target recruitment for Junior Conservatoire:

Discipline	Actual number recruited 2018/19	New students to be recruited in 2019/20	Continuing Students	Total Target number of students in 2019/20
Music	373	60	300	360
Dance	121	62	89	151
Drama	99	60	65	125
Production	12	8	10	18
Film	25	10	16	26
Total	630	200	480	680

The Junior Conservatoire represents a very effective pathway to Conservatoire degree level education.

Scottish-domiciled Junior Conservatoire students progressing to Bachelor of Music (Performance) Degree Programmes over the past 5 years:

BMus		
Year	Number	% of Scots domiciled intake
2014/15	21	50
2015/16	16	44
2016/17	7	19
2017/18	25	48
2018/19	21	49

We are pleased to see the increase in recruitment from the Junior Conservatoire to the Bachelor of Music (Performance) Degree programmes in 2017/18 and 2018/19. We aim to see that level of recruitment (i.e. 40%+) maintained and to grow it, viewing the 2016/17 outcome as an aberration.

Junior Conservatoire students progressing to the Bachelor of Education Music Degree programme over the past 3 years:

BEdMus		
Year	Number	% of Scots domiciled intake
2016/17	3	10
2017/18	2	7
2018/19	5	17

We aim to increase the number of our Junior students who progress to BEd, building on the excellent progress made in 2018/19.

In 2019/20 our objectives will be to:

- achieve targets for Junior Conservatoire recruitment
- enhance the recruitment ‘pipeline’ from Junior Conservatoire to Conservatoire undergraduate programmes and the engagement of staff in the HE programmes with the Juniors activities, applicants and students and demonstrate increased ambition in particular areas (especially Dance, Drama, Production, Film).
- enhance recruitment to Junior Conservatoire from the hubs and centres and from remote communities through ongoing development of online and blended provision
- continue to facilitate access and sharing of learning through partnerships with key stake holders including our own Short Courses and Transitions provision; MEPG, HITS, SAME, Centres of Excellence, National Organisations (National Youth Orchestras of Scotland and National Youth Choirs of Scotland)

Contextualised Admissions Policy

Our access threshold is expressed as minimum academic qualifications (described below) **and** an acceptable grade at audition.

The Conservatoire bases our admissions decisions on our assessment of an applicant’s talent and potential. Because of the performance-based nature of our programmes, we can be, and are, flexible in the application of academic entrance qualifications (which, for most programmes, are set at a relatively low (in comparison to other HEIs) 3 passes at Higher grade or equivalent). Our access thresholds (CoWA recommendation 11, which relate to talent and potential) are not therefore expressed in terms of conventional ‘academic standards’ as commonly understood and applied across the rest of the higher education sector. We do however articulate and apply threshold performance or production standards and, within the pool of undergraduate applicants who meet that standard, priority is given to Scottish-domiciled applicants who live in SIMD 20 and 40 data zones. CoWA recommendation 21 asks that institutions offer all care experienced applicants who meet the required access threshold a place: RCS will commit to fulfilling this recommendation through this outcome Agreement. Access thresholds, in terms of performance standards (grade at audition) may vary between programmes, due to the competition for places in individual programmes. Therefore, each programme will need to set a minimum grade threshold for admittance to the programme in question and, if met, offer care experienced candidates a place as a result.

As we develop experience in applying our Contextualised Admissions Policy, we will consider how best to take account of other characteristics identified in that policy. Our outreach work described in the sections below articulates how we promote access thresholds (with the caveats expressed above, unique to our particular learning environment) to relevant schools, pupils, parents, local authorities and teachers (CoWA recommendation 12).

The introduction of a comprehensive Contextualised Admissions Policy has helped us to be explicit about those contextual factors that inform our admissions decisions, and it will also

cause us to reflect on current practice, and therefore enhance it where possible. We provide detailed feedback to unsuccessful applicants from Transitions, with a view to enhancing prospects of success in the future. We also use that feedback to reframe and personalise the provision for Transitions students in negotiation with teaching staff in the PreHE team, and the UG curriculum.

Transitions students, in common with all UG students, receive support from a 'transitions tutor' during their studies in order to access advice about their option choices, and other matters relating to their progress through their respective degree programme. Transitions students received enhanced support in their first year in a degree programme to ease their adjustment to the HE learning environment.

For 2019/20, our objectives will be to:

- Continue to apply, refine and evaluate our Contextualised Admissions Policy, wider admissions processes and entry requirements to ensure they meet CoWA recommendations (Recommendation 5).
- Amend undergraduate audition processes to ensure that Care Experienced applicants meeting our access threshold are guaranteed a place
- Monitor through our Quality and Standards Committee and annual monitoring the effectiveness of threshold standards in terms of admissions and progression (responsibility of Quality and Standards Committee).

Satellite Centres, Regional Arts Centres and Online Developments

As Scotland's national conservatoire we have a responsibility to extend our reach beyond our Glasgow campus. We do this through a number of different satellite activities, and we are currently planning how we will expand our reach, through our strategic plan, both in terms of a physical footprint, and our digital platform.

Music Centres 2018/19

Music Centres

We currently operate nine Music Centres in partnership with local authorities, delivering to Scottish Government Youth Music Initiative aims of widening access to tuition and increasing participation in music at a grassroots level. Our centres deliver instrumental instruction, ensemble opportunities and practical musicianship classes to over 500 children and young people aged 5 – 18 years on a weekly basis. Students receive instrumental tuition in classical strings (violin, viola, cello and double bass) or traditional music (bodhran, accordion and fiddle). Our music centres currently run in 4 local authority areas: Dumfries and Galloway, North Ayrshire, Stirling and West Lothian.

Six young people who identify as care experienced receive instrumental music lessons through the North Ayrshire Music Centre (2) and the Stirling Strings Music Centre (4).

The RCS continues actively to seek new and innovative partnerships with local authorities to break down barriers to participation. One such new initiative for session 2018/19 was the launch of a new music centre in Stranraer which offers instrumental string provision to students in Primary 4 from across the Stranraer cluster area. The centre posed additional challenges and requires new thinking and solutions to operate in such a remote part of Scotland, where staff members would travel every second week from Glasgow to carry out lessons in person. In 2019-20 we intend to pursue our ambition to create a new centre in the East of Scotland, working with the Prince's Foundation (as we have with Dumfries House).

Through the development of online digital and blended learning resources in session 2018/19 and 2019/20 the RCS will build a bank of useful string online resources to support learning at home with parents/carers and it is hoped that this can be shared more widely as examples of good practice.

Satellite Junior Conservatoire programmes

We continue to deliver Junior Conservatoire programmes in regional arts centres of excellence across Scotland. Partnerships include:

Dance Base - Scotland's National centre for Dance, located in Edinburgh, where we offer contemporary dance and ballet advanced level training (Junior and Pre-Junior Conservatoire) for 31 young students aged 7 – 16yrs.

RCS North East Arts Hub incorporating RCS Junior Conservatoire North East (Acting)

The activity for the RCS North East Arts Hub (new in 2018) was designed in consultation with an advisory group made up of key members of Aberdeenshire Council's Cultural Services, local arts and Cultural organisations and education providers. It has offered unique access to Junior Conservatoire and Community Engagement Programmes. The North East Arts Hub has aimed to support people in Aberdeenshire of all ages and stages interested in a variety of art forms.

Positive developments:

- Between September 2018 and May 2019 we will have worked with 500 Children and Young People through our community engagement programme
- We have nine young people as part of our Juniors Acting Programme (which will include CE and Transitions students)
- We enjoy positive partnership working with MCR Pathways, Scottish Dance Theatre
- Awareness raising opportunities to participate in high quality arts provision, including CPD for teachers; Trad Music and Acting taster days
- Audiences across Aberdeenshire through partnership festivals, creative conversations and masterclasses

Challenges: The funding allocated to this development has been cut to under a quarter of the promised amount. We have been asked to lead a summer project and develop this into an Autumn festival with the reduced resources that remain, which we will undertake to do. The rurality of the community around Fraserburgh has made attendance at RCS-led activities challenging due to geographical barriers.

Dumfries House - The dance and music partnership offering at Dumfries House, a SIMD 20 data zone, continues to flourish and present arts opportunities to children and young people from across the East Ayrshire region. Increasing numbers of students study on the pre-juniors Dance programme year on year. A significant percentage of students who access this provision are from SIMD20/40 data zones.

Pre-Juniors and Juniors Music (Strings) at Dumfries House:

In addition to the opportunities presented through dance tuition, the music tuition presented at Dumfries House has delivered beyond expectation to date and has been the catalyst to inspire further investment by East Ayrshire council into instrumental opportunities at a grassroots level. This model will form a key part of our thinking in relation to how we might take the principle forward in partnership with other regional councils, in order to pursue more equitable opportunities for young people across the nation.

There is very limited string provision across the East Ayrshire local authority. The additional opportunity presented at Dumfries House has given confidence to the council to expand the full classroom string provision presented by East Ayrshire council to primary school pupils in the Cumnock and Doon clusters and this has grown from 120 pupils to over 850 young people learning string instruments within Cumnock and Doon primary schools, which is a significant achievement we hope to sustain and grow. Although there are currently 53 students taking part in string lessons at Dumfries House, we anticipate in session 2019/20 that there will be a growing need and demand for the provision at Dumfries House to support this progressive pathway for young aspiring string players. It is perhaps string provision which is 'hardest hit' by local authority funding cuts, and also the more damaging to learners' opportunities, since these instruments need to be started so early in life.

East Ayrshire council has also committed a further day of string teaching in the secondary school from the Youth Music Initiative funding to support the on-going development of strings in the Cumnock Area.

Another positive offshoot of the RCS and Dumfries House partnership is the formation of the Cumnock Academy String Orchestra which is going from strength to strength since its inception less than three years ago.

Similar to the dance provision at Dumfries House, a significant percentage of students (nearly 50%) is from SiMD20/40 postcodes.

Online delivery

Junior Conservatoire Music now incorporates online lessons as part of its provision to support those living in some of Scotland's most remote communities. Currently online lesson delivery has supported the learning of students living in Orkney, Barra, Lewis and Caithness.

Students receive online lessons between monthly/6 weekly visits to the Conservatoire to take part in the full Junior Conservatoire curriculum and ensembles.

In 2019/20, we will continue to work as strategic lead with key stakeholders including local authorities, colleges, Creative Scotland and Scottish Government to design programmes of activity to support local people with talent in the performing arts to achieve their maximum potential.

For 2019/20, our objectives will be to:

- Provide increased opportunities and guidance – by working with highly qualified string tutors – for children and young people to access highest level learning in strings, ensemble playing an opportunity for children and young people to learn a string instrument in a group setting
- Incorporate online digital and blended learning support to enhance the learning experience and progression of students between lessons, and in remote rural communities
- Connect young people involved in the Stranraer music centre to the Royal Conservatoire of Scotland
- Continue actively to pursue and support partnerships with local authorities and the Youth Music Initiative to provide high quality access to music education from our regional music centres and Regional Arts Centre of Excellence
- Work with Glasgow City Council and Glasgow Life to enhance access across Glasgow and to ensure a co-ordinated and complementary approach to achieve common goals

Work with Schools with Low Progression to HE in the West of Scotland

As Scotland's national Conservatoire, we aspire to work with schools throughout Scotland, to promote progression, and focus on Schools that will most benefit from that work.

The Widening Access to the Creative Industries programme and our participation in the SHEP and FOCUS West project (activities that target schools with *low progression* rates to HE) involves us working with 37 Focus West Schools.

In 2018 we launched the pilot of our flagship Ambassador Programme. Our Ambassadors represent their school and work alongside WACI staff to promote and provide information about the opportunities that the WACI programme has to offer. Through the initiative, Ambassadors are developing an extensive toolkit of transferrable skills. We encourage a youth-led approach to monitoring and improving our Ambassador programme:

<https://portal.rcs.ac.uk/waci/waci-ambassadors/>
https://www.instagram.com/p/BoUB_5xFCTj/

Further information about WACI initiatives can be found via our newly launched website and portal: <https://portal.rcs.ac.uk/waci/>

We strive to develop and progress our pre-HE provision through WACI which is a pipeline into our Transitions initiative. WACI also provides students with direct support onto our undergraduate programmes, taking into account the multiple barriers our students face. Recently, we engaged with the Blueprint for Glasgow research which has inspired us to reflect on our West of Scotland provision. However, we are committed to enhancing and improving our national reach for marginalised students and are currently developing Technology enhanced learning experiences which will be available across the country. This will enable us to provide information, activities and CPD for teachers/teaching artists in areas such as Aberdeenshire, Edinburgh and the East.

A number of students (35 in the last five years) have been recruited to the Conservatoire via the WACI route, even though this is not an expectation of the design of this programme.

This activity also facilitates progression to other positive destinations.

For 2019/20, our objectives will be to:

- Deliver high quality engagement for pupils that encourages access to creative industries education through a range of pupil-focused introductory, developmental and practical learning experiences;
- Review and develop mechanisms that provide meaningful and informed guidance and support for potential creative industries students
- Develop technology enhanced learning initiatives and resources to enable young people to access and understand more about education and training in the Creative Industries.
- encourage the development of transferrable and employability skills for pupils through our mentoring, ambassador and extra-curricular opportunities;
- explore and scope opportunities for engaging nationally with potential creative industries students outwith our funded West of Scotland Programme.

Lifelong Learning Programmes

Our lifelong learning programme is the largest and most comprehensive of any SSI in the UK – demonstrating our commitment to access, creative learning and investing in developing the talent pipeline in Scotland and abroad. Our portfolio of short courses, which is further complemented by Junior Conservatoire and Transitions initiatives, is a valuable recruitment tool as well as enabling young people looking towards a creative HE experience to adequately prepare for the demands of the programmes of study on offer.

For 2019/20 our objectives will be to:

- be sector-leading in the provision of creative learning short courses;
- ensure our range of short courses enhances our core provision;
- deliver experiential and pathway short courses and juniors provision to enable children and young people to access creative learning;
- monitor, evaluate and review our provision through the analysis of key data on an annual planning cycle;
- ensure the maintenance and enhancement of quality of student experience from initial enquiry through to course completion;
- benchmark our provision and adapt our portfolio intelligently;
- share the learning widely with key stakeholders across Scotland, enhancing our national ambition and reach.

Care Experienced Young People and Student Carers

We published and implemented our Corporate Parenting Plan in March 2018. Below, some links to case studies are included.

https://www.rcs.ac.uk/fair_access/fair-access/corporate-parenting/

https://www.rcs.ac.uk/fair_access/fair-access/corporate-parenting/cp-case-study-2/

https://www.rcs.ac.uk/fair_access/fair-access/corporate-parenting/case-study-3/

https://www.rcs.ac.uk/fair_access/fair-access/corporate-parenting/case-study-4/

The Corporate Parenting Plan is a live document that is continually developed with advice and input from our own care experienced students across pre-HE and undergraduate programmes. We also work closely with key organisations such as Who Cares? Scotland and MCR Pathways to ensure that our corporate parenting process is in line with current legislation. RCS has signed up to the ‘standalone pledge’ for students estranged from their families. A working group has been established to progress arrangements for estranged students in accordance with the pledge and will work towards achieving the pledge over the next two years.

We intend to intensify our ambition with regards to recruitment of care experienced students. It is important to recognise, however, that we can only identify care experienced students if they declare themselves as such. Our work to destigmatise protected characteristics within our learning environment continues to be of importance (see our Dignity at Work and Study Policy: <https://www.rcs.ac.uk/wp-content/uploads/2018/09/RCS-Dignity-at-Work-and-Study-Policy-V5-11.09.2018.pdf>). We have been actively recruiting care experienced young people to our Transitions Programme in collaboration with MCR Pathways and we currently have 14 Care Experienced Transitions students. This creates a progression pool for UG study – if they meet the access threshold (discussed above) – which we would expect to see in 2019-20, and 2020-21.

For 2019/20 our objectives will be to:

- Continue to work with care experienced young people and expert groups such as 'Who Cares Scotland' to implement our Corporate Parenting Plan;
- Hold regular care experienced focus groups to achieve best practice;
- Ensure each of our care experienced students has access to a named person at RCS
- Promote as intensively as possible, in collaboration with our Students' Union, the equality of access to support for students, irrespective of background, including support for care experienced and estranged students.

Protected Characteristics

We are participants in the AdvanceHE Scottish Race Equality Network, and contributed to the initial development of the Race Equality Charter from our perspective as an SSI.

The principles of the Scottish Government's Race Equality Framework are addressed through our Equality Outcomes 2017-21 and our Fair Access Plan. Our Equality and Diversity Forum monitors progress towards the achievement of our Equality Outcomes:

Equality Outcomes 2017 - 2021

In furtherance of our equality outcomes we have engaged in a number of projects:

Training

- Radiant and Brighter (a Glasgow based BME public interest company) has delivered a range of training to staff and we will jointly produce a training package to deal with inappropriate language and behaviour within the learning environment (scheduled for completion in 2021).
- We are engaging with Birds of Paradise Theatre Company to deliver further disability equality training for staff and key members of the Student Union.
- We have provided Mental Health First Aid training for staff and students.
- We will be working with Dementia Friends Scotland to become a Dementia Friendly organization, running dementia awareness sessions for key frontline staff.

We will run a series of workshops for staff and students to launch our Trans Policy formally, which was ratified in November 2018.

Promotion and awareness raising

We continue to work with Solar Bear in respect of facilitating access to the performing and production arts for D/deaf young people: support has been ring-fenced to develop pathways for d/Deaf students. The collaboration is between BA Performance alumni, BA Performance staff, the Transitions team and Solar Bear.

The outcome of an HEA sponsored project carried out by the Conservatoire *Embedding Equality in the Curriculum* is available at:

Royal Conservatoire of Scotland Case Study

We support all of the recommendations contained in *Disabilities and Universities*, the report of the Scottish Parliament's Equalities and Human Rights Committee.

Through the Counsellor and Disability Adviser’s annual report we monitor the progress and performance of all disabled students, from induction week to final award; this analysis has now been extended to all protected characteristics as defined in the Equality Act 2010. HESA 2016/17 Student Return reports:

- 24% of Royal Conservatoire of Scotland students declared a disability, compared with 13% across the Scottish HE sector;
- 4.8% of Royal Conservatoire of Scotland students are from black and ethnic minority backgrounds, compared with 8% across the Scottish HE sector.

We need to intensify our efforts to increase the proportion of Scottish BME applicants and students. Whereas previously we saw, incrementally, positive progress, the statistic this year sets us lower compared with an improvement in the Scottish HE sector at large. However, it is important to understand that the small numbers in any demographic, relatively speaking, within an SSI mean that small changes year on year can have significant impact on the proportions expressed in percentage terms.

We continue to engage in a number of initiatives to promote the Conservatoire to as wide a demographic as possible. Our BA Acting programme takes Shakespeare into schools in Glasgow that have a high proportion of BME pupils, and our BA (Hons) Contemporary Performance Practice programme pioneers a range of student-led educational and community-based projects and partnerships. We embrace diversity in our curriculum and promote cultural inclusivity as for example in the 2018/19 Black History Month initiative, which included a student-led performance showcase for BME students, drawing the largest audience (over 200) of the project to date. The initiative will again be promoted to staff, students and the public in 19/20. Our E&D Forum considers strategy in promotion of BME participation and access, and there is a small donation made to us by a BME performer for developing BME-related initiatives across our subject areas. Our BME numbers for our preHE provision are encouraging. We recognise that there is work to do in relation to our curriculum and developing an informed and research-led approach to making meaningful change to assumptions, practices and precedents in our choices of repertoire, figures and histories that we include in our learning. In other words, it is through sensitive and truly open curricular diversity that we can seek to achieve greater internationalisation of the student and staff experience and practice.

Specifically in relation to disability in the current session (2018/19) thus far, 26% of students have declared a disability and 20% of our students have a bespoke learning agreement in respect of their disability. Data produced by HESA (2016/17) for other UK Conservatoires, which we have collected for benchmarking purposes, is given below:

Institution	% total students with disability	% total students with learning difficulty (e.g. dyslexia)
Royal Conservatoire of Scotland	26	12
Conservatoire for Dance and Drama	24.5	17
Royal Central School of Speech and Drama	20.8	11.9
Trinity Laban Conservatoire of Music and Dance	19.4	12.3

Guildhall School of Music and Drama	12.8	8.2
Royal Northern College of Music	12.6	5.2
Royal Academy of Music	11	4.5
Royal College of Music	8.6	3.9

We also have a QAA Enhancement Theme project evaluating our mental health support provision, with the PI working closely with students to produce research that enhances student and staff understanding of the impact of mental health issues on learning and participation. This work is being conducted by a member of the PG Learning and Teaching delivery team and will feed directly into further sessions on mental health awareness for students and in broader RCS wide contexts. We recognise the challenges faced in relation to mental health within our student cohort, and have supported our students in developing projects around this topic area, for example a video on dance and mental health awareness which has been shown internationally.

Student Mental Health Partnership Agreement

RCS has a Student Mental Health Agreement with the Students' Union, which aims to raise awareness of mental health in the arts and creative industries, and to promote support services available to students in a variety of ways throughout the year. A number of actions are detailed in the agreement, which also has the support of NUS and the Think Positive organisation. A Student Mental Health and Wellbeing Group will lead on this work, which will feed into the RCS Wellbeing Forum. The formal agreement commits RCS to working with the SU in the area of mental health. We have secured additional counselling services for our students (not because they were at capacity, but to introduce a range of different treatment options, including CBT, out-of-hours and a male counsellor in addition to our FT female person-centred counsellor).

Staff Mental Health

We have trained over 20 staff as Mental Health First Aiders and are providing them with guidance to signpost staff and students to our current mental health support provision. Staff have access to both the online 'Big White Wall' support service and to Workplace Options, our Employee Assistance Programme. These offer support for mental health and other health and lifestyle issues, with off-site counselling services being accessed through the Employee Assistance programme. We provide a quiet room for staff to allow them a space to be calm and uninterrupted. We also are engaged in various initiatives for the Healthy Working Lives Silver Award (having gained the Bronze Award) which include mental health and support for good lifestyle choices.

Gender Balance

Gender balance at the subject level (as defined by JACS subject codes) for 2018/19 is as follows:

JACS Code/Subject		Gender	total	%age
W300	Music	Female	314	51%
W300	Music	Male	297	48.5%
W300	Music	Other	2	0.5%

		~	<u>613</u>	
W400	Drama	Female	224	55%
W400	Drama	Male	181	44.5%
W400	Drama	Other	2	0.5%
		~	<u>407</u>	
W500	Dance	Female	43	83%
W500	Dance	Male	9	17%
		~	<u>52</u>	
X000	Education	Female	62	76%
X000	Education	Male	20	24%
		~	<u>82</u>	
X100	Training teachers	Female	72	64%
X100	Training teachers	Male	38	36%
		~	<u>110</u>	

The subjects that shows a 'severe gender imbalance' (i.e. greater than 75% of one gender) are Dance and Education (the latter represents our part-time blended learning MEd programme). Across all ITE the gender balance in education programmes is consistent (this is not, in other words, a phenomenon confined to RCS). Our BEd students have led a working group on increasing BME representation in ITE. These disciplines have not always shown severe gender imbalance (as the Gender Action Plan shows), and the impact of very small cohort numbers can skew the 'story' that the raw data, and percentages tell. We do (as the GAP reveals) have 'sub-disciplines' within Music and Production where there is a severe gender imbalance. The GAP commits to action and monitoring to address these areas (again noting the small cohort sizes, than can be as few as five per year in BMus Trad Piping, for example). We promote student success, and equally, but special attention is given to students of the 'minority' gender in the imbalanced subjects, where they achieve particular success.

Our Gender Action Plan is available at:

[Gender Action Plan 2017 – 2021](#)

[Gender balance of the Board of Governors and in management](#)

Board of Governors

There are currently (as at 30 April 2019) 7 female Lay Governors and 9 male Lay Governors, giving a balance of 43.75% female and 56.25% male. That balance meets the Board's current objective of achieving a minimum representation of 40% for either male or female gender amongst lay Governors by July 2019. Overall (i.e. including elected and *ex officio*s) there are currently 9 female and 13 male Governors, giving a balance of 41% female and 59% male.

Senior Management

There are nine full-time members of the Senior Management Team (SMT) – the Principal, Assistant Principal, and seven Directors (academic and professional services). Currently there are four full-time female members of the SMT (which number includes the Assistant

Principal, who has line-management responsibility for all academic directors) and five full-time males, which produces a gender balance of 43% female and 57% male. The Director of Fair Access (male), also in the Senior Management team, is 0.4FTE.

Heads of Department

Across all academic and support areas there are 40 Heads of Departments and/or Programme Leaders, all of whom have significant leadership roles in their specialist area. The gender balance for that level of management is 52% female and 48% male.

Gender Based Violence

The Conservatoire takes its duty to prevent and eradicate all forms of gender based violence seriously. There is a statement in our Dignity at Work and Study Policy (<https://www.rcs.ac.uk/policy/dignity-and-equality/>). Staff and students are provided with training to raise awareness as part of the action plan, and all staff carry a card with their kaba cards with instructions of steps to take in the event of an incident (or suspicion of such) of GBV. Additionally, practice spaces now have prominently displayed 'safe space' notices which lets students, staff and visitors know that there is zero tolerance for GBV.

Employment Practices

The Conservatoire is committed to paying the living wage as a minimum and, of course, offers equal pay for work of equal value. An equal pay review was conducted in 2017:

Equal Pay Policy and Review 2017

We have paused our work towards the Athena Swan Bronze Charter Mark as we are engaged in discussion with AdvanceHE about the robustness of the methodology and datasets required (without contextualising narrative) that adversely 'skew' the data of an SSI such that without an opportunity to supply context and narrative, we would be unlikely to achieve the award. This is principally due to our small numbers when compared with more sizeable HE institutions, as well as our promotion structure, for example, which differs from that in a larger institution by necessity and the small margins within which we operate by comparison.

Priority 2: High quality learning in a learning system which is seamlessly connected for the learner, including learning which prepares people well for the world of work, prioritising provision that meets known skills gaps in the economy.

Strategic Context

Two of the four pillars upon which our Strategic Plan is based are:

Driving Focused Excellence

Embracing our role as a National and International Performing Arts Institution

In pursuit of these aims, our Strategic Plan commits us to (amongst other things):

- The creation of a culture of continuous professional development
- Deliver enhanced choice and flexibility through our curriculum
- Embed pedagogical skills throughout our curriculum
- Embed research across our community
- Develop a sector leading approach to improvisation

Context

The Conservatoire recruits dedicated students of high ability. In the cases of music and modern ballet in particular, applicants will have pursued their practice since an early age (around 4-5 years old, on average). By the time of application, students have already made significant commitment and investment in their artistic future. The Conservatoire's approach to learning and teaching recognises that each entrant has developed in a unique way, and likewise their potential is unique. The programmes at RCS are highly vocational, combining practical tuition with critical reflection, creating a distinctive, challenging and supportive learning environment for our students. Our retention rates, outcomes, and progression rates are all high because of the dedication of our students, and the commitment of our staff to help those students realise their potential.

Central to every student's experience is education, performance and/or production. The learning is preparatory to a professional life to which students are exposed early on in their studies, via our well-developed partnerships with all the national companies and other arts organisations. Also key is the recognition of the individual student's learning journey; the expertise of our staff; the value of assessment as a catalyst for feedback and learning; the transferability of creative skills to benefit enterprise, the sustenance of a portfolio career, and personal effectiveness; the care for the student's mental and physical wellbeing throughout their studies.

Our Undergraduate Curriculum was successfully reviewed, and implemented in September 2018. We will value and take account of data that the first year of outcomes provides, including retention, achievement and opportunities. These will be reflected on in next year's outcome agreement. All programmes received commendations, and the RCS was warmly congratulated on the achievement, diversity, innovation and quality of its programmes by the review panels, each of which contained an industry professional and external scrutineers. Where there were recommendations, these were duly incorporated into revised documentation in advance of the academic year. All panels expressed confidence in the quality and value of the programmes reviewed.

We received our ELIR outcome of effective in summer 2018, and numerous commendations were recorded by the panel. The visits felt particularly encouraging, supportive and yet we welcomed the high quality constructive criticism received. We have distilled an action plan

from our technical report, and have set about implementing recommendations, which in several cases aligned with our own aspirations and were useful catalysts to action, and efficiency. For example, we have been advised to align all our strategies with our new strategic Plan, from 2020-2025, and this provides an opportunity for us to scrutinise all aspects of our operation, from Learning and Teaching, to Fundraising, to IT, and to reduce documentation, and allow more time for creative planning and effective delivery of outcomes.

For 2019/20, our objectives will be to:

- Evaluate the first year of implementation of new UG programmes
- Begin implementing actions of ELIR outcome

Retention Rates

Retention rates for undergraduate progression from Year 1 to Year 2 for Scots-domiciled full-time students (as derived from HESA) over the last five years are:

Year	%age all	%age SIMD 20/40
2013/14	98	100
2014/15	100	100
2015/16	92	97
2016/17	97	96
2017/18	94	97.6

The retention rates are very high and there is no consistent difference between the rates for SIMD students and other Scottish students. In the context of rising student numbers and, in particular, growing numbers of SIMD students who face additional challenges (there has been a 62% increase in SIMD students over the last seven years), we consider this to be an indication of the continuing effectiveness of the student experience at this crucial transition point.

Progression Rates

Progression rates (i.e. an internal measure of those eligible to progress or to graduate in any one year) for Scots domiciled full-time undergraduate students over the last five years are:

Year	%age all	%age SIMD 20/40
2013/14	98	99
2014/15	98	98
2015/16	93	94
2016/17	95	93
2017/18	95.4	95.1

We have excellent progression and retention rates, evidence of our learning environment, students' personal commitment to achieving their goals, and the high contact time students enjoy in their studies. We offer students significant support, both academically, and personally, through their degrees, via tutor contact, learning agreements and student contracts, support services, financial hardship bursaries and transitions tutors who advise students at the point of progression into the next level of study on their options. Our SIMD progression rates are practically identical to our overall progression rates, and even better in some years. For all categories of protected characteristics we aim to retain at least 90% of students. That figure

is overall lower than those in the table above, not because we have lower expectations of students in these groups, but because the small numbers (very small in some cases) of students can have a distorting effect.

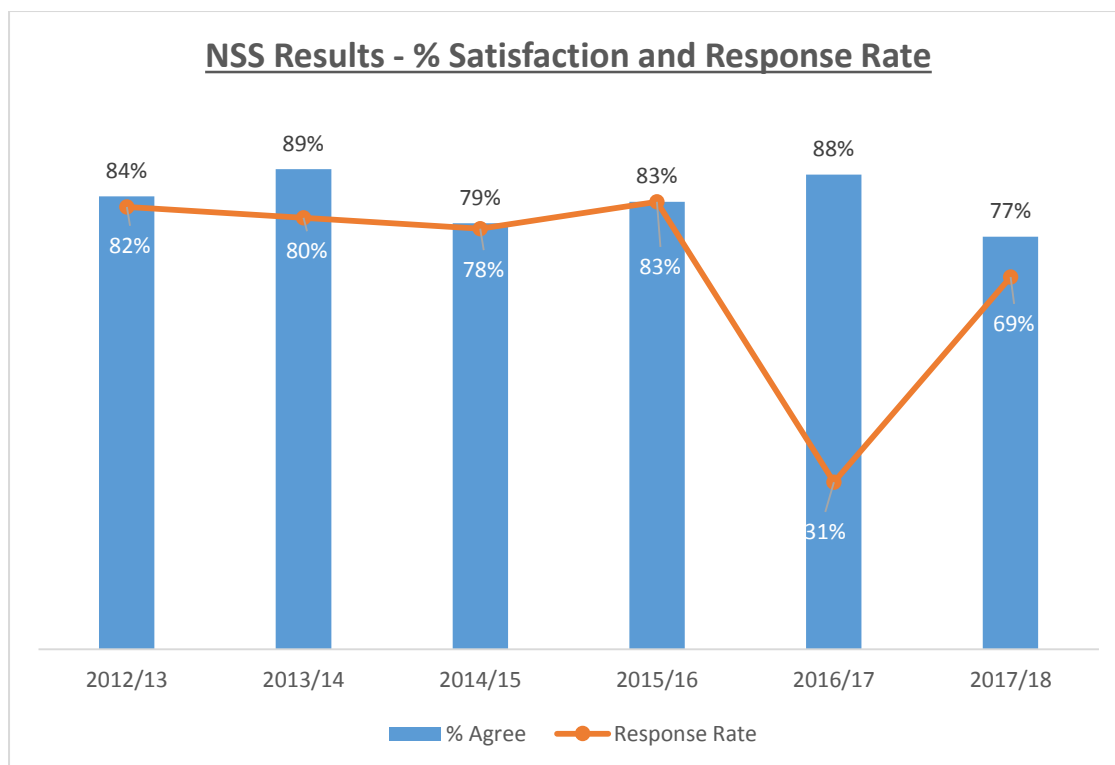
Our plans to meet our retention targets, across all protected characteristics, and generally, are supported by resource which we are implementing in the area of student support, especially in mental health support. We have increased our counselling resource, and we are raising awareness amongst all our student cohorts, about work to support student achievement, including a new student experience forum, increased use of departmental or programme 'microsites' (through our online portal) for information sharing, and feedback logging, and developments on the VLE (Moodle). Our various policies and strategies (eg. Dignity and Work and Study, Corporate Parenting) outlines how students and staff from protected characteristics (as well as more generally) can expect support throughout their time with us.

For 2019/20, our objectives will be to:

- Achieve an overall progression and retention rate of 95%

NSS

Our NSS results have fluctuated since RCS entered in 2012/13, although there have been some excellent results (89% in 13/14, for example). Our latest results are disappointing: not only the overall satisfaction score of 77%, but some of the more granular detail for particular courses, and particular areas of our operation. Small numbers of respondents who express negative feedback, even in our largest (BMus) programmes, can skew the outcome significantly, year-on-year, which is why we have adopted ambitious targets through the present Outcome Agreement. This provides an incentive for us to redouble our efforts, not directly to improve our NSS scores, but to enhance the student experience, the NSS being one measure of our effectiveness in that enhancement in future years. However, we recognise the outward-facing element of NSS, the reputational advantage (or disadvantage) it can confer on an institution, and even on the quality of its graduates and staff. We are highly motivated to improve student experience, where various forms of feedback convey to us that students feel this is necessary. We are also aware that there are misconceptions that can arise amongst a large student body, alongside very valid reflections on student experience, and we have concluded that the approach we will adopt to learn more about the student experience from students themselves will be led jointly by the Assistant Principal and the Students' Union President, and include a Student Experience Partnership Group which hosts forums on a number of topics of importance to all students. Amongst these, student views on feedback and assessment will be a headline topic. It is also envisaged that this ongoing dialogue will be two-way, including clarifying some issues around which misconceptions can arise if not addressed. The notes from these forums will be disseminated as an action plan, and for discussion, by School Management Teams, the Board of Governors and by the Senior Management Team, and students will be involved and informed at each stage. Annual action plans to address programme-specific issues are overseen by the Directors of each School.



For 2019/20, our objectives will be to:

- To achieve an ambitious NSS outcome overall
- To complete a series of meetings across the year on the student experience, and to report matters and make enhancements effectively

QAA Enhancement Theme

Our 'What Makes a Good Teacher?/Good Learner?' project and our 'Perceptions of Success' project currently being delivered as part of our QAA Enhancement Theme leadership is designed to help us build a data set on what our students value in their educational experience. This data can be considered alongside the valuable **NSS** data to help us enhance our student experience.

In relation to our support of our staff, the following statement for ELIR outlines some of the impact:

Positive impact of educational development - staff who have studied the in-house PgCert and MEd programmes have had a significant positive impact in supporting educational development across the Conservatoire. The impact of the MEd has been realised more widely where students, typically practising artists and teachers, have had a positive role leading educational development in the creative arts professions.

Our annual Learning and Teaching Conference continues to provide opportunities to engage staff in current priorities in education. Our LTC 2018 has a specific focus on enhancing the student experience with significant opportunities for staff to share ongoing practice-based research into areas such as mental health, mutually constructed feedback, evidencing quality teaching and the student-centred learning experience. Many of the delivery team are also staff delivering on the PG LT programmes and were able to share their knowledge of the experience of arts teaching across the sector through their work with the PG LT student cohorts.

Range of provision & Employability

The Conservatoire's DLHE data for the last 5 years shows:

Year of graduation	%age in employment or further study	Of those in employment %age in employment related to their degrees	Of those in employment %age in Standard Occupational Classification (1-3)
2012/13	91	61	74
2013/14	92	60	77
2014/15	95	66	85
2015/16	91	73	95
2016/17	96	87	88

It is pleasing to note the significant increase in graduates employed in work related to their degrees and the high percentage of our students who enter work soon after they graduate. Our employment rates are sector leading and testament to the professional engagement of our staff and our partners. Our relationship with all the National Companies (BBC, Scottish Opera, National theatre of Scotland, etc.) enables us to embed partnership work in all our degrees, so that students experience the realities of employment and opportunities prior to graduation. As a consequence, they are profession-ready at graduation. We don't see this as added value, but as a crucial part of our core purpose. We also take our showcases in all our acting programmes to London, and these are attended by agents who often choose to work with our students as a result. The national orchestras contain numerous RCS graduates, and particularly pleasing in the last few years has been the successes of our Modern Ballet graduates in finding work with Scottish Ballet, and Matthew Bourne's Company, for example. We are also motivated by the success of our first graduate cohort of the BA Performance in British Sign Language with English, which has been generously funded by the SFC since its inception. All of the graduates from this programme are in employment, and the new cohort which started in September 2018 looks set to follow in their path.

We aim to promote still wider the successes and opportunities in our programmes. Our production programmes, for example, are innovative and attracting Scottish students in particular, but we will seek to grow interest in these degrees since these can offer opportunities to students who would never have imagined themselves studying in a Conservatoire. Thanks to the range of our provision (one of very few Conservatoires worldwide to offer multiple arts disciplines, and an innovator in the way these disciplines are facilitated through the curriculum to work collaboratively) we are redefining what it means to be a Conservatoire in the 21st Century.

In relation to **Gaelic Arts** development we have continued to work with partners including Sahbal Mor Ostaig on the development of our provision. We have developed our partnership with Glasgow Life and hosted the launch of their Gaelic Strategy last year. We are currently working in partnership with Glasgow Life and NTS in the selection and support of their GUR funding to incubate new creative arts projects in the Gaelic Arts sector.

One of our recent graduates works within the early years sector and has been accepted on to a PhD at Edinburgh University to continue her work in the development of Gaelic language through song.

The proto-professional environment

The Conservatoire is part of an effective network of organisations in the performing arts in Scotland, which speaks to our collaborative strengths, and to the professional employment opportunities for our graduates. A list of some of the partnerships and initiatives we have developed includes: our BA (Performance) BSL programme delivered in collaboration with Solar Bear; our Scottish Ballet and RCS-designed BA in Modern Ballet (delivered by RCS and Scottish Ballet staff); Masters in Classical and Contemporary Text collaborative project (annual) with Shakespeare's Globe, and Playwright's Studio; MMus for piano and dance, jointly delivered with Scottish Ballet; employers and partners are involved on the expert panels used in the validation and re-validation of our academic programmes; our specialist External Assessors and External Examiners are high-profile professional performers or practitioners, some of whom bring an international perspective.

The RCS has arranged a symposium to discuss the critical value of higher education and the creative arts to society. We are hosting at a time when we believe it is especially vital to demonstrate their critical role in driving forward the enrichment of society and the economy in a post-Brexit era. Keynote speakers include Professor Sir Anton Muscatelli, Principal of the University of Glasgow and Chair of the Russell Group to discuss the role and importance of higher education in society; Professor Jeffrey Sharkey, Principal of the RCS, to discuss the role of creative and performing arts in society and their critical importance for all young people; Lesley Knox, Chair of the V&A Dundee, and Trustee of the Grosvenor Estate to discuss from her business background perspective how creativity and the arts can be critical to business and the economy; Fiona Hyslop, Cabinet Secretary for Culture, Tourism and External Affairs to discuss the role of culture in Scottish life at home and abroad.

Our students have the opportunity to experience work-based learning very directly in their programmes. These opportunities include regular participation in public-facing performance events; side-by-side schemes with professional ensembles which pair up students and professionals leading to a shared concert platform or stage (Citizens' Theatre for example); community engagement projects, such as the Contemporary Performance Practice students' work in hospices and prisons, and Education students' placements in schools; professional tours/gigs etc., facilitated through our own agency; music tutoring as part of a portfolio career.

Fundamentally, we want to produce culturally and economically relevant graduates. Our students' salaries may not be the highest (the proposed £30,000 skilled worker threshold is damaging to the free flow of creative talent) but the creative economy has, in recent history, grown at a rate four times faster than the economy as a whole. Our alumni play a significant role in leading the way for our graduates, and in mentoring schemes, enabling their transition from Conservatoire to professional life.

For 2019/20, our objectives will be to:

- maintain the range of provision
- achieve an graduate employability rate of 100% in as many programmes as possible

Internationalisation of the Student Experience

Our students have the opportunity to work with numerous international professionals, usually through their visits to the Conservatoire, for masterclasses, festivals, workshops or to direct productions or concerts. These experiences enrich the students' exposure to a range of cultures and learning methodologies, as well as providing an insight into how they might find and thrive in employment internationally. We have several international partners, with whom we undertake student exchanges or, as in the case of Northwestern University (USA), for example, we do an annual project involving our respective cohorts of Musical Theatre

graduate students who produce new collaborative work for the Edinburgh Fringe. We also have a highly international student and staff body (around 60 different nationalities) which lends our productions, classes, ensembles and design teams a diversity of previous experience and perspectives that is highly valued in the creative arts.

We are, like every other Scottish HEI, concerned about the impact on our recruitment, and the internationalisation of our students' experience, that Brexit will have. Many of our students want to continue to have the opportunities to study abroad (we are supporting UUK's campaign on this) and to work abroad, but perhaps even more fundamentally, we are concerned that Brexit will dissuade international students from wanting to study here, and crucially, to stay after study to work. Our Scottish national companies (like Scottish Ballet, the orchestras in particular) rely on our EU graduates as much as any other demographic, and our teaching is so enriched by the visiting, and permanent international tutors that we are lucky to employ.

We are continuing our work to consolidate our partnerships with EU institutions, through our membership of the Association of European Conservatoires (one of our Graduate Students is the president of the student AEC board), our membership from 2019 in the Nordic Association of Conservatoires, and further afield: we will shortly receive partners from Xinghai Conservatory for training with us, before we engage in a major arts festival they are curating – and have invited us to join – in the Bay Area, Guangzhou, China in 19-20.

Our students study many European, and international methodologies, cultural issues and artworks in class, and our productions are always a mix of accents, musical techniques/instruments and stories. We have performed well in the QS world rankings for performing arts institutions since 2016 (top ten in 2016, 2017, 2018 & top 20 in 2019), which reflects the esteem in which we are held.

Like so many of Scottish HEIs, we are involving ourselves in work to raise our international profile (including our International Advisory Board, est. 2015 to help build reputation and generate philanthropic giving) and continuing recruitment efforts across the globe. We appreciate that the SFC is aware of the special bonds we feel with our European counterparts, and the support expressed with regards to our continued recruitment efforts in Europe, and our hopes to maintain a strong EU presence in our student cohorts.

For 2019/20, our objectives will be to:

- plan effectively for post-Brexit robustness and work to mitigate the potential for negative impact on the recruitment process
- prepare our international strategy to align with our new strategic plan

Digital Skills

We recognise that technology plays a pivotal part in enhancing learning and the student experience at RCS. We also recognise the importance of technology skills in our staffing base, both as an enabler to teaching and learning, and as an augmenting factor to participation as a citizen in the 21st Century world. We welcomed the recent ELIR recommendation which encouraged a more consistent use of learning technologies across the curriculum to promote engagement and to facilitate information sharing: this recommendation mirrors our own ambitions in this area and provides additional impetus for progress. However, we believe we have a firm foundation on which to build: both our VLE (Moodle), and the RCS Portal provide stable and quality assured platforms for the learning, teaching and assessment needs of our student, but they also provide an important opportunity for all RCS staff and students to engage with technology in a creative and supported way (we have a full-time Learning Technologist and a full-time IT trainer in post to support these platforms). The Portal in

particular allows students to create personalised portfolios in support of their learning, which are portable when they leave the RCS as graduates. The NSS scores in the area of technology consistently place IT as the top area of satisfaction across the whole of the Conservatoire (90% average since 2015). These central platforms are essential in offering equality of access and shared learning experiences, but technology also offer creative and limitless opportunities to personalise and expand the learning experience. The paragraphs outlined below give some insight into our digital learning environment, in order to recognise the progress made in recent years, and in order to demonstrate the need to continue to innovate and invest in this area of our work.

We have recently established the Technology Enhanced Learning Forum at RCS. This is a forum charged with reviewing and making recommendations relating to the digital skills and technologies that enhance learning in the performing arts, and for enhancing provision at RCS. The membership is tasked with evaluating competitors' offers, embedding digital skills acquisition in curriculum and staff training, and foregrounding these in students' learning so that they are profession-ready and adaptable in a fast-changing environment. We will be looking at how technology aids learning and quality of productions (for example, investigating 'green screen' for acting programmes, and furthering our suite of blended learning opportunities, potentially adding a Masters in creative arts leadership to our portfolio, with a focus on online learning).

Our Strategic Plan will consider a prominent place for the development of digital capabilities, and technologies in learning, a recent growth area for us. We recognise the importance of keeping apace with digital developments in our art forms, in order to remain competitive and to give our students and staff the best opportunities to make professional progress and lead the sector as change-makers. The importance of digital skills and technologies and their potential for learning enhancement was endorsed by a joint staff and Governors awayday to begin to gather ideas for the Strategic Plan 2020-2025.

The use of Digital Technologies with Film.

Technology underpins most of the disciplines taught within the BA Film degree course. We use an array of up-to-the-minute kit including in screenwriting, our Digital Training Unit and pre- and post-production. Students have access to dedicated production suites using MovieMagic software.

Once into the main production period our students use all of the sound, lighting and camera kit that until then their teaching has focused on and prepared them for. We use techniques and kit that prepares the student for a trainee role within industry.

Within the Cinematography modules the students will use certain mobile apps on location. For sound, we now cover both location and post-production sound. Post-production sound is also taught in the Digital Training Unit. Students have access to numerous software packages and in each of these stages of filmmaking, they can seek to specialise, and gain practical, professional experience. We also facilitate and encourage students to use the resources such as Adobe Creative Cloud on the DTU machines for extra-curricular work, which may be portfolio development or professional opportunities that students complete during their studies.

Moving forward we hope to create a module 'Writing for Games' in collaboration with our actors and voice department to open up the games sector – a sector with huge potential for collaboration with RCS, through innovative projects – in terms of storytelling.

Digital Skills in Production Arts programmes

Students on the BA Production Technology and Management programme have daily exposure to a range of specialist technologies from moving lights to radio microphones to automated flying. They are also expected to be proficient in a range of software such as Vectorworks,

Qlab and Protools as well as the relevant packages for our in-house consoles used to operate lighting, sound and stage automation. These are the technologies that students will encounter in the workplace, and the degree programmes provide them with the working knowledge to deploy these technologies proficiently in order to increase their opportunities for employment. On the Production Arts and Design degree the students are introduced to and become competent in the use of various mechanical and digital technologies such as the moving paint frame, the construction workshop machinery and the 3D printer. These students also use a range of drawing software packages such as Vectorworks, Photoshop, Corel Painter and Sketch up.

All other information is housed on the RCS Digital Portal including students' e-portfolios, a useful resource for their professional development and for showcasing their work to prospective employers.

Digital Skills in Contemporary Performance Practice

Over the course of the BA (Hons) Contemporary Performance Practice programme (CPP) students engage with a variety of digital technologies as they learn to document, promote and publicise their work and in the creation of performance itself. Students use publication design software such as Adobe Illustrator and Photoshop when creating promotional materials and publications as well as engaging with Adobe Dreamweaver and other online digital platforms in the creation of their digital professional portfolios. Students learn to document their performance work and create performance films through the use of camera equipment and editing software, such as Final Cut Pro. Beyond the curriculum, CPP students explore their own creative pathways which often include the use of audio-visual software and projection.

In the New Athenaeum Theatre at our Renfrew Street campus we have a GrandMA2 lighting console and a Midas Pro 6 sound desk. In the Chandler Studio Theatre we have an Eos Ti to operate lighting and a brand new Yamaha QL5 for sound. We have two stage automation systems – a fixed system in the NAT made by Stage Technologies using Chameleon software and a new portable Kinesys system which can be used in any venue.

A case study: Digital Skills (performance)

Please see Appendix 1 for a case study (Panasonic multi-angle cameras and live-streaming performance).

RCS Keyboard department makes extensive use of the new multi-cam installations in Stevenson Hall and Ledger Recital Room. After 18 months' use, we have made over 750 films on the system. All 50 end of year recitals were recorded for the students and 75 mid-session recitals were recorded this past January and disseminated to the students. This has become an indispensable tool for Keyboard, allowing students to have a permanent record of their performances for the duration of their courses. In addition, keyboard students engage in weekly peer feedback from the videos taken at performance classes. This has naturally expanded the expressive and professional capabilities of our students and is a key factor in preparing the necessary skills for critical reflection and teaching.

In addition, Keyboard run a clinic to teach students how to use the equipment. Many students now make and edit their own video recordings for use in their professional development.

Having broadcast quality video facilities at the heart of our programme has transformed the learning environment for keyboard staff and students, and through TELF (see above), we hope to encourage further development of the system's potential across departments and disciplines in the Conservatoire.

The link below demonstrates some of the high quality live-streamed performances that this technology has made possible, for our students, and the public who engage with our performances.

https://www.youtube.com/watch?v=fkYYiCjg7sE&list=PLjJ_bVDfL_c7XJYCnfY0lcUBNNhW2zNqt

Postgraduate Learning and Teaching Provision and Online delivery

We have designed our PG Learning and Teaching provision to suit professionals working across the full span of education contexts and arts disciplines. As such the model has been conceived to work equally for participants who have a full-time teaching role and those who manage a portfolio career. In the design of the programmes we also wanted to ensure that the programmes were inclusive to practitioners from across Scotland and beyond. Our **part-time blended learning model** meets these criteria and in conjunction with the long-thin module structure we are currently providing as flexible a learning opportunity as we believe is possible. For all programmes the emphasis is on the development of skills in relation to arts teaching. We currently have over 90 students engaging from Skye to Singapore. We deliver through a blended learning mix of face-to-face and online delivery, however we have designed our face-to-face sessions to be accessed remotely as well, so an overseas student can study at a distance.

We are continually developing the model for delivery to ensure it continues to evolve alongside advances in technology. We use **Adobe Connect** as the platform for our online sessions and deliver innovative presentation methods including the use of animation and visual metaphor to share information, and a mix of large and small group discussion to help build the community of practice and ensure the effective transfer of information between students as well as from staff to student. Students can offer opinions through speaking or through chat boxes and with the full group and in smaller break-out rooms.

In relation to **widening access**, we feel our blended learning model makes our provision as accessible as it possibly can be. Our entry requirements do state a requirement for degree level study, however we have been able to offer Non-Standard Entry to exceptional candidates who have developed their professional practice over time.

We have valued the additional taught postgraduate places that this SFC have funded, which has allowed us to enhance our contribution to the skills development of working performing artists and teachers, through the provision of masters level PPD: the MEd Learning and Teaching in the Performing Arts. We will be continuing the success of this programme, using the upskilling allocation in the most recent indicative funding announcement.

Professional Graduate Diploma in Education

We have agreed to take over places for the PGDE (Music) for academic year 2019-20 from Strathclyde University. The programme is currently undergoing its validation process according to our Quality Assurance procedures. This is a contribution to our key priorities as an institution in as much as we are preparing – as part of our strategic plan – to create our sixth discipline (in addition to music, dance, drama, production and film): education. We consider this course in the context of our BEd and MEd programmes, as bringing a further dimension to our responsibility for educating teachers and promoting teaching of the highest quality for Scotland. Our ambition to be a part of the solution to ensuring the talent pipeline of tomorrow is to lead on ensuring that talented teachers receive the very best professional education in a context that is rich in arts leadership and pedagogical innovation. We have been encouraged to pursue PGDE Drama which the GTCS see as a positive step forward in cementing our status in the discipline of education. We will pursue this possibility in upcoming revalidations of taught programmes.

For 2019/20, our objectives will be to:

- Develop our digital skills (staff and students) through evaluating the outcomes of the national Jisc digital capabilities survey

- Use innovations (such as in the Keyboard department) as examples of good practice, to disseminate cross-school
- Incorporate the work of TELF into the new strategic plan with a view to progressing the ELIR recommendation centred on technology
- Deliver a digital skills & technology themed RCS Learning & Teaching Conference in 2019

Priority 3: Internationally competitive and impactful research.

Strategic Plan commitments: Pillars 1, 2, 4

Driving focused excellence

Promoting equality and diversity

Embracing our role as a national and international performing arts institution

Context

Our research culture is exciting and innovative. It is built around practice and applied research *in* the performing arts as well as a range of work *on* the performing arts, and it is our strategic ambition to grow both the quantity and quality of our research in order to continue to enrich the student learning experience with cutting edge teaching and practice. Enhanced research profile is a key element of our future strategic direction, and we plan to build on our solid performance in REF2014 in the forthcoming REF2021 exercise. A new Research Strategy will be created within our main strategic plan for 2020-2025, and this will articulate both our ambition around REF2021 and the development intentions that follow. The key aim of our Research Strategy will be to embed research activity across the whole institution (in all disciplines), consolidate research-led teaching, and develop the skills of research students and staff – especially those who are ‘early career’.

Our Principal has spent some time recently scoping the research environment at competitor institutions, and we have distilled ambition from that scoping to become increasingly strategic about how we make staff appointments, allocate support and time for research, and embed research across the institution.

Support for staff research

Since 2014, and drawing on REG funding, we have invested in research staff and the environment for research at the Conservatoire. The strategic appointment of two ‘Athenaeum Research Fellows’ within the Research and Knowledge Exchange unit has driven further development of the research environment at the Conservatoire, with the two Fellows undertaking specific work to support the research of colleagues and interdisciplinary working in particular, in addition to pursuing their own research interests. We have complemented that work by extending our supplementary support for staff, for example through the mentoring that is given to all applicants to our ‘Athenaeum Awards’, the specific training we offer (for example, to research supervisors) and through research ‘clinics’ offered to staff at all stages in their development as researchers. In developing our Knowledge Exchange team, we have worked to ensure that this team is well placed to support researchers so that the outcomes of their research are effectively communicated, and that impacts are maximised. The Research and Knowledge Exchange unit therefore combines academic and professional services staff and expertise is a single operational unit and our case study (see attached) of the Athenaeum Awards illustrates how we use REG funding to support staff research creatively and flexibly.

REG funding has also permitted us to lever additional funding from research councils (for example, from the AHRC’s Research Networking Grants scheme, for a project examining historical copyright deposit in music) and enabled us to participate in the successful Doctoral Training Partnership bid by the Scottish Graduate School for the Arts and Humanities (SGSAH); it has also enabled us to pursue income from other sources (such as for applied research with partners such as Creative Scotland and Scottish Ballet).

We have customised Elsevier’s PURE system to create a flexible portal for staff research and professional practice, and are pursuing a programme of work to support all research-active

staff to build a presence on the portal, which allows them to showcase work with embedded audio and video, and will also, in time, help us to contribute to the outcomes of the Concordat on Open Research Data.

Support for doctoral research

Doctoral degrees at the Conservatoire are validated by the University of St Andrews, following a historic agreement in 1999, and research students benefit from a wide range of research training opportunities both at the Conservatoire, through St Andrews (and, specifically, the Centre for Academic Practice and Organisational Development or CAPOD), and through SGSAAH, of which the Conservatoire is a founder member. The Conservatoire was included for the first time in the recently recommissioned Doctoral Training Partnership (DTP) that is embedded within SGSAAH and, we believe as a direct result, has seen an increase in both the quality and quantity of doctoral applications for study commencing in 2019. Our continued role in SGSAAH DTP as Deputy Lead of Discipline+ Catalyst for Creative Arts and Design (with Glasgow School of Art), will be a particular focus of our work in 19-20.

Partnership working

As well as working with our colleagues across the Scottish sector, and more our wider peer group of conservatoires across the UK and internationally, we undertake many innovative projects in applied research, including collaborations with partners in the creative and cultural sectors, such as Creative Scotland and Scottish Ballet. These projects are not just reflective of our interest in high-impact research: they are a reflection in research terms of how we understand our wider role as the national conservatoire.

A major project for Academic Year 2018-19 was *What's Going On Now?*, a study of young people's music making in Scotland taking in both 'formal' education and informal and non-formal music making and making recommendations to address systemic issues in the sector. The Scottish Government committed to responding to our report in its Programme for Government for 2018-19, and the report's launch was received with positive comment from the Deputy First Minister.

Our work with Scottish Ballet includes projects with potentially very significant outcomes for key societal concerns around our ageing population, exploring (for example) the impact of dance by working with patients with dementia, and with those with neurological conditions such as Parkinson's Disease and Multiple Sclerosis.

RCS Research and Knowledge Exchange proposes to hold a conference and undertake research in 2019 in partnership with SDTN, FE and HE sector network partners and the creative industries, to understand the learner experience of drama training in Scotland.

We will continue to pursue relevant research partnerships, pursuing projects that maximise the impact of our contribution as Scotland's national conservatoire.

Research Integrity

Research ethics are overseen by the Conservatoire's Ethics Committee, which is itself overseen by the Academic Board. We believe we have robust processes in place for research ethics and, more widely, for research integrity, and keep these under constant review. Through Conservatoires UK, we have contributed to sectoral discussions at the UK level around research integrity, its scope and implication, in the specific context of the performing arts.

REF2021

We have drafted our Code of Practice for REF2021 and a version for consultation was approved at the meeting of the Academic Board on 13 March 2019. The Code includes proposals for a workload model, taking account of the particular circumstances of the Conservatoire – both its developing research environment and resolute focus on personal expertise. The workload model will permit us to move the organic to the systematic development of research across the institution and the Code of Practice will be applied to all academic staff (>0.2 FTE) over the coming 18 months in preparation for REF, allowing us to identify the relevant staff for inclusion in the exercise according to the principles of transparency, consistency, accountability and inclusivity. A period of consultation on the Code and the associated workload model is now in progress.

For 19/20 our objectives are to:

- Follow on from the establishment of an appropriate and approved Code of Practice in 2018-19, implementing an appropriate workload planning model for staff in 2019-20, taking account of the particular circumstances of the Conservatoire, both its developing research environment and resolute focus on personal expertise.
- Pursue further preparations for REF 2021.
- Establish effective role in Scottish Graduate School for the Arts and Humanities Doctoral Training Partnership as Deputy Lead of Discipline+ Catalyst for Creative Arts and Design (with Glasgow School of Art), moving to Co-Lead (with GSA) in 20-21.
- Further develop institutional research groups scheme established 18-19.
- Host RCS Research and Knowledge Exchange conference in partnership with SDTN, FE and HE sector network partners and the creative industries.

Priority 4: Effective knowledge exchange and innovation including excellent collaboration between universities and industry.

Strategic Plan commitments: Pillars 1, 4

Driving focused excellence

Embracing our role as a national and international performing arts institution

Context

The Conservatoire's submission for the Universities Innovation Fund (UIF) 2019/20 sets out in detail our key objectives around innovation, and our contribution to wider sectoral initiatives to support the nationally agreed outcomes. That submission is included in this Outcome Agreement.

Knowledge Exchange at the Conservatoire has undergone a period of development and transformation in the past two years, catalysed by the University Innovation Fund. Our KE work in 19/20 will demonstrate the significant progress and impact of our capacity building efforts.

Innovation and Enterprise now sit at the heart of KE activity at RCS and underpin new modes of engagement with our staff, students, graduates and the wider community. These include new strands of work in creative enterprise provision, major strategic partnerships in the arts and health sector, nationally focused policy influencing research on the provision of music in schools and new collaborative modes of working with other higher education institutions.

We have much to build on, and 19/20 will see further development, improvement and evaluation of these new modes of working, helping us to articulate the success and impact of our work at the Conservatoire, in the widest of terms, economically, culturally and socially.

University Innovation Funding (UIF) Our UIF report can be found at the end of this Priority/Chapter of the OA.

1.1 Innovation

RCS Innovation Hub

RCS is considering the findings of an initial review and option appraisal which has identified an opportunity to consolidate and support innovation and KE activity across the institution with a view to significantly enhancing the organisation's external impacts. RCS is uniquely well placed not only to drive leading thinking on the future of the performing arts, but also to explore the application of creativity and performance in settings from mental health and well-being to business. Its research culture is developing, and the deep expertise within the staff and student body, combined with the national and international reputation of the Conservatoire, suggest exciting opportunities for new kinds of external partnerships based on innovation in the practice and application of multidisciplinary creativity and performance. A focused development and implementation plan will get underway in 19/20.

Innovation Vouchers

In collaboration with **Interface**, we will continue our creative industries innovation voucher pilot in order to kick start new partnerships between our academic researchers and partners in a range of sectors. These relationships, will primarily be focused on engaging the Conservatoire research community with micro businesses in health, arts and creative industries and third

sector areas, and will focus on the development of innovative practices and innovative applications that will help to transform a key aspect of the business and support local economic development.

The pilot will produce 4 creative innovation voucher partnerships and take place across 18/19 and 19/20. An evaluation will be completed towards the end of 19/20.

For 2019/20 our objectives will be to:

- Continue and make a success of our creative industries innovation voucher pilot

1.2 Creative Enterprise and Entrepreneurship

Make It Happen

Make It Happen is the Conservatoire's new strand of enterprise development activity for students and recent graduates which began through a range of pilot activities in 17/18. It currently takes two forms; Make It Happen Month & Make It Happen Fund.

Make It Happen Month – is a month long programme of creative enterprise learning and development which takes place at RCS every November. It is scheduled to align with **Global Entrepreneurs Week**, and in 2019/20 will also align with the **Cando Start-Up Summit** and **Venturefest Scotland** which RCS will participate in.

The specially curated programme of twilight business start-up talks, networking events, workshops and seminars are delivered by local and visiting experts and practitioners offering up to the minute insights on developing practices, operating models and ways of working to inspire and guide students and graduates as they take their first steps into self-employment or company creation.

The programme consists of events which are structured to provide bite sized learning in areas such as how to set up a performing arts company, take a show on tour nationally and internationally, develop a brand and audience, secure early stage finance and build a viable sustainable company or self-employed model of practice.

In November 2018 we opened Make It Happen Month up to other HE and FE students in Glasgow and beyond. We had attendances from students at **Glasgow City, Glasgow Clyde College, Queen Margaret University, and Glasgow School of Art**. We also welcomed a wide range of emerging practitioners outside the education system, who were considering establishing companies. All of the events are free to attend.

By opening this programme up to a wider community of students and practitioners, *Make It Happen Month* offers a distinctive peer learning experience offering a range of perspectives on how to get ideas off the ground and into the world.

(2018 brochure attached).

Make It Happen Fund – is a new micro-funding initiative launched and piloted by the Conservatoire in 18/19. Its purpose is to give our graduates access to a competitive pot of seed funding to support their career goals and ambitions. The fund aims to create access to a source of funding that will support early stage career development, in a range of areas such as: training, networking, testing ideas, starting up companies, staging pop-up events and

forming new collaborations. The fund targets graduate cohorts from the past three years and they can apply for funds that range from £250 to £750 from a total funding pot of £10,000. We will use the pilot to support ongoing development of the programme for 19/20 and will by then be able to provide exemplars, case studies and impact. We will explore commercial partnership potential for this programme in 19/20.

1.3 Creative Enterprise Partnership working with HEIs

As part of our collaborative work under **UIF**, we have developed an effective working relationship with our neighbour, **Glasgow School of Art** on a range of events, programmes and initiatives under the banner of enterprise and entrepreneurship.

As the two specialist arts institutions in Scotland we share strengths and challenges and a common approach to providing enterprise and business support to our communities of emerging multi-faceted freelancers and micro businesses. We have worked together to share bespoke events and opportunities amongst our students, enhancing the quality and quantity of what we can offer.

We have also seen new partnerships emerge across our student bases, driving up multi-disciplinary project development and innovation.

Successes in 2017/18 included **Modual Kickstarter** – an enterprise summer school co delivered by **RCS, GSA and University of the Arts London**.

(Case Study Attached and included in Universities Scotland Made It Happen publication November 2018.)

Scaling Opportunity - Creative Industries focused HEI partnerships

In 2019/20 our close partnership working will continue with GSA and will also include Queen Margaret University (QMU).

In collaboration with the **Cultural Enterprise Office** Education Forum we are jointly developing a project on entrepreneurship that will take place across 9 months, commencing in May 2019 as part of the **Scotland Cando Festival** and culminating in an event aligned with **Venturefest Scotland** in November 2019.

During this period we will share practice on supporting the enterprise aims of our communities of students and graduates, and develop new tools and resources which can be shared amongst the wider network of HEIs with creative industries programmes.

Industrial Strategy Challenge Funds

We will work with our colleagues across the HEI network to develop joint projects for this stream of funding. We will contribute to a joint coordinator post to support this activity with our HEI partners across Scotland.

1.4 Access to Start Up Support for Staff and Students

In 19/20 we will continue to provide access to start up support for staff of the Conservatoire who are developing business propositions. We can provide access to advice and expertise and signposting to other relevant sources of support.

We have also worked to drive up engagement in generic business development opportunities such as **Converge Challenge** and the **RSE Unlocking Ambition Enterprise Fellowships** with notable successes in 2018/19. (Two members of staff made the semi-finals of Converge in 2018, one member of staff received the RSE Fellowship and a student has made the final 10 in Converge Kickstarter in March 2019).

As a partner in the Converge Challenge programme, the Conservatoire has contributed to the development of a new award in 2019, the Creative Challenge ensuring that the creative industries can be part of this dynamic environment for emerging businesses.

Partnerships with Industry – Creating Impact.

The Conservatoire offers students access to high level industry partnerships as part of their educational experience. These relationships further facilitate the development of freelance skills through hands-on learning and access to professional networks.

Partnerships include those with **BBC Scotland, Scottish Symphony Orchestra, Scottish Opera, Scottish Chamber Orchestra, Red Note, Royal Scottish National Orchestra, National Theatre of Scotland, Playwright’s Studio Scotland, Scottish Ballet, Solar Bear Theatre Company, Dundee Repertory Theatre, Citizens Theatre, Scottish Ensemble, Bard in the Botanics, The Globe Theatre** and many more.

Current knowledge exchange partnership projects which will run through 19/20 include the following:

2.1 BBC Scotland

In 2019 we will extend the scope of our MOU with BBC Scotland to co-create new talent development initiatives and career pathways for graduates of the Conservatoire. We will jointly programme a Masterclass series in 19/20 which will be offered as public engagement activity.

2.2 Scottish Ballet

Dance for Health Knowledge Exchange with Scottish Ballet

Following on from an evaluation of the pilot **Dance for Parkinson’s Scotland** (DfPS) programme carried out in partnership with **Dance Base** (2016-2017), Dr Bethany Whiteside is currently leading the evaluation of the national expansion of DfPS and the **Time to Dance** (dance for dementia) programme. These three-year evaluations are due to complete in 2021 and 2020.

RCS and Scottish Ballet are also currently undertaking research on the pilot **Dance for Multiple Sclerosis** programme (Apr 19-Feb 20) working with US academic partners at **Georgetown University** and the **University of Florida**.

Although the specific approach, aims and methods are necessarily different for each project, the ethos and values, embodied by key themes of creativity, dignity, and collaboration, remain the same necessitating an ethnographic and mixed methods approach.

The evaluation of the pilot of the **Dance for Parkinson’s Scotland** programme contributed to a realisation amongst the Scottish Ballet education team that they had the confidence and expertise to both continue this programme and to deliver a bigger, more diverse project. This

knowledge exchange work catalysed the development of a three year dance for dementia programme, (Time to Dance) and a national roll-out of Dance for Parkinson's Scotland.

With the RCS evaluation work and evidence base, Scottish Ballet successfully applied for substantial three-year funding from the **Life Changes Trust** (£150,000) and **Paul Hamlyn Foundation** (£295,000), to roll out the above projects.

1.3 Youth Music Initiative (YMI) Evaluation

Following on from Prof Stephen Broad's work on **What's Going On Now, Creative Scotland** and **RCS** will publish a YMI Impact Report by March 2020. It will measure and report on:

- Participants: how many people are benefiting from the YMI;
- Profile: who are the people who benefit from the YMI;
- Jobs: what jobs, training and volunteering opportunities is the YMI supporting directly; and
- Outcomes: what difference the YMI is making to the lives of young people, to communities, and to the youth music sector more widely.

Participants, profile, jobs and outcomes will be measured through monitoring data received from funded projects. The data will be analysed and an independent report on the overall impact of YMI produced against the four overarching themes from the YMI outcomes logic model:

- 1) Tackling inequalities
- 2) Learning and working
- 3) Cultural and strong communities
- 4) Building skills and practice

We will use findings from the Impact Report to understand the difference YMI made in the year, share findings and support the continuous development of the youth music sector.

For 2019/20 our objectives will be to:

- Measure participants, profile, jobs and outcomes through monitoring data received from funded projects. The data will be analysed and an independent report on the overall impact of YMI produced against the four overarching themes from the YMI outcomes logic model:
 - 1) Tackling inequalities
 - 2) Learning and working
 - 3) Cultural and strong communities
 - 4) Building skills and practice

- use findings from the Impact Report to understand the difference YMI made in the year, share findings and support the continuous development of the youth music sector.

1.4 Knowledge Exchange Internal Audit

The KE team will undertake an extensive piece of work which aims to document the widest range of KE activity, large and small that takes place across the Conservatoire as part of everyday life.

The aim of this project is to help us understand the sheer scale, breadth and depth of the institutions links with industry and the professions as well as to begin to measure the expanding base of relationships in other sectors such as health.

This audit will allow us to set new benchmarks and targets for future years, and support our efforts to communicate the full range of our knowledge exchange activities and impact to our stakeholders.

For 2019/20 our objectives will be to:

- Document KE activity across RCS in an internal audit and set appropriate benchmarks for future activity

Universities Innovation Fund

Royal Conservatoire of Scotland

April 2019

INTRODUCTION

Knowledge Exchange at the Conservatoire has undergone a period of development and transformation in the past two and a half years, catalysed by the University Innovation Fund (UIF). Our work in 19/20 will demonstrate the significant progress and impact of our collaborative development work and our capacity building efforts all made possible by the UIF.

As Scotland's national conservatoire, the Royal Conservatoire is uniquely positioned to lead innovation and knowledge exchange in areas that are rich with growth potential. Innovation, impact and engagement are fundamental to the Conservatoire's ethos, embedded within learning and teaching across all our art forms, and integral to our research practices. The Creative Industries in Scotland contribute £4.6 billion to the economy. This represents a steady increase since 2010. In 2015 the Creative Industries employed 73,600 people and are now larger than life sciences and sustainable tourism in terms of GVA. The Creative Industries sector is dominated by small enterprises with 59% of the 15,420 registered enterprises having zero employees (i.e. are sole traders) and 88% in total have fewer than five employees (Scottish Government Growth Sector Statistics, October 2017). Here at the Conservatoire, we support our students and graduates to thrive as independent enterprising artists, to develop viable operating models for their talents as self-employed practitioners and small enterprises.

We have much to build on, and 19/20 will see many of our plans come to fruition, further development and improvement of projects and services and evaluation of these new modes of working, helping us to articulate the success and impact of our work at the Conservatoire, in the widest of terms, culturally, socially and economically.

PROPOSED USE OF THE UIF IN SUMMARY

In 2019-2020, the Conservatoire will continue to use the UIF in support of two broad initiatives:

- To continue and extend existing work, and pursue new strategic actions, to provide **enhanced innovation support** for staff, students and graduates and our partnership potential.
- To work in partnership with other HEIs to make an effective **contribution to the agreed Strategic Outcomes** commensurate with our scale and expertise and building on the developmental and collaborative work of UIF.

1. ENHANCING OUR INNOVATION SUPPORT

Staff Capacity Building

As noted in previous years, the Conservatoire's central KE team is small and has diverse responsibilities. The Research and Knowledge Exchange department became a directorate of the Conservatoire in January 2019, recognising the importance of the contribution this department makes to the overall success of the institution.

With UIF investment, we have significantly extended the skills and knowledge base of the department and with the additional UIF funding in 18/19 we created a fixed term post for a KE Projects Administrator, to support the extensive work that is currently underway.

The team now comprises;

- Director of Research and Knowledge Exchange
- Knowledge Exchange Manager
- Research and Knowledge Exchange Development Officer
- Knowledge Exchange Projects Administrator

RCS Innovation Hub

RCS is considering the findings of an initial review and options appraisal which has identified an opportunity to consolidate and support innovation and KE activity across the institution with a view to significantly enhancing the organisation's external impacts. The Conservatoire is uniquely well placed not only to drive thinking on the future of the performing arts, but also to explore the application of creativity and

performance in settings from mental health and well-being to business. Our research culture is developing, and the deep expertise within the staff and student body, combined with our national and international reputation, suggest exciting opportunities for new kinds of external partnerships based on innovation in the practice and application of multidisciplinary creativity and performance. A focused and phased development and implementation plan will get underway in 19/20.

Supplementary support for entrepreneurial education: Make It Happen

Make It Happen is the Conservatoire's strand of enterprise development activity for students and recent graduates, established thanks to the investment of the UIF.

Make It Happen Month

A month long programme of creative enterprise learning and development which takes place at RCS every November, aligning with Global Entrepreneurs Week and working closely with the Students Union.

The specially-curated programme of twilight business start-up talks, networking events, workshops and seminars are delivered by local and visiting experts and practitioners offering up to the minute insights on developing practices, operating models and ways of working to inspire and guide students and graduates as they take their first steps into self-employment or company creation.

The programme consists of events which are structured to provide bite sized learning in areas such as how to set up a performing arts company, take a show on tour nationally and internationally, develop a brand and audience, secure early stage finance and build a viable company or self-employed model of practice.

In November 2018, we opened Make It Happen Month up to other HE and FE students in Glasgow and beyond and to the wider community of emerging artists. This was very successful, providing a wider service and enriching the experience for our own students. We will build on this and widen our engagement in 2019. By opening this programme up to a wider community of students and practitioners, *Make It Happen Month* offers a distinctive peer learning experience offering a range of perspectives.

Micro Funding for graduate entrepreneurs - Make It Happen Fund

Make It Happen Fund is a new micro-funding initiative piloted by the Conservatoire in 18/19 to test the impact of small scale awards on the career trajectories of recent graduates. Its purpose is to give our graduates access to a competitive pot of seed funding to support their career goals and ambitions. The fund aims to create access to a source of funding that will support early stage career development, in a range of areas such as: skills development, networking, R&D activity, starting up companies, staging pop-up events and forming new collaborations. The fund targets graduate cohorts from the past three years and they can apply for funds that range from £250 to £750 from a total funding pot of £10,000. We will use the pilot to support ongoing development of the programme for 19/20 and will by then be able to provide exemplars, case studies and an evaluation. We will explore commercial partnership potential for this programme in 19/20. At present the fund is only open to graduates who are based in Scotland.

Exchange Talks/Exchange Talks Plus/Exchange Bites

Building on our work to expand the scope of our public engagement offers, we have further developed our successful Exchange Talks programme to include a smaller number of larger scale Talks and Performances (Exchange Plus) across the year. Audiences for our talk's series have grown substantially in the past 12 months with the Exchange talks averaging an audience of 40 and Exchange Talks Plus averaging 75. The talks in 18/19 spanned a wide range of research topics from inclusion in dance, environmental performance to weaving British Sign Language interpretation into Shakespearean performance.

The series of talks are open to the public as well as staff and students and we are seeing a growing community of interest in this offer. In 19/20 we will produce a complementary online series of videos and podcasts *Exchange Bites*, to extend the offer more widely.

Access to Start-up Support for Staff and Students

In 19/20 we will continue to provide access to start up support for staff and students of the Conservatoire who are developing business propositions. We can provide in-house access to advice and expertise and signposting to other relevant sources of support. This work will support a pipeline of business development propositions and connections with the broader innovation and enterprise landscape

As a partner in the Converge Challenge programme, the Conservatoire has contributed to the development of a new award in 2019, the Creative Challenge ensuring that the creative industries can be part of this dynamic environment for emerging businesses.

Knowledge Exchange Internal Audit

The KE team will undertake a project to document the range of KE activity, large and small, that takes place across the Conservatoire.

The aim of this project is to surface the scale, breadth and depth of the institutions' links with industry and the professions as well as to begin to measure the expanding base of relationships in other sectors such as health. This audit will allow us to set new benchmarks and targets for future years, and support our efforts to communicate the current and potential reach of our knowledge exchange activities and impact to our partners and stakeholders.

2. CONTRIBUTING TO STRATEGIC OUTCOMES

The Royal Conservatoire is working to make a clear contribution to the agreed Strategic Outcomes (SOs), commensurate with our scale and expertise

Some of the Conservatoire's contributions will be made in partnership, either with individual institutions or consortia, or through working more effectively with agencies and groups such as Interface or the Universities Scotland Research and Commercialisation Directors Group (RCDG); others will require specific work within the Conservatoire.

Along with representatives from the other HEIs and the agency partners, we have made significant headway in 18/19 on collaborative projects with particular progress made towards Outcome 1 Stimulating Demand and Outcome 4 Entrepreneurship. While these areas are central to our delivery work in 19/20 and we will continue to contribute to all outcomes and related work alongside our HEI colleagues.

Outcome	Analysis of practice & identification of best practice	Devise & execute programme	Develop/initiate sector-wide programme
<p>Outcome one (demand stimulation): working with Scotland's enterprise agencies, Scottish Government, business networks, Interface, and others, Scottish HEIs will have helped to increase the demand and quality of engagement from businesses and the public sector for university services.</p>	<p>RCS wishes to establish closer working links with INTERFACE, in order to increase the demand for Innovation Vouchers from RCS and collaborators.</p>	<p>Work with INTERFACE and other partners in order to drive a bigger pipeline of Creative Industries projects to apply for Interface vouchers.</p> <p>RCS participates in the Demand Stimulation group.</p> <p>About to launch Make It Work, a pilot partnership programme between RCS and Interface will commence in May 2019. See note below.</p>	<p>Evaluation and key findings from the Make It Work pilot will be shared with all HEI partners and future approaches agreed.</p>
<p>Outcome two (simplification/commercialisation): in partnership with the Enterprise Agencies (EAs) and Interface, Scottish HEIs as a sector will have demonstrably simplified business access to the knowledge and expertise in Scottish universities.</p>	<p>RCS will support simplification processes through the use of the shared contracts portal and through wide engagement via the RCDG network.</p>	<p>RCS has established a shop window of KE offers and services and developed clear routes of engagement for staff, students and partners.</p> <p>RCS has also joined the Scottish Praxis Auril network to build engagement and exchange potential with colleagues.</p>	
<p>Outcome three (simplification/greater innovation): in partnership with the EAs and Interface, Scottish HEIs will, at a national level, have made strategic use of their sectoral knowledge to promote greater innovation in the economy (including beyond non-STEM).</p>	<p>RCS will promote the micro interactions, networks of individuals that lead to connections and collaborations within and beyond RCS and which ultimately drive innovation in the sector as</p>	<p>RCS will contribute to the shared Innovation Manager role with a focus on ISCF</p> <p>RCS is a full participant in the Innovation Cluster group including the group connecting on Enhancing</p>	

	well as being a vital pipeline to a start up culture.	Researcher Skills for business.	
Outcome four (entrepreneurialism): Scottish HEIs as a sector will have made a significant and positive change in the way entrepreneurial opportunities are promoted and delivered to students, HEI staff, and businesses.	RCS has strengthened enterprise offers for staff and students and has worked with other HEIs to address the specific entrepreneurial needs of creative industries graduates.	RCS, GSA and QMU have collaborated to develop SHIFT , a new business development programme for new graduates and students thinking about their next steps and how to professionalise their practice through company creation or self-employment. See note below.	SHIFT digital platform and content will be shared widely with all HEIs. The evaluation and key findings from the summer school will be shared with partners and future approaches jointly developed.
Outcome five (international): in partnership with Scottish Development International, Connected Scotland and others, Scottish HEIs will have pooled their knowledge and networks, and shared good practice to promote and engage Scotland internationally (operating under Scotland's International Framework).	RCS will seek to develop a direct relationship between KE and SDI and learn from the approaches taken by partners.	RCS has taken membership in Scotland House alongside other HEIs. RCS is renewing relationships with British Council and other international partners.	
Outcome six (inclusive growth and social impact): Building on current and good practice Scottish HEIs will have scaled up their support of the Scottish Government's ambitions for inclusive growth.	RCS has offered to share our extensive practice in public engagement to our colleagues in RCDG in order to support colleagues' progress in this areas.	RCS will participate in the Responsible Innovation group initiated by the UIF Collaboration Manager.	
Outcome seven (equality and diversity): Building on current and good practice HEIs will have ensured positive promotion of equality and diversity in staff and all who are affected by the use of the UIF.	RCS can share practice through the development of our BSL programme, and training to support students with ASD.		

Outcome 1 - Make It Work - a pilot project to test drive a new approach to accessing Innovation Vouchers in partnership with Interface.

The *Make It Work* Pilot is a project led by RCS in collaboration with Interface to create a step change in company engagement work between RCS and partners and to test drive a new approach to business engagement.

Following ongoing positive dialogue between RCS and Interface and some exploration of the untapped innovation potential in the Conservatoire staff base and its relationships with industry, Interface has agreed to work with RCS on a pilot project to open up new channels of business engagement between the Conservatoire and industry. Utilising University Innovation Funding to drive new types of engagement activity and results, through this pilot initiative, we aim to unlock new ways of working between the Conservatoire and specifically the Micro Business community across all sectors, to generate new ways of working and catalysing innovative new developments between our staff base and the micro business community.

Outcome 4 - SHIFT - A collaborative project to pilot HEI Business Creation for creative disciplines

SHIFT is a collaborative partnership between a number of higher education and creative organisations in Scotland. SHIFT will produce digital content and a week-long summer school programme, 9th – 16th September 2019. While the digital content will be shared widely through HEIs, and the Scotland Can Do Fest, the summer school is open to students and recent graduates from The Glasgow School of Art (GSA), the Royal Conservatoire of Scotland (RCS) and Queen Margaret University (QMU). The programme is designed to equip participants with the collaborative, practical, creative and entrepreneurial skills that will support them in making the transitional shift from being a student to becoming a professional practitioner. It will help them to explore the strongest operating models for their work, whether through self-employment or company creation.

MATCH FUNDING

The Royal Conservatoire is not in a position to provide match funding in cash terms. However, as noted in previous papers, the Conservatoire invests considerable resources in professional teams devoted to effective public and cultural engagement – these teams were not funded by UIF in 2018-19 and so their budgeted staff costs for 19/20 offer indicative match funding in kind for the UIF, as follows:

Team	Staff costs*
Artistic Planning <ul style="list-style-type: none">Responsible for management of all aspects of the Conservatoire's performance programmes and other public engagement.	£237,408
Front of House and Box Office <ul style="list-style-type: none">Public-facing staff supporting performance programmes and public engagement	£295,450
Lifelong Learning <ul style="list-style-type: none">Courses for adults and young people (staff related to SFC-funded T20/40 initiative are not included, nor are Junior Conservatoire staff)	£340,000
TOTAL	£872,858

*Including superannuation and NI. Staff in these teams with a student-facing remit have been omitted

Priority 5: Ensuring provision of quality learning in Scottish Higher Education institutions.

Strategic Plan commitments: Pillars 1, 2

Driving focused excellence

Promoting equality and diversity

Good Governance and Scottish Code of Good HE Governance

The Conservatoire complies with the principles and provisions of the 2017 Scottish Code of Good HE Governance with the exception of:

- a) Para 20: Formulate rules for eligibility to stand for election as Chair
- b) Para 59: Develop election rules for the Chair

The rules for eligibility to stand for election as Chair have not yet been drafted. The Conservatoire is currently working on updating its constitutional documents to effect the requirements of the Higher Education Governance (Scotland) Act 2016. The election rules for Chair will emerge from that process which is expected to be concluded during 2019-20. This will have no impact on the timescale for the introduction of the election process.

Our Board of Governors has sight and ownership of institutional sustainability. It is the aim of the Board to continue to budget and plan for operating surpluses year on year through identifying and developing additional sources of income and seeking cost efficiencies wherever possible.

For 2019/20, our objectives will be to:

- be completely compliant with the 2017 Scottish Code of Good HE Governance
- to have the amended Order of Council to comply with the 2016 Act amended and approved

Leadership in obligations under Climate Change Act 2009 (environment and social sustainability)

The Conservatoire has established a Sustainability Committee chaired by the Principal to raise the profile of environmental sustainability, act as a catalyst for the generation of new initiatives, oversee implementation and monitor impact. The work of the Committee is also about moving beyond a piecemeal and largely estates-driven approach to institution-wide strategic thinking and culture change.

With strong advocacy from the Students' Union, and Governors, the Board has agreed to disinvest from fossil fuels and to invest in renewables and this process is now underway.

Other initiatives include:

- Rationalisation of printers to reduce carbon (and paper usage)
- Increased localised recycling points
- Battery recycling scheme
- Participation in Caledonian forest initiative (a re-planting scheme)
- Development of a proposed MA Performance and Ecology programme
- Rooftop vegetable garden established and expanded
- Continuation of the LED replacement programme

	Annual % movement 2016-17 to 2017-18
Fossil fuels non-residential	+20.14
Grid electricity	-2.31
Water and sewerage	-2.15
Waste to landfill	+67.03
Recycled waste	-5.56

We target a 5% overall reduction in carbon emissions year on year. 2017-18 saw an increase in gas (heating) due to the need to increase ambient temperature in many of the rehearsal zones based on user feedback. There was also a period of exceptionally cold weather. The waste to landfill has risen significantly but this is still a relatively small amount and largely relates to the disposal of used stage sets. We are working with the waste contractor towards the goal of zero to landfill but this will require a review, in particular, of our process to create and dispose of stage sets constructed in the Conservatoire workshops.

However the carbon emissions picture overall tells a positive story over recent years. With sustained and meaningful reductions.

Climate Change Carbon Emissions Summary

Year	tCO2e			
	Scope 1	Scope 2	Scope 3	Total
2014-15	362	832	126	1,320
2015-16	379	698	83	1,160
2016-17	343	574	63	980
2017-18	427	451	47	925

For 2019/20, our objectives will be to:

In the event that credible business cases can be made and approved, then to introduce:

- Combined heat and power technology at Renfrew St and/or Wallace Studios
- Solar energy to provide a proportion of electricity requirements at Renfrew St and Wallace Studios
- Water source heat pump solution at Wallace Studios
- Rain water harvesting to reduce mains water consumption
-

Estates development

The annual condition survey of the Conservatoire estate shows that in 2018, 94% is classified as either as new or completely fit for purpose. Consideration of major estate development has paused due to the uncertainty which Brexit has created in relation to the size and disciplinary mix of the student body over the medium term. An interim estate strategy has been developed to cover the period up until 2020. The Conservatoire has entered into an Agreement for Lease for student accommodation within a new development currently under construction at Dunblane St which is adjacent to the Renfrew St building. The accommodation will also include a gym, a cinema and a number of practice/rehearsal rooms and discussions are underway with the provider to host events run by the RCS Student Union in the social space.

For 2019/20, our objectives will be to:

- Commence lease of new student accommodation at Dunblane St (The Base)
- Continue to monitor the possibility of acquiring more space to develop at Speirs Locks

- Implement space efficiency recommendations arising from a Space Utilisation Working Group report carried out during 2018-19 and subsequent space audit work commissioned by Academic Board.
- Develop estate strategy 2020-2025 in support of Strategic Plan 2020-2025

Gender balance of Board, senior management

Board of Governors

The Board of Governors has been committed to achieving a minimum of 40% of either gender by 2018 of lay governors. The current Governing Body comprises 43.75% female and 56.25% male of lay governors. We are preparing to recruit governors to replace those retiring, and are actively seeking a wide pool of candidates and to achieve the appropriate ratio of male : female governors (or indeed governors who do not identify as either male or female). Overall (i.e. including elected and *ex officio*s) there are currently 9 female and 13 male, giving a balance of 41% female and 59% male.

The Senior Management Team currently comprises 43% female and 57% male.

Gender based violence

As stated in an earlier section (Priority 1), the RCS is committed to leading the way in challenging and eliminating inappropriate behaviour within the performing arts sector through the management, education and support of its staff, students, alumni and audiences. Specifically the Dignity and Work and Study Policy has been redrafted with the addition of sections on:

- Code of professionalism and conduct (based on GTC Scotland guidelines)
- A statement on gender based violence
- A safe space statement (a 'rules of the room' statement)

The Conservatoire has also participated in the Scottish Government GBV initiative and all staff have been issued with the information card which provides advice on how to access specialist support services.

For 2019/20, our objectives will be to:

- Ensure Board of Governors to be 50% female and 50% male by 2020 (or to include an appropriate balance of these genders and any other gender identities as appropriate)

QA prep of new committee structure, revised annual monitoring, ELIR outcome and plans

A new committee structure will be introduced from September 2020 to align with the new Strategic Plan and its various aligned strategies, the business of which will be conducted through the revised committee structure. Our Academic Registrar (reporting to the Assistant Principal) will lead on this process as part of their MBA work leading to the qualification. The brief for this review will be to increase operational effectiveness whilst introducing efficiencies in the staff time spent in committees.

A new annual monitoring process will be fully introduced from September 2019, with the intention to empower programme teams to monitor and reflect on a range of feedback and data from the previous academic year, and to formulate clear and achievable action plans. A parallel process will be devised to enable staff and student reflection in respect of professional services and their impact on the student experience. This will be led by the Director of Finance

and Estates. Both the introduction of more effective annual monitoring (intended to enable programmes to collate all data in one annual report, of which four will be accumulated prior to any major quinquennial review, as a valuable source of reflection and information) and a new committee structure will assist in the fulfilment of the Conservatoire's obligations in response to the ELIR outcome and recommendations, detailed below.

ELIR 4 outcome: *effective*

Recommendations:

1. Alignment of institutional strategies (i.e. more closely aligned with Strategic Plan).
2. Communication of key institutional policies to staff and students
3. Establish an institutional strategy for assessment and bring greater clarity to the design and delivery of assessments including assessment weighting and marking practice
4. Reflect on approach to self-evaluation and review to ensure the Conservatoire is able to optimise the learning from its review activity while streamlining the burden of conducting multiple reviews
5. Ensure there is more consistent use of learning technologies across the curriculum and consider how these could be used to promote engagement and to facilitate sharing key information between staff and students.

We welcome the recommendations made by the ELIR panel, as an outcome of what was a positive, constructive and insightful visit. We have already begun to engage with the recommendations both at strategic level (described above – strategic plan alignment with key strategies, eg. Learning and Teaching), and streamlining the (annual) review processes so that we focus increasingly on enhancement activity rather than becoming overcommitted to review activity itself. We have established TELF (Technology Enhanced Learning Forum), described earlier in this document, in order to address recommendation 5, and to underpin a key element of our developing strategic plan. We are first looking at assessment, and clarity in feedback, marking system and outcomes through our postgraduate taught programme review, currently underway. This area was reviewed as part of the recent Undergraduate Curriculum Review, and we are mindful that some ambitious practices (particularly in the area of pass/fail outcomes aligned with mutually constructed feedback practice) need the opportunity of this academic year to embed. We will review our approach to assessment as part of the formulation of our Learning and Teaching Strategy, which will include assessment strategy and expectations of all programmes, including reflection on feedback from students on their experience of assessment.

Our PG Cert in Learning and Teaching in Higher Arts Education was recently re-accredited until 2022 by **AdvanceHE** (formerly HEA) with some notable commendations:

The programme acts as the core learning and teaching 'engine' of a suite of programmes that provides transdisciplinary opportunities and sense of belonging for the diverse community of teaching artists. The blended learning model and the sharing of modules with other programmes is inclusive and provides an environment for participants to share good practice;

The participant facing documentation is exemplary with clear written information to support participants to professionally develop in different performing arts and educational contexts to learn and develop collaboratively.

The PG Cert serves as the core of MEd Pathway 4 – Teaching Artist Higher Education, and this pathway is also accredited by AdvanceHE until 2022, leading to HEA Fellow status for successful participants.

For 2019/20, our objectives will be to:

- Devise and begin to implement our ELIR Action Plan
- Undertake a review of our Postgraduate Taught Programmes
- Develop our plans for technology-enhanced learning (as part of our Strategic Planning)
- Implement our fully revised annual monitoring process

Use of data to interrogate and address under-representation of protected characteristic groups in L&T environment

We have worked with our Student Union to interrogate data relating to students declaring mental health issues, and BME student attainment. We monitor our data through the close monitoring of performance indicators which consider student applications, offers, matriculations, progression, retention and achievement through our Quality and Standards Committee. Both the QSC and the Fair Access Committee consider datasets that pertain to students of protected characteristic groups, and plans such as our Fair Access Plan articulate how we address under-representation in those groups. Similarly our Human Resources department monitors the representation of protected characteristic groups amongst our staff population.

Our Mainstreaming Equality Plan details how we approach Equality, going beyond compliance.

The details are in the following documents which will direct the reader to our website:

Equality Act 2010 – Beyond Compliance

We are committed to going beyond compliance and promoting equality and diversity in everything that we do, ensuring that we have the systems and processes, for staff and students, to underpin that commitment.

Mainstreaming Equality 2017:

This Report lays out our commitment to equality and diversity, how we proactively demonstrate this commitment and celebrates some of our successful initiatives. It also provides some key data about our staff and students.

Equality Outcomes Report 2017:

Our Equality Outcomes demonstrate our optimism and commitment to continuing to ensure that arts education is accessible to all, for the benefit of all.

The document provides the following information:

-
- Overview of RCS Equality Outcomes 2017 – 2021, together with success measures, strategic links, and how they link to the general equality duty of the Equality Act 2010
 - Action plan for Equality Outcomes 2017 – 2021
 - Review of achievements against Equality Outcomes 2013 – 2017

For 2019/20, our objective will be to:

- Continue our monitoring work and, for example, to increase access to the Conservatoire for care-experienced students (see Priority 1, discussion)

Consultation and Ownership

Effective voice of employees – consultation process for the OA, ELIR, REF, Strategic Plan 2020-25

The Conservatoire was the second institution to undertake ELIR 4 in 2018. A wide cross-section of staff and students were involved in the process of preparing the Reflective Analysis and in the subsequent visits by the Panel. Students and staff were briefed about what ELIR is and the process beforehand, and given an opportunity to ask questions about the Reflective Analysis.

In the preparation of this Outcome Agreement staff and students have been consulted at stages, including:

- Initial drafts of Priorities 1-5 (October-December 2018), during which time the five priorities were each led by a member of CSMT, who consulted with and drew input from their respective teams (the “Outcome Agreement Working Group” core)
- During a second drafting phase (January-February 2019) during which the reflection on the drafts by both internal colleagues and our SFC colleagues were incorporated (“Outcome Agreement Working Group”)
- At an extended Outcome Agreement Working Group meeting **Outcome Agreement approval meeting** held in March 2019 for a specially convened group (Principal and Assistant Principal as co-chairs). This group includes The SU President and Vice-President; representative members of the staff liaison committee; representative Governors and staff of the Academic Board of RCS; EIS representative; Equality and Diversity officer; various staff with a working brief directly relating to work described under the first three priorities of this OA.
- The OA has been reviewed and approved by members of the Academic Board
- The OA has been reviewed and approved by the RCS Board of Governors at its meeting in April 2019.

The Conservatoire also has a Staff Consultative Forum, chaired by the Principal which meets monthly to consider matters affecting staff experience and to deliver important updates about health and safety in the workplace. Any staff member can attend and raise issues relevant to their workplace experience, and plans. Members of the Forum are elected by their peers to act as representatives of their staff group.

In addition, any new or revised policy or procedure is consulted on by the Forum before implementation.

Demonstrate value for money in public funding and transparency re senior management remuneration

The Conservatoire operates on extremely tight financial margins and as a result budgetary setting and control are tightly monitored, the cost base is constantly under scrutiny and additional income is sought to ease the pressure on budgets. The current budgetary outlook for 2019-20 is particularly challenging due the impact of absorbing the substantial uplift in the employers’ contribution costs of the Teachers’ Pension Scheme.

The Audit Committee receives an annual report on value for money initiatives which have been implemented over the previous financial and value for money studies are included within the rota of internal audit assignments.

Senior salaries are determined by the Remuneration Committee of the Board, the remit of which is to be responsible for reviewing and advising on remuneration levels and terms and conditions for senior management and the differential scales employed throughout the Conservatoire to denote responsibility, in accordance with policies and processes determined

by the Board of Governors. The Board of Governors has responsibility for determining the pay award for other staff. The Board of Governors and the Committee ensures that approved salary and severance arrangements take account of all relevant external requirements, including those of the Scottish Funding Council, the Scottish Code of Good Higher Education Governance and the Committee of Scottish Chairs' Guidance Note on the Operation of Remuneration Committees in Scottish Higher Education.

The Committee ensures that all salaries and conditions are determined by the use of performance management systems, such as the Career Review process, and a transparent reward framework, using Hay evaluation points and appropriate salary benchmarking. The Committee reports annually to the Board of Governors, confirming that decisions taken have been in accordance with agreed policies and processes.

For 2019/20, our objectives will be to:

- Examine cost efficiencies to mitigate the impact of the increase in employer contributions to the pension scheme. RCS has always operated on very tight margins and looks to generate more income or deliver cost efficiencies to achieve a year on year surplus;
- Confirm our Strategic Plan 2020-2025 and draft all strategies that report to it (eg. Learning and Teaching, Research, Fundraising).



Performing the art of multi camera streaming

The Royal Conservatoire of Scotland has recently integrated Panasonic AW-UE70 remote cameras, allowing them to film, record and live stream performances.

Client - Royal Conservatoire of Scotland

Location - Glasgow, Scotland

Products Supplied - AW-UE70, AW-HEA10W

Challenge

Limited ability to record and share performances to facilitate both internal and external events whilst reaching a wider audience.

Solution

The implementation of Panasonic AW-UE70 cameras and a AW-HEA10 remote camera system that supports iPad control by users with little and no training.

“ It was the whole integration, along with the hardware controllers that control the position of the cameras which really works. ”

Paul Barton Hodges,
Managing Director for Duet Media.



Royal Conservatoire
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duetmedia



The Royal Conservatoire of Scotland started the 2017 academic year with the installation of a multi camera streaming system covering two of their main performance spaces, allowing them to film, record and live stream performances.

Founded in 1847, the RCS is situated in the centre of Glasgow, Scotland, providing specialised vocational education to professional standards across dance, drama, music, production and screen. With world-class facilities and unrivalled professional connections, the RCS is known as one of the most prestigious performing arts schools in the UK, hosting over 500 public performances each year.

Having been a customer of the Duet Group for the past 10 years, the Royal Conservatoire of Scotland approached them to design and install a multi camera streaming system into the two main performance spaces; the Stevenson Hall, which is the main performance hall and a smaller recital room called the Ledger Room.

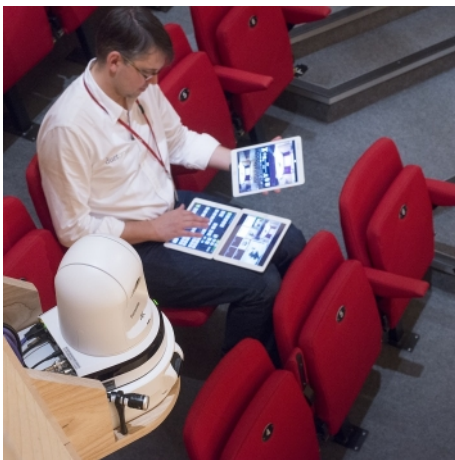
"It is the ease of use which drew me to use Panasonic systems."

"The brief was to develop a system allowing them to film, record and live stream performances that happen as part of the conservatoire programme of events, enabling them to reach a wider audience," explained Paul Barton Hodges, Managing Director at Duet Media. "But in addition to that, they wanted to be able to record and share performance classes, document examinations and facilitate many more internal events also."

For the internal usage of these systems, the Conservatoire was very keen for the installation to be operated by a member of the teaching faculty, or in some cases even students. The system put together and installed was based around Panasonic's AW-UE70 camera and the AW-HEA10 camera assist unit. With iPad control of the system, the installation ticked all the boxes for usability, especially for the likes of an untrained user, reducing the need for staff and further training.

"It is the ease of use which drew me towards Panasonic systems. Over the two venues, we have three permanently fixed cameras (UE70's), one in the centre at the back, and one on each side of the auditorium. We then have a fourth camera mounted on a tripod to be positioned on the stage, making it versatile dependant on how the stage is being used at that time," says Paul Barton Hodges

Each system can be controlled via a standard broadcast panel. However, the main hall also employs three iPads, each of which controls a different part of the system. They can be remotely operated via an iPad from teaching staff in the auditorium using a combination of the PTZ CTRL app and Strata control apps for the BMD ATEM series and Teradek wireless monitoring. This way, the operator can sit at a desk for examinations and remotely control the whole operation from there.





The system was provided to the RCS on a five year lease, specifically chosen to future proof the Conservatoire. When looking five years down the line, the installation of 4K equipment became a requirement, as more and more footage is being produced in 4K. With YouTube now supporting live streaming in 4K, the demand is increasing significantly.

"We actually went straight into 10 days of broadcasting..."

Having used a number of Panasonic PTZ cameras previously, Duet Media knew it was the solution they wanted, only this time with the addition of the HEA10. The symmetrical design of the UE70 and its discreteness when in continuous use, reduces distraction throughout the performances.

"Having seen a similar system in use at the Royal College of Music, the management and the artists were keen to, not emulate, but go along similar lines, and it was the whole integration, along with the hardware controllers that control the position of the cameras, which really works." explains Paul Barton Hodges.

With the system installed the last week of August 2017, the RCS had less than 24 hours after the last piece of equipment was plugged in before they went live on their first broadcast. Paul Barton Hodges expands, "so we actually went straight into 10 days of broadcasting for what was probably one of their most high profile, international events."

Professor Aaron Shorr, Head of Keyboard at the RCS expands, "The recent, Panasonic multiple camera installation at the Royal Conservatoire of Scotland has transformed our learning and teaching provision. Within one day of installation, we were able to live stream the prestigious Scottish International Piano Competition, which takes place every three years at the RCS. The cameras and systems worked seamlessly, and we successfully trained and used the system to live stream over 33 hours of recitals from this prestigious, international piano competition."


The UE70 installation runs on its own closed network, allowing Duet Media to individually control the cameras from wherever they are based. Paul Barton Hodges adds, "This is a great way to support clients. The switcher I put in had eight Power over Ethernet+ (POE+) ports, and the rest were standard POE, enabling me to power the whole system off of one switch which was brilliant."

"This is the system that I long dreamed of for our Conservatoire."

With all equipment delivered to their offices in Kent via distributor Holdan, they were able to pre-build the whole system and construct all of the IP addressing in their offices. With the knowledge of having only a small installation window at the end of August, and having done all the pre-configuration in their Kent offices, everything went in and worked straight away. "The ease of the installation was seamless," elaborates Paul Barton Hodges.

"The true innovation of the system has been the capability to operate the entire system from iPads, freeing up the operator to actually sit in the audience to experience the concert as well as controlling the cameras and live recordings," explains Aaron Shorr. "This aspect of the installation is unique and allows true, one person operation, either from the hardware or from iPads inside the hall. Thank you Panasonic! This is the system that I long dreamed of for our Conservatoire."

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 business.panasonic.co.uk/professional-camera/remote-camera-systems/ptz-cameras/aw-ue70



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Universities Scotland - Making it Happen – case study

MODUAL: Kickstarter : Summer School - A collaboration between The Glasgow School of Art (GSA), the Royal Conservatoire of Scotland (RCS) and the University of the Arts London (UAL).

MODUAL : Kickstarter is a pioneering programme facilitating the development of enterprise skills and behaviours for artists and creative industries students and was jointly delivered in summer 2018 by GSA and RCS, in a partnership led by UAL.

MODUAL was originally developed by Fred Deakin, Professor of Digital Arts, UAL, in response to the specific needs of creative industries students at all stages of study. It has been delivered a number of times in the UK and internationally, each time with strong feedback and evaluation from participants and partners. Each *MODUAL* encounter takes a slightly different format but there are core elements present in each iteration of the programme.

They include;

- Development of vital cross-disciplinary collaborative skills
- Creation of innovative projects,
- Regular mentorship from leading industry experts.
- Practice in writing briefs, managing deadlines, and delivering winning pitches.
- Development of a wide range of transferable start-up skills.

MODUAL: Kickstarter was delivered to 30 participants in Glasgow (a cross-discipline mix of GSA and RCS participants) and 30 in London (UAL) simultaneously, using the digital classroom platform, FUSE, and the conferencing 'chat room' platform SLACK. This meant that mixed groups of participants from London and Glasgow could collaborate on projects together. One critical stipulation when forming teams was that each team had to have participants from both cities, ensuring that they would develop their digital collaboration skills and capacities as part of the programme.

MODUAL 2018 was produced in collaboration with Kickstarter for the first time, adding a vital real world dynamic into the programme, creating projects with a crowdfunding strategy and launch date. Students did not need to come to the programme with a project or idea, just a willingness to participate with an open mind and be a creative explorer!

Over the course of the programme, participants explored their inner creative purpose, developed vital cross-disciplinary collaborative skills and created innovative Kickstarter campaign projects, alongside regular mentorship from leading industry experts. At the end of the second week, participants presented their Kickstarter projects to a live audience of creative industry leaders, peers and investors offering valuable experience of pitching and receiving feedback.

For GSA and RCS, *MODUAL: Kickstarter* was an opportunity to build on partnership working that is already well established between both institutions. As Scotland's only small specialist institutions in



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the fields of arts and creative industries they join forces on regular events and programmes to expand the networks, connections and operating context for students.

For RCS students in performing and production arts, *MODUAL: Kickstarter* offered an opportunity to share expertise and work together with participants who were at similar stages, but from a wide range of other art forms: fashion & textiles, design, fine art, sound, product and communication design and architecture. This opened up new thinking and potential areas to take their ideas and practices in the future. *MODUAL* was delivered as part of the 'Make It Happen' creative enterprise strand at RCS-led by the Research and Knowledge Exchange team.

For GSA, *MODUAL* emerged from the Enterprise Studio (a range of activities led by the Careers, Employability and Enterprise team) and formed only the first part of a significant pre incubation programme that was delivered to students and new graduates in summer 2018.

GSA's overall goals for the Enterprise Studio: Summer School as a whole chimed with those of *MODUAL*, while also seeking to take graduates on to the next stage of their professional journey by offering a 12 month long programme of business support and access to workspace.

A final element of the Summer School, was another week's programme: WEEK 3, delivered by GSA and designed to bring the learning of *MODUAL* back to the aims of the individual and to be progressive, with each session building on the prior activities. The week began and ended with review and reflection upon individual goals, values and choices, as participants looked to their personal creative career ambitions. This intensive development week was facilitated by high level industry experts who supported the participants to synthesise their *MODUAL* learning and find new ways to prepare for becoming a professional practitioner.

Both GSA and RCS plan to build on the insights gained from *MODUAL* in 2018 to develop future provision of innovative creative enterprise support, potentially in collaboration with a wider group of Scottish institutions.

OUTCOMES

Evaluation of the Enterprise Studio: Summer School is still in progress. However, overall feedback has been extremely positive. About *MODUAL: Kickstarter* in particular:

It was confirmation that I am in the right place and industry and I do have something to offer. Collaborating in teams from different specialties really helped with that.... Overall, it was incredible and enriching in a way I can't put into words right now!

... this workshop exceeded my expectations every day.

I learned I'll always have giving-up days and breakdowns, but they were needed for my thinking process.

I have learned how to work online and in a group. How to think more creatively with a structure. How to use Emotional Intelligence. Loved working with London!

I've learned more than I could even begin to write....



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FURTHER INFORMATION

Images from the MODUAL Kickstarter 2018 project launch event at RCS, 2/8/18

<https://www.flickr.com/photos/glasgowschoolart/albums/72157672372727088>

Modual Kickstarter 2018 film:

<http://www.modual.org/>

Make It Happen Month

RCS November 2018

Make It Happen Month will take place at the Conservatoire throughout the month of November. A jam-packed series of evening seminars, workshops and events to help you get your ideas, projects, companies and collaborations off the ground and into the world. Events will include sessions on raising money, developing your brand and online community, writing funding proposals, pitching and selling ideas, taking your show to the Edinburgh Fringe and lots, lots more.

**Events are free but you must book to secure your place.
Booking opens on 26th September 2018.**

Make It Happen Month is a collaboration between RCS Research and Knowledge Exchange and RCS Students Union.

Additional special events will be announced in the coming weeks

Date	Event	Host	Time			Location	
			Reg	Start	End		
1	01/11/18	Converge Challenge information Evening	Converge Challenge Dr Claudia Cavalluzzo	6.15pm	6.30pm	8pm	R6/R7

To find out how to translate your idea into a successful business come to Converge Challenge workshop on the 1st of November at RCS. Claudia Cavalluzzo, Converge Challenge Acting Director, together with 2018 Converge Challenge semi-finalist Stephen Roe CEO of Stage Port (and RCS staff member), will talk about how the programme can help you shape your idea and take it to the next level.

Converge Challenge is the leading company creation competition and entrepreneurship development programme for all Scottish Universities and Research Institutes.

With an award pot of more than £200,000 in cash and in kind support, the programme is open to students, staff and recent graduates.

In 2018 Converge is launching a new award category specifically aimed at business ideas in the creative sector.

This workshop is for RCS staff, students and recent graduates.

Booking <https://rcs-convergechallenge.eventbrite.co.uk>

2	12/11/18	David Greig Keynote & Conversation With Hugh Hodgart - The Constructed Space	David Greig Artistic Director, The Royal Lyceum Theatre Hugh Hodgart, Director of DDPF, RCS	6.45pm	7.00pm	8pm	Ledger Recital Room
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Followed by reception

A theatre is a civic space, it has a physical presence and role in the life of a city. But can a play be a space as well? Can a play function like a city square and become a place of meeting and protest, entertainment and storytelling? In The Constructed Space, David Greig will look at theatre's origins in Athens, its links to democracy and citizenship, and discuss the role theatre can play now in shaping and transforming the communal life of a city.

Booking <https://www.rcs.ac.uk/boxoffice-event/eventid/144012-Exchange-Key-with-David-Greig,-Artistic-Director-of-Royal-Lyceum-The-Constructed-Space/>

3	13/11/18	Show Me The Money (What You Should Know When Asking for Cash)	A Glasgow School of Art and RCS Partner Event	6.30pm	7.00pm	9pm	Tron Theatre Vic Bar
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A networking event in partnership with Glasgow School of Art. A panel of illustrious speakers will share insights, experience and winning tactics when raising your all-important first time project funding. The evening will also include some networking tips and refreshments will be served.

Confirmed speakers currently include Medeia Cohan, (Woman of Achievement -2013), David Johnson (Cause 4) & Kaye Symington (Paved with Gold). More speakers to be announced closer to the time.

Booking <https://rcs-showmethemoney.eventbrite.co.uk>

4	14/11/18	Writing Killer Funding Proposals	GlowArts Jennifer McGlone	6.15pm	6.30pm	9pm	R6/R7
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Tons of ideas but don't know how to get the support to make them happen? This workshop aims to demystify the world of funding, dispelling some of the assumptions and myths. We'll be looking at where and how to look for funding for your projects, how to communicate your idea and project effectively to funders, project partners, sponsors, how to decode the jargon, budgets and where else you can find help & support for your projects.

Booking <https://rcs-killerfundingapplications.eventbrite.co.uk>

5	20/11/18	Selling & Pitching Skills	Cause4 David Johnson	6.15pm	6.30pm	9pm	R6/R7
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This session will equip participants with the tools needed to deliver a successful pitch, whether they are promoting their own work, or seeking support for an organisation or project that they are working on. Focus will be on how to prepare, key skills when presenting and how best to engage different audiences. It will also focus on the motivations people have to invest in something, and an exploration of how to adapt your delivery style to match those.

Booking <https://rcs-sellingandpitchingskills.eventbrite.co.uk>

6	21/11/18	Fundraising Through Digital Platforms	Cause4 David Johnson	6.15pm	6.30pm	9pm	R6/R7
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This session aims to support people to understand more about raising money through digital channels. Utilising digital tools and measuring success will be a key focus along with exploring social media platforms, and thoughts to consider when planning crowd-funding and online appeals.

Booking <https://rcs-effectiveuseofdigital.eventbrite.co.uk>

Date	Event	Host	Time			Location	
			Reg	Start	End		
7	22/11/18	Bring Your Show to the Edinburgh Fringe	Scottish Drama Training Network	6.15pm	6.30pm	9pm	R6/R7

This workshop will give an overview of the entire process of taking your show to the Fringe. From finding a venue to marketing and press - the workshop will be led by the Edinburgh Festival Fringe Society's Communication, Engagement and Access Manager.

Booking <https://rcs-bringyourshowtothefringe.eventbrite.co.uk>

8	27/11/18	Creating Your Future	Scottish Institute for Enterprise Ann Davidson Jonathan Tait	6.15pm	6.30pm	9pm	R6/R7
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These are exciting times for the Arts and Creative Industries. This year's Edinburgh Festivals showed us how artists and performers are tapping into creative uses of technology and changing audience and customer expectations. From the Wi-Fi powered Silent Disco in broad daylight around the streets of Edinburgh, to the chef who delivered a staged comedy show and a three course meal to his audience, to street performers accepting contactless payments. Scottish businesses too are becoming aware of the possibilities of working with artists and creative practitioners across a whole range of exciting new products and services across sport, gaming, health, food and community projects.

This workshop is your chance to engage with this future, identify your place within it, thinking about the broadest application of your creative skills and talents.

You will learn:

- Tools and techniques that can help you spot these opportunities and to think about how you can explore these now.
- How to identify future employers in the arts and other sectors, and understand the type of innovative graduate they are looking for
- How to future proof what you love doing!
- How to enter the Scottish Innovative Student Awards

Booking <https://rcs-creatingyourfuture.eventbrite.co.uk>

9	28/11/18	Starting a Performing Arts Company	Independent Theatre Council Charlotte Jones	6.15pm	6.30pm	9pm	R6/R7
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This workshop provides an overview of everything you need to be thinking about when setting up and running your own performing arts company or freelance practice.

By the end of this workshop you will have a basic knowledge of:

- How to decide upon a legal structure
- Registering as a Limited Company or as Self Employed.
- Deciding whether to apply for Charity status
- Contracts, employment law and legal responsibilities
- Intellectual Property law
- Health and safety requirements
- Financial management and Tax & NI
- Funding a performing arts company

This workshop is aimed at anyone who is interested in starting a performing arts company or new independent producers. It will give you the basics that will underpin your artistic vision when you start out and help you to avoid fundamental mistakes.

Booking <https://rcs-startingaperformingartscompany.eventbrite.co.uk>

10	29/11/18	Inspiration, Audience + Growing Your Community Online	Paved with Gold Kaye Symington	6.15pm	6.30pm	9pm	R6/R7
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During this workshop you will discover how to identify your target audiences, build your own personal brand online, and use social media channels effectively to grow awareness of your work both online and off, giving you the confidence to promote yourself in the right way.

Welcome + Introduction
Discovering your Audience
Identifying contemporaries
Identifying + working with key platforms
Creating compelling content
Telling YOUR story

Booking <https://rcs-growingyourcommunityonline.eventbrite.co.uk>

Make It Happen Month

All events can be booked via Eventbrite apart from the David Greig Keynote which can be booked via the RCS box office. All events are free, book early to avoid disappointment!

For further queries or information please contact;
Deborah Keogh, Knowledge Exchange Manager; d.keogh@rcs.ac.uk

Speaker biographies:

Dr Claudia Cavalluzzo

Claudia is the Acting Director of Converge Challenge and Enterprise Outreach Manager at Heriot-Watt University. Prior to that, she headed the Saltire Fellowship programme at Entrepreneurial Scotland. Starting as a Research Scientist in 2011, Claudia embarked onto the Saltire Fellowship in 2014 and used the experience to hone her leadership skills.

Anne Davidson

Anne is responsible for Scottish Institute for Enterprise's (SIE) training activities and delivering a coordinated programme of activities to support students interested in entrepreneurship. Before joining SIE in January 2011, Anne successfully developed training initiatives with the Institute of Chartered Accountants in Scotland and the WS Society, where she was Course Director for three years.

David Greig

David Greig is an acclaimed and multi award-winning playwright who became the Artistic Director of The Lyceum in 2016. David's most notable plays include The Events, The Strange Undoing of Prudencia Hart, Midsummer, Dunsinane and Europe. David also wrote the book for Charlie and the Chocolate Factory which opened in the West End in 2013 and recently transferred to Broadway.

David Johnson

David leads the Arts Council England funded Arts Fundraising & Philanthropy Programme. He also acts as a consultant for Cause4 across a range of clients in the arts, culture and heritage sectors.

Prior to this he worked at the Albany, an arts centre in south east London, for seven years and was responsible for earned and raised income generation, partnership development and contract management for the organisation.

He worked in the Cultural Development team for the London Borough of Hackney, supporting the development of 2012 Cultural Olympiad projects and producing the borough's key youth arts festival - Discover Young Hackney; and as Company Manager for outdoor arts organisation, Emergency Exit Arts.

David has developed and delivered national sales training programmes and been an assessor on talent development projects. David is a member of the Institute of Fundraising.

Charlotte Jones

Charlotte Jones read English and Philosophy at York University and Law at the College of Law Chancery Lane. She trained as a solicitor and worked as a legal advisor at Brixton Law Centre and the Interchange Studios. She also worked at York Rape Crisis and Women's Aid as a counsellor and advisor and as a freelance trainer and facilitator, specialising in company management, contracts and negotiating skills. Charlotte has been Chief Executive of ITC since 2000 and was previously Deputy Director responsible for management advice, union negotiations and dispute resolution.

Jennifer McGlone

Originally from Easterhouse in Glasgow, Jennifer has been involved in traditional music since 1995, becoming a member of the management committee of EAP in 1996, and then a tutor in 1998, teaching tin whistle at the weekly adult and youth classes, and also in the local primary schools.

While studying for her BA in Community Arts she worked for the following organisations, Easterhouse Arts Project, Greater Easterhouse Arts Team, South Lanarkshire Council, Celtic Connections. She graduated in 2002 and went on to work as Traditional Music Officer for South Lanarkshire Council until April 2004, when she joined ALP Scots Music Group (SMG) as Education Development Worker until October 2005, when she left to set up Glow Arts.

Kaye Symington

Paved With Gold specialises in product launches and growing online communities. Putting audience at the heart of everything they do, they build compelling content and strike up creative partnerships.

Kaye Symington has been working across design, technology and creative industries, providing advice and delivering award-winning campaigns.

Policy/ Procedure/ Strategy: Outcome Agreement

Author/ Owner: Assistant Principal

Date of Assessment: April 2019

Step 1

Aim of proposed activity/decision/new or revised policy or procedure:

The Outcome Agreement 2019/20 is a negotiated agreement between the Royal Conservatoire of Scotland and the Scottish Funding Council (SFC). It sets out what the Conservatoire will do in terms of SFC objectives for the higher education sector in return for SFC funding.

- New**
- Revised**
- Existing**

Who will be affected?	Who will be consulted?	Evidence available:
<p>Applicants, students, staff and a range of specified stakeholders will be affected, covering all of the protected characteristics, and also those with care experience and from identified areas of socio-economic deprivation (although these last two are not yet legally required to be addressed within an equality impact assessment).</p>	<ul style="list-style-type: none"> ▪ Board of Governors ▪ Academic Board ▪ Conservatoire Senior Management Team ▪ Outcome Agreement Working Group, incorporating members from: <ul style="list-style-type: none"> Academic Board Board of Governors (staff reps) EIS Union E&D Forum Staff Consultative Forum Students Union 	<p>Revised drafts of the Outcome Agreement (OA) as additional considerations are taken into account.</p> <p>Final version of the OA</p> <p>Ongoing collation of monitoring/ feedback, including data trends</p> <p>Self-evaluation</p> <p>Notes from meetings recording discussions.</p> <p>Email feedback</p>

Step 2 Potential Impact

Potential Positive/Negative/Neutral Impact identified P,N,NI	Age	Disability	Gender Reassignment	Marriage/Civil partnership	Pregnancy/Maternity	Race	Religion or Belief	Sex	Sexual Orientation	Socio-Economic Status	Care Experience
Eliminating Discrimination	P	P	P	NI	NI	P	NI	P	NI	P	P
Advancing Equality of Opportunity	P	P	P	NI	NI	P	NI	P	NI	P	P
Promoting Good Relations	P	P	P	NI	NI	P	NI	P	NI	P	P

Provide detail of Positive/Negative/Neutral Impact identified:

It is anticipated that our Outcome Agreement will have a positive impact on people with the protected characteristics of:

Age – through outcomes relating to pre-HE provision and lifelong learning

Disability - through outcomes relating to support for applicants and students with disabilities

Gender reassignment - through outcomes relating to support for applicants, students and staff who are trans or gender diverse

Race - through outcomes relating to the facilitation of the recruitment of BAME students

Sex - through outcomes relating to gender equality

Socio-Economic Status - through the setting of targets in respect of the recruitment of students from specified postcode areas to our HE programmes and our pre-HE Transitions programme and related access initiatives

Care Experience – through outcomes relating to the facilitation of the recruitment and support of care experienced students

Step 3 Action to be taken:

The promotion of equality, diversity and inclusion sits at the core of the Outcome Agreement process. We therefore believe that there is no potential negative impact in respect of its impact on equality. The annual review of the Outcome Agreement will include an assessment on its impact on the promotion of equality.

Summary of EIA Outcome: (tick one)

- No further action to be carried out**
- Amendments or changes to be made**
- Proceed with awareness of adverse impact**
- Abandon process – Stop and rethink**

Full details of who was consulted with in the production of this EIA are available upon request.

Annex A: SFC Outcome Agreement Targets for 2019-20 to 2021-22

- * denotes priority measure
 ** denotes retention figures where the underlying proportion is likely less than 50, meaning projections are subject to greater change

	2017-18 baseline	2019-20 Projection	2020-21 Projection	2021-22 Projection	
Scottish Government strategic priority: Access to education for people from the widest range of backgrounds, including implementation of the recommendations of the CoWA and addressing gender balance					
Measure 1: Articulation - The number and proportion of Scotland-domiciled learners articulating from college to degree level courses with advanced standing					
Proportion of Scotland-domiciled HN entrants articulating with Advanced Standing	0.0%	0.0%	0.0%	0.0%	*
Measure 2: Deprivation - The proportion of Scotland-domiciled undergraduate entrants from the 20% and 40% most deprived postcodes					
2a: Proportion of SDUEs from 20% most deprived postcodes	13.3%	15.9%	16.6%	17.2%	*
2b: Proportion of SDUEs from 40% most deprived postcode	28.1%	30.3%	31.0%	31.0%	
2c: Additional CoWA target: proportion of full-time first degree SDUEs entrants from the 20% most deprived data zones	13.2%	15.9%	16.6%	17.2%	
Measure 3: SHEP Schools - The proportion of Scotland-domiciled undergraduate entrants from the SHEP schools (i.e. schools with consistently low rates of progression to higher education)					
Proportion of SDUE from SHEP Schools	5.1%	6.9%	6.9%	6.9%	
Measure 4: Protected Characteristics - The proportion of Scotland-domiciled undergraduate entrants by different protected characteristic groups and care leavers					
Male Proportion	50.7%	49.0%	49.0%	49.0%	
Female Proportion	49.3%	50.3%	50.3%	50.3%	
Under 21 Proportion	90.4%	69.0%	75.9%	75.9%	
21 and over Proportion	9.6%	24.1%	24.1%	24.1%	
Proportion – BME	5.1%	6.2%	6.9%	7.6%	
Proportion – Disability	19.1%	24.1%	24.1%	24.1%	
Proportion - Care Experience	0.7%	1.4%	1.4%	1.4%	*
Measure 5: Retention by Protected Characteristics - The proportion of full-time first year Scotland-domiciled entrants from different characteristic groups returning to study in year two					
Proportion MD20 retained	100.0%	95.7%	95.7%	95.8%	*
Proportion MD20/40 retained	100.0%	97.4%	95.5%	95.6%	
Proportion of Males retained	95.9%	96.3%	95.8%	95.8%	
Proportion of Females retained	96.1%	94.7%	95.9%	95.9%	
Proportion of Under 21s retained	95.5%	96.0%	96.4%	96.4%	
Proportion of 21 and over retained	100.0%	93.3%	94.3%	94.3%	
Proportion retained – BME	80.0%	87.5%	88.9%	100.0%	
Proportion retained – Disability	97.4%	94.6%	97.1%	97.1%	
Proportion retained - Care Experience	100.0%	100.0%	100.0%	100.0%	*

Scottish Government strategic priority: High quality learning in a learning system which is seamlessly connected for the learner, including learning which prepares people well for the world of work, prioritising provision that meets known skills gaps in the economy				
Measure 6: Retention - The proportion of full-time first year Scotland-domiciled undergraduate entrants returning to study in year two				
Proportion retained	96.0%	95.2%	95.2%	95.2%
Measure 7: Satisfaction - The difference (+/-) from the individual institution's benchmark figure for students satisfied with the overall quality of their course of study in the National Student Survey				
% Satisfaction	77%	88	89	90
Measure 8: STEM - The proportion of Scotland-domiciled undergraduate entrants to STEM courses				
Proportion of SDUE to STEM courses	0.0%	0.0%	0.0%	0.0%
Measure 9a: Graduate Destinations - The proportion of Scotland-domiciled graduates entering positive destinations				
Proportion of graduates in positive destinations	N/A	N/A	N/A	N/A
Measure 9b: Graduate Destinations - The proportion of Scotland-domiciled full-time first degree respondents entering professional occupations				
Proportion of FT first degree respondents in professional occupations	N/A	N/A	N/A	N/A
Scottish government priority: internationally competitive and impactful research				
Measure 10: The number of research postgraduate students				
RPG students	15	23	24	26
Measure 11: Total income from the UK Research Councils				
RCUK income	£23,000	£25,000	£30,000	£30,000
Measure 12: Total research income from all sources				
Research income	£59,000	£90,000	£90,000	£95,000
Scottish Government priority: effective knowledge exchange and innovation including excellent collaboration between universities and industry				
Measure 13: IVs - The number of SFC innovation Vouchers (IVs), Follow-on IVs				
Innovation Vouchers (IVs)	0	0	0	0
Follow-on IVs	0	0	0	0
Scottish Government priority: ensuring provision of quality learning in Scottish higher education institutions, i.e. HE strategic futures, Quality Assurance and HE governance				
Measure 14: Carbon - Gross carbon footprint				
Tonnes CO2e	925.0	878.8	834.8	793

*

Outcome Agreement between the Royal Conservatoire of Scotland and the Scottish Funding Council for AY 2019-20

On behalf of the Royal Conservatoire of Scotland:

Signed:

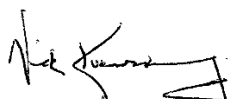


Print name: Jeffrey Sharkey

Position: Principal

Date: 8th August 2019

Signed:



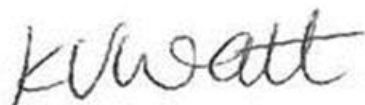
Print name: Nick Kuenssberg

Position: Chair

Date: 8 August 2019

On behalf of the Scottish Funding Council:

Signed:



Print name: Karen Watt

Position: Chief Executive

Date: 2 August 2019