

## **Royal Conservatoire of Scotland: Outcome Agreement 2022-23**

### **1. Introduction**

This document presents RCS targets and the context for delivering them in the Academic Year 2022- 23, as an Outcome Agreement between the Conservatoire and the Scottish Funding Council (SFC). The discussion of outcome commitments is structured under three headings: Outcomes for students, Outcomes for Research and Outcomes for Economic Recovery and Social Renewal. An appendix sets out plans for 2022-23 in relation to the Universities Innovation Fund.

The outcomes discussion is preceded by some context setting about the institution at this time. Following Brexit, a global pandemic, and other impacts – many ongoing – on student and staff recruitment, learning activity, the performing arts industry as a whole and pre-HE pipeline issues due to insufficient funding for early and sustained access to arts learning, the priority for RCS is to strategise the options for the future sustainability of the institution. At the same time, the ambition of this consistently world-class ranked institution, for our students, and the benefits that they and the institution can contribute to Scotland, remains undimmed.

### **2. Setting the Context**

The Academic Year 2022-23 is the first since 2019-20 that has started 'normally' for students, who have been able to matriculate onsite, attend classes and use the Conservatoire's specialist facilities for cohort and immersive and ensemble learning, as is so critical to the range of disciplines we offer. The sense of excitement at our performances, reconnecting with our public audiences and an array of high-profile visiting professionals is palpable, whilst inevitably impacted by the backdrop of significant financial deficit and UK-wide undervaluing of the arts, arts education and their necessity for positive social change and growth. The RCS has squared a key circle over the last decade and more, demonstrating that fair access and world-leading, internationally inspiring, excellence can go hand in hand together. This is a unique combination in the performing arts world, supported by the SFC, and worth celebrating and protecting.

The COVID19 Pandemic, Brexit, consistent under-funding in local authorities compromising access to performing arts tuition for young people across Scotland and tougher competition from English and International competitor Conservatoires with more significant scholarship inducements for students, have all contributed to current challenges. Whereas the financial picture has been relatively stable, the volatility and quick deployment of resource that the pandemic necessitated and, to an even greater extent, the financial legacy of the pandemic's worst impacts (staff turnover, staff and student recruitment challenges, emerging challenges of inflation and the steep increase in utility costs) has contributed to a significant deficit for 2022/23 that must be addressed whilst supporting student experience effectively.

We have achieved another top ten position (fifth in the world) in QS World Rankings for Performing Arts Institutions (thus maintaining a top ten position for the last 6 years). However, there are genuine concerns that without the capacity to sustain the quality of applicant, student, staff and opportunity – without being able to be both responsive as an institution, to industry and learners, and at the vanguard of innovative practice, research and engagement – this established global leadership for Scotland and unique experience offered at this single national Conservatoire is in danger of decline.

As a consequence, 2022-23 is a critical year for RCS, during which all UG provision is under institution- led review, and we are focusing on our ambitious plans for income growth, business efficiency, and quality enhancement in learning and teaching. Our plans include building our portfolio of low-residency blended Masters programmes; further business development and income generation through short courses; engagement activity to increase partnership

initiatives and income streams, building on an already sizeable portfolio of MoUs with prominent companies and education institutions across Scotland and the world (to make them bring further tangible benefits such as developing joint provision); exceeding ambitious fundraising targets with the active participation of the RCS community and friends of the Conservatoire both in Scotland and the USA and evaluating the efficiency of our structures, portfolio and processes, in an effort to enhance student and staff experience, reduce costs and develop effective engagement initiatives.

As ever, our staff and students continue to produce extraordinary work and remain committed to producing the highest possible standards of learning, teaching, research and professional service. The RCS Strategic Plan and aligned action plans in strategic areas will be finalised in collaboration with staff, students and the Board in time for their collective launch in September 2023.

### 3. **Outcomes for Students**

#### 3.1 **Fair Access and Transitions (+ COWA '26, COWA '30)**

RCS remains committed to Fair Access and Transitions. Our work in this area continues to impact positively on preparing people from priority disadvantaged areas (SIMD20, Care Experienced, Estranged Students) for undergraduate study at the Conservatoire. Over a period of seven years, our Fair Access programmes have supported 131 students to enter undergraduate degree study at RCS. Of these, 59 students have now completed their degrees. 69 have been retained and are continuing their studies across the range of undergraduate degree programmes offered and three have withdrawn. A full review of our work in 2021-2 has been undertaken and is available online at [Fair Access -Royal Conservatoire of Scotland \(rcs.ac.uk\)](https://www.rcs.ac.uk/fair-access-royal-conservatoire-of-scotland).<sup>1</sup>

Table 3.1.1. National Fair Access and Transitions Measures of Success for 2022-3

<b>Measure</b>	<b>Target Numbers for 2022-3</b>	<b>Target % Scottish domiciled UG starts in 2022-3</b>	<b>Comparator with 2021-2</b>
Total number of SDUEs	153	56% (Out of all 2022/23 UG Entrants)	+1
Scottish domiciled FT first degree entrants from SIMD20 (COWA Measure)	18	11.8% (Out of 2022/23 SDUE) 6.8% (Out of all 2022/23 UG Entrants)	-8
No. of SDUEs with Care-Experience	2	1.3% (Out of 2022/23 SDUE) 0.7% (Out of all 2022/23 UG Entrants)	+1

To achieve the targets above, and in the context of COWA expectations, we will progress the following activities as a priority in 2022-3:<sup>2</sup>

- [National Programme for the Performing and Production Arts \(Transitions\)](#)

We were delighted to receive SFC funding for our new National Programme for the Performing Arts for 2022-23. This programme has been built on the success of our Widening Access to the Creative Industries (WACI) and Transitions Programmes and plays an important role strategically as it provides targeted training and support for disadvantaged groups (including SIMD 20 and Care Experienced) to reach the audition standards required for entry to

undergraduate study at RCS.

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<sup>1</sup> Listed under the publications section

<sup>2</sup> People from deprived areas have fair access and are supported to succeed. (Expectation 1) Care-experienced people have fair access and are supported to succeed. (Expectation 2) Institutions work with schools, SFC funded programmes and local communities to support successful pathways and effective transitions for students. (Expectation 6)

In 2022-3, this programme will provide a pipeline from Senior School Curriculum for Excellence expressive arts provision to specialist education and training in the performing and production arts. The programme will have two strands as follows:

**Strand 1 (WACI).** A National open access, schools and communities programme in music, dance, drama, production arts, film and music education. It is targeted at low progression schools and other marginalised learners (SIMD 20, care experienced and estranged young people) to raise awareness of, and access to, meaningful pathways to further studies and work opportunities in the creative industries.

**Strand 2 (Transitions).** A National auditioned programme for young people aged 7+, providing a progression route to degree study in the performing arts for people across Scotland with talent and potential and who are interested in pursuing further study and a career in the performing arts. This strand will use a process of early and sustained intervention to progress young people from the ages of 7-11 in music and dance and 16+ years of age across all performing and production art forms offered at RCS and will prepare participants for the rigorous audition, interview and intense training on RCS undergraduate programmes.

Each strand of the programme will operate nationally and will ensure that we enhance our effectiveness in providing a progression pathway from Scottish Schools to RCS where, as a priority, students from SIMD 20 data zones and Care Experienced/ Estranged backgrounds will have access to the underpinning education and skills development and support needed to audition successfully for and gain access to the Conservatoire's undergraduate programmes.

Table 3.1.2. RCS Fair Access National Programme Targets for 2022-23

Strand	Target Nos
1 (WACI)	<ul style="list-style-type: none"> <li>• 10 'Come and Try' activities providing a range of high-quality introductory initiatives focused on the creative industries.</li> <li>• 15 'Get ready for application' activities designed to support senior phase pupils at low progression schools with practical preparation for applications, auditions and interviews.</li> <li>• 10 Outreach interventions in schools</li> <li>• 5 Outreach events/activities in schools/communities</li> <li>• 5 online learning interventions 5 CLPD interventions for teachers</li> </ul>
2 (Transitions)	<p>25 Transitions Pre-Juniors in Music and Dance –            120 Transitions Main Cohort, application year and pilot bridging/preparation programmes (including returning students).            Total 145</p> <p>70% SIMD 20/Care Experienced/ Estranged            30 % that are BIPOC /Rural/ Carers/ D/Deaf and SIMD40</p>

• **Contextualised Admissions<sup>3</sup>**

We reviewed the effectiveness of our contextualised admissions processes in 2021-2. In 2022-3 we will use our Fair Access Committee Plenary Sessions to share effective practice across our two schools and work with audition panels to continue to ensure consistency in practice across all undergraduate programmes.

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<sup>3</sup> Context is COWA Expectation 4: Prior learning is considered and students are offered the best pathway for them.

- Outreach (including marketing and recruitment)<sup>4</sup>

We will continue to deliver an annual outreach plan to extend our reach nationally, working with a Scotland-wide network of key collaborators in targeted areas/communities of deprivation and rurality using both face-to-face and technology-enhanced methods to raise awareness, and build routes to further study for those with talent and potential in the performing arts from our eligible priority groups in accordance with our Fair Access Plan for 2022-3.

- Supporting Disadvantaged Learners

The quality of learning and teaching and the support needs of different priority groups will continue to receive focus. As a target, Transitions students in their year of application to undergraduate study, and former Transitions students on our UG/PG programmes will receive coaching as part of our support model and our younger students will receive 1 to 1/small group pastoral support.

We will continue to develop and improve our pilot bridging programme for students interested in a career in music teaching. In 2021-2, seven students took part in this programme and of those, five were eligible to apply for entry to our BEd Music programme and all five were successful in gaining entry in 2022-3. We will continue to offer this in 2022-3 and introduce further bridging provision as part of our new National Programme in the Performing and Production Arts (as detailed above).

- Research and Evaluation

Annually, we use a proportion of our funding to undertake evaluation and commission relevant research to inform the impact of our Fair Access interventions and to signal future enhancements and/or new developments. In 2021-2 we have commissioned research into additional support needs for Fair Access students once they transition into undergraduate study and a study on the impact of digital learning on Fair Access students at RCS. We have also funded a series of projects to develop a more detailed understanding of the needs of care experienced and estranged students. The learning from this research will be used to further enhance the support we offer disadvantaged learners in 2022-3.

- Supporting the sector's delivery of the COWA targets<sup>5</sup>

We have exceeded the COWA target of 16.2 % Scottish undergraduate first year entrants (SDUEs) from SIMD20 postcodes for the previous two years. In 2021-2 we achieved 17.2%. We have noted a downturn in the number of SIMD20 recruits to programmes in 2022-23, where we have achieved 11.8%.

There are one or two clear reasons for this: one course (Contemporary Performance Practice, BA (Hons)) has a 'fallow year' (no intake in 2022- 23) in order to reconceive the fundamental pedagogical approach of the programme; in other areas, including production programmes, ballet and music, all of which require specialist equipment, access to spaces or 'hands-on' activity like set building, the pandemic impacted learner journeys, creating a barrier to practical learning for many school or College leavers. RCS staff in relevant areas are undertaking additional recruitment work to try to reach school leavers for 2023-24 entry, and encourage applications. Our Transitions programme (details above) is also supporting clear routes into Conservatoire study with intensive mentoring, and learner engagement projects. We anticipate recovering our previous momentum in SIMD20 recruitment over the next two years. Self-evidently, the pandemic disproportionately affected those domiciled in the identified postcodes.

- Articulation/ College Collaboration

Historically, RCS has not enabled articulation for incoming students with advanced standing owing to the nature of our programmes, which are delivered in small cohorts, requiring effective group cohesion from the outset, and in which the earlier years of the degree programmes are considered essential for skill development that prepares a student for graduation and meeting

programme learning outcomes effectively. In 2022-3 we will undertake exploratory work with a minimum of two colleges offering performing arts provision at SCQF levels 6,7 and 8 to identify opportunities for future collaboration. Our undergraduate curriculum review process is also investigating whether in the medium-term there is potential for the development of courses or routes into RCS that are based on shared provision with targets.

<sup>4</sup> Context is COWA Expectation 5: Transitions and pathways for students are supported and signposted.

<sup>5</sup> Context is COWA Expectation 3: institutions outline how they will support the sector's delivery of the COWA

Colleges, or an expectation of articulation with advanced standing.

Our BEd Bridging Programme is for senior phase fair access pupils interested in studying music teaching at RCS. Last year 100% of participants who completed the course gained a place on a music teaching degree. This year we are offering an enhanced programme, based on the Curriculum for Excellence. The course aims to build understanding of related policies, vocal Leadership, lesson planning and coaching skills. Participants can participate in optional activities such as classroom piano accompaniment, music technology and composition.

In addition, we have developed a new suite of provision which is designed to enhance transition for fair access students who are interested in progressing to study and/or a career in the Performing and Production Arts. To date we have developed '*Get Into Musical Theatre*' which is aimed at fair access pupils aged 14+ interested in Musical Theatre but without prior experience. These weekly sessions run across three terms and help participants to build their confidence in acting, singing, dancing and musicianship. Ten students are currently on the course and are being taught by three outstanding professionals Salma Françoise Faraji, Transitions Alumni Caitlin Forbes and Musical Director Cheng Ong.

Other developments of this nature are being piloted during 2022-3 in Production Arts and Film.

### 3.2. Dance, Drama, Production and Film Juniors

Juniors DDPF comprises specialist programmes of study providing experiential learning and formal pathways to HE study: Acting, Ballet, Musical Theatre, Production, Contemporary Dance and Film.

We recognise the requirement to ensure targeted skills development and work closely with our HE staff to ensure our Juniors training is relevant and highly bespoke to the individual learner. The Junior Conservatoire DDPF attracts young people (aged 12-18) to learn with us from across Scotland over 35 weeks of the academic year.

This Academic Year, we have increased our reach of provision by establishing a new centre for ballet at Dalkeith Palace in Edinburgh where we currently have 38 students attending for Pre-Junior Conservatoire and Junior Conservatoire Ballet training. Later in the year we plan to increase activity further by establishing new centres in more rural communities. We have had our Junior Conservatoire Film programme accredited by the RCS and will be offering up to 30 credits at SCQF levels 5,6 and 7 to students who are learning on this programme. They will awarded credits via continuous assessment and submission of work.

This year we have had three students move into BA Production, Technology and Management, two students progress to BA Acting, two students progress to BA Modern Ballet and five students progress to BA Musical Theatre. We have had a further 36 students from across all disciplines move into further and Higher education in learning establishments across the UK and America.

While our numbers have not increased significantly this year, we have managed to retain a significant number of students (total of 408 from across all disciplines).

### 3.3. High Quality Learning and Teaching

This academic year and next will see the completion of a full Undergraduate Curriculum Review project, as well as the Conservatoire's participation in the phase 1 Quality Enhancement and Standards Review (QESR) led by QAA Scotland, in early December.

The Curriculum Review is ambitious, taking further our internationally-renowned innovations in learning and teaching. RCS is working closely with a number of national and international industry and education partners to enhance work-based experience for students across our



disciplines, and ensure their employability. A number of priorities have been identified:

- We will build on our USP which enables students to collaborate across the full range of artistic disciplines, supporting sustainable employability
- Students will be given opportunities to learn to produce, perform and be critical thinkers, leaving with versatile, transferable and creative skills
- We will embed an innovative programme for all students in creative citizenship, supporting team working, leadership, anti-racist practice, digital literacy in the arts and information-literacy. Students will learn how to communicate, reflect and present themselves as practitioners and advocates for the power of the arts
- We will develop a range of low-residency flexible masters programmes, some of which will entail partnerships with other respected HEIs, including a potential MA Screenwriting with St. Andrew's University
- We will rationalise our production planning, focusing on the highest quality and best-for-training production projects, that also allow for artistic experimentation
- We will grow our production and film programme to better reflect industry need – film production is a fast-growing, international business in Scotland, and a destination of choice for world-leading creatives whose work impacts the world stage (in film, cinematography and streaming/screen services). Our partnerships with Screen Scotland, the BBC and other organisations offer students opportunities to engage in real-life working environments, and we seek to grow recruitment in this area to supply industry demand for skilled producers.
- We will continue to develop our successful short course portfolio, which offers upskilling and development opportunities to a range of learners and professionals, including offering cutting-edge provision in Arts Leadership and fast-developing sector essentials such as intimacy co-ordination, anti-racist creative practice and wellbeing modules based on arts techniques, but with proven transferable benefits to all.

The Panel scrutiny events for all Music UG programmes will take place in April 2023, with a view to completing any necessary follow up per programme by June 2023. Panels will include discipline experts, professional creatives, students, alumni and quality experts as appropriate.

Our new digital strategy will seek to create a digitally enhanced curriculum, contextualising the use of technology for the RCS experience, alongside the development of a physical and virtual environment that supports arts practice and makes working and studying at RCS an immersive and connected experience.

Our international networks, led by the Principal, who is Vice-President elect of the Association of European Conservatoires, have resulted in many approaches by international institutions, attracted to RCS by our bold programmes, artistic and pedagogical philosophy, with an interest in sharing learning & teaching, artistic production, consultancy and joint provision. These include Yong Siew Toh (Singapore), NYU Tisch School of the Arts, Berklee Boco (Boston Conservatory at Berklee), Eastman School of Music amongst others. Our continued capacity to be a partner-of-choice for so many world-leading organisations fuels the ambition to sustain and grow our own world-leading credentials, notwithstanding the unprecedented challenges outlined in brief earlier in the document. 2022-23 is a pivotal moment for RCS: it is both exciting to be so integrated into an international community of excellence and daunting to realise what it will take to remain so, as Scotland's National Conservatoire, in such challenging financial times as we are currently experiencing. Our partners, supporters and funders have never been so critical to our mission, sustainability and proven impact. The challenge is one of scale of ambition and the knowledge that we have the expertise and network to deliver on our vision for students and staff, versus the scale of financial challenges that present constraint upon constraint to jeopardise what could be.

The part-time PG Learning and Teaching (PGLT) programmes and the new MA Psychology (Music) programme are now delivering fully hybrid weekend sessions, utilising technology to

ensure equitable in-person and online experiences following their collaborative learning community model. The PGLT programmes have launched a new series of podcast interviews where graduates reflect on their goals, values and strategies as arts educators. This is now being used as part of the learning for students on the programme <https://portal.rcs.ac.uk/arts-educator-interviews/>

### 3.4. Partnership, Participation and Student Experience

Students are represented on every committee in the Conservatoire's deliberative structure apart from sub-committees of the Board, although in practice it can be challenging to ensure student presence given their intensive timetables, especially in the lead up to productions and events. Nonetheless, the Conservatoire is committed to increasing opportunities for the student voice to inform and challenge plans around curriculum, timetable, student experience, student support and wellbeing. The Student Partnership Agreement for the year ahead seeks to sustain the close working relationship established during the pandemic, and ensure students are well consulted on proposed enhancements to their curriculum through the review, and to support the effective implementation of reviewed student complaints, disciplinary, fitness-to-study and other relevant policies and procedures.

A new Student Disability Advisor is in post, ensuring that the high volume of learning support requests is addressed and that the process, parameters and communication around this crucial service are clear and supportive to enable effective learning participation.

NSS Action Plans are in place for each School, monitored through programme committees, School Management Teams and the Academic Board. Plans foreground commitments to enhancing communication (around assessment and activities), ensuring feedback from students is acted upon and that they are informed about progress made, and that curriculum review addresses the complexity of curriculum that can result in students expressing the need for improved organisation and management of their learning.

A Quality Enhancement and Standards Review (QESR) which was conducted in December 2022 reported student partnership arrangements and practice as an area of strength for the Conservatoire and commended 'the range of opportunities available for students to participate as partners in decision-making - for example, through the Student Experience Forum, annual staff-student Programme Committees and student input to annual monitoring action plans' as a feature of good practice.

This commendation was made as a result of the various and frequent consultation that takes place with students across the Conservatoire through the Programme Committee meetings which are held four times per year (including an open student forum), regular programme level cohort meetings with staff teams which are often held on a weekly basis, and Student Experience Forums, co convened by the Deputy Principal and the SU President, which are conducted at least once a term, normally twice.

Extensive reflection on the disappointing RCS performance in the NSS 2021-22 was provided in the Annual Quality Report to the Funding Council and QAA Scotland. The key takeaways from the outcome related to certain courses that were particularly challenging to deliver in the pandemic, but also localised challenges around staffing, workloads and sustaining a longer-term dialogue with students about issues impacting them, when so much resource had to be diverted to manage pandemic impacts in the immediate term. Nevertheless, there are communication, organisation and feedback matters that, whilst on their own are localised, cumulatively caused a disappointing outcome that is being addressed as a matter of urgency.

There are also efforts to support students' understanding of what feedback is, and recognising it, and the regularity with which it is received informally/formatively in the learning environment.

There has been, and continues to be, a significant focus and resource devoted to student wellbeing. In common with many other institutions, albeit that RCS statistics are significantly higher to start with, we have noted a significant rise in mental health challenges amongst students, and the need to be able to support crises and ongoing issues that affect a student's study. RCS is seeking to implement round-the-clock crisis support in the current Academic Session, potentially in collaboration with another local institution, and participates fully in discussions about a sectoral response to the issue. Student wellbeing, agency and

interpersonal conduct will all become embedded in core curriculum in the review, recognising that the domain traditionally considered 'support services' is inseparable in fact from subject-specific learning experiences in each art form. By envisioning a curriculum that develops the whole person, and acknowledges that artistic success is founded on core personal wellbeing and values as well as a capacity to work well with others whose experiences are different from one's own, we expect to build a more resilient learning community.

This coincides with the culmination of our work on the QAA Enhancement Theme: Resilient Learning Communities, where we have been exploring the potential for non-directive coaching to develop the meta-skills required for individuals to manage their own learning journey. Following a successful exploration in AY 2021-22, the intention is to pilot a new model for group and one-to-one coaching across the institution and to consolidate the existing provision around a set of coaching principles that we believe will positively impact resilience and well-being.

RCS already has a strong partnership with University of St Andrews, in PGR programmes. We have begun conversations about further joint provision, initially in PGT programmes, for example a potential screenwriting initiative. Additionally, we are exploring potential collaboration opportunities with Glasgow University College of Arts and examining our bridging provision in key areas, to assess whether we can increase opportunities for students from all backgrounds to access conservatoire training across the range of our disciplines. This will entail exploring routes into the Conservatoire from Colleges.

### 3.5. Learning with Impact (students equipped and ready for employment)

Our employer engagement is unrivalled and leads to outstanding learning experiences for students. Some examples are outlined below.

We recently celebrated our 175<sup>th</sup> anniversary in the Scottish Parliament with MSP Michelle Thomson hosting an evening event attended by governors, funders, SG members and industry professionals. Some of the guests reflect on the experience, and what RCS has meant for them in [short video interviews](#) recorded at the event.

We also supported a more sombre occasion at the Scottish Parliament, with students performing a [brass fanfare](#) composed by former Principal John Wallace, at the Motion of Condolence for Her Majesty the Queen Elizabeth II.

Some of our projects are small-scale, but highly impactful for the students who engage in them, the local communities that accommodate projects, and the supporters who enable events to take place, such as the [Cantilena Festival](#) musicians' residency on Islay. By contrast, some projects are of considerable scope, such as the '[Vital Signs of the Planet](#)' concert that featured in the COP26 programme here in Glasgow, and was delivered through partnership with the Bloomberg Foundation and NASA. A sizeable proportion of our students in the School of Music, including pre-HE Juniors students, participated, working with eminent professional conductor Emil de Cou and singer Natasha Bedingfield. For many, after the pandemic, this presented a real opportunity to experience a professional venue, internationally- renowned directorship and professional working schedule, all on a world stage.

Given the high standard of training that is possible in a small, specialist intensive institution, as well as the quality of the staff we employ and work with to support learning (often staff who are themselves professionally active in the creative industries), many of our students achieve outcomes which launch their professional lives whilst still studying. This prepares the ground for their further achievements as graduates in the performing and production arts.

An example of this 'profession-readiness' is the entire cohort of Professional Graduate Diploma Modern Ballet students, who will be joining Scottish Ballet for their production of [The Snow Queen](#) this winter. The close relationship that this programme shares with Scottish Ballet has

undoubtedly increased the prestige associated with the Conservatoire's dance training, and consistently attracts significant numbers of international applicants. The importance of embedding contact with industry professionals, leaders and creative artists who are themselves global personalities is also key for students in our programmes that take the largest cohort of Scottish domiciled students each year. Five students from our Film and PAD programmes are travelling to Atlanta in January 2023 to be on set for three days to observe the making of the Russo Brothers' latest blockbuster film Electric State January 2023.

### 3.6. Coherent Learning Provision

The Conservatoire is currently undertaking a scoping exercise in relation to Higher Education Business and Community Interaction (HE-BCI) survey data, in order to better focus engagement initiatives and to support student success both before and after graduation. Many of the HEBCI data categories help to focus and monitor the KPIs associated with the Strategic Plan.

In 2022-23, our engagement with partner organisations has intensified in relation to the curriculum review, but also due to developments in the industry itself. Recent expansion of Scotland's film and screen production sector, including in Glasgow itself (BBC Studioworks, Kelvinhall) has led to renewed focus on developing provision, student places and upskilling pathways into the screen industry.

A theme of the curriculum review is 'the student producer' – enabling students to produce work as well as perform or compose/write it. Producing skills are increasingly essential to professionals, especially since the pandemic in which artists had to be flexible and versatile in shifting between stage and screen, or concert platform and recording studio.

PG and UG Music students are encouraged and enabled to broaden their musical skill set in preparation for a portfolio career, addressing industry needs in areas such as community music, improvisation, arts leadership, animateurship, audio and video recording, and devising and creating new work.

### 3.7 Fair Work – delivering Fair Work Practices

In line with the Fair Work Framework, we have committed to aligning ourselves with the Living Wage Foundation rates of pay and are working towards Living Wage Employer recognition. We have held Healthy Working Lives Bronze award for several years and were close to achieving the Silver award when the Scheme was paused and then ceased, however we continue to base our wellbeing practices around its founding principles and activities. We are in the process of developing an institutional Learning and Development Strategy, which will enable us to make progress towards Investors in People recognition. We have an established Staff Consultative Forum with representatives from across the institution, which provides a platform for consultation and employee voice and works to improve the effectiveness of our institution. This Forum has a dual role of Staff Consultation and Wellbeing promotion.

### 3.8 Equalities and Inclusion

In support of the curriculum review project and the wider EDI agenda, the RCS Library continues to work on diversifying the library collections in order to build broader, more diverse and inclusive collections in support of performance and research. Events, collaborations and workshops are encouraging the RCS community to work in partnership with the Library team to explore what diversity means to them and how diversity in Library collections can inform practice and innovation within the curriculum.

Part of Curriculum Review 2022-23 focuses on inclusion and programmes that offer multiple contextualised perspectives on historical and contemporary materials that students encounter. Repertoire selected for performance is evaluated on its suitability for cohorts, including material

that is sensitive and potentially challenging for particular groups or individuals within the student group. A more diverse range of faculty and visiting staff contribute to programmes and programme development and enabling students to work better together with others whose experiences have been very different from their own.

Staff, students and governors receive training on anti-racism and on supporting students experiencing difficulties whilst studying. The successful revalidation and matriculation of the BA Performance (BSL and English) course has added momentum to discussions not only in the School of DDPF but also institutionally about accessible performances and learning, with better planning in advance of fixing repertoire and productions. Work remains to be done in this area in the current year, including further consideration of embedding BSL performers and enabling more of our outputs to be accessible to the d/Deaf and other communities.

The Head of the Masters in Classical and Contemporary Text has been trained in restorative practice, which is now embedded as a way to navigate challenging conversations/situations, including those relating to race. This practice is increasingly used in the profession to support productions.

This year, we are embedding training in 'identity-informed dramaturgy', which is specifically focused on how to bring elements of identity to text-based performance (particularly classical text) in a way that is ethical, authentic, consent-driven, and dramaturgically and artistically robust. Race is a key factor in this.

#### **4. Outcomes for Research**

##### **4.1 Research culture and strategy**

Our ambitions for research culture are summed up in our future Research Strategy, which is currently being finalized within the overall framework of the Strategic Plan. Three outcomes for research culture characterize our attitude to research and the ethos of our work, and establish expectations for behaviour within our community of researchers. The outcomes are:

- 1 We are a compassionate community of enquiring artists
- 2 We are known, in Scotland and globally, to cherish creative experimentation, new work, and purposeful artmaking
- 3 Through our research, we take responsibility for the future of our artforms, our society and our planet

The result of REF 2021 confirmed that we have sustained the quality of our work as we have increased in scale: our submission to REF 2021 was roughly 75% larger than that to REF 2014 (FTE basis), however we managed to retain the quality profile. We achieved a strong result for impact (the strongest of any Scottish HEI in the relevant Unit of Assessment) and for the first time were judged to have 'world-leading' aspects in our research environment. The funding result flowing from REF 2021 is a modest uplift to REG.

The Strategic Aims within our draft Research Strategy consolidate and extend the work of the previous planning period, specifically, we will:

- 1 Celebrate research in the Conservatoire, bring it into the mainstream, and extend our research community into every area of the Conservatoire's expertise.
- 2 Establish research groups that build the quality, critical mass and profile for our work, and ensure the sustainability of our work through carefully curated relationships locally, nationally and internationally.
- 3 Develop new ways of communicating our research and creative insights, and integrate research within the wider Conservatoire brand.

- 4 Surface and strengthen the connections between our research and our teaching,
- 5 Maintain our expanded doctoral cohort.

#### 4.2 Research Excellence Grant (REG)

The Research Excellence Grant (REG) underpins our strategies for the support of research activity and capacity, and research training. Excellent research is undertaken by staff across the institution, led and supported by the team of academics and support professionals who make up the Research and Knowledge Exchange directorate, known as the 'Exchange'. This autonomous unit, led by the Director of Research and Knowledge Exchange, employs c.10 FTE (18 H/C) staff (cf. 3.4 FTE, 6 H/C in 2014) and is charged with:

- leading by example in all areas of research, impact, knowledge exchange and innovation;
- driving institutional policy and strategy, and promoting external collaborations, for these areas;
- supporting staff research and researcher development;
- overseeing doctoral degree provision (validated by the University of St Andrews);
- all research office functions.

The Exchange therefore unites functions that in larger institutions would be distributed across academic and professional services divisions. REG directly supports this unit and its research development and capacity building activities.

Ours is still a developing research environment: growing in size and quality. It is a principle of our approach to support for staff research that it is available to all staff, whether full-time, pro-rata or hourly paid; to those who have Significant Responsibility for Research (SRR), and those who do not. This approach reflects the reality of supporting a still-developing research environment in disciplines where the boundary between research and professional practice is porous; it also reflects a belief that the sustainability and vitality of the environment are best promoted by treating it as a single ecosystem. Through the work of the 'Exchange', we actively try to engage all academic staff, whatever their existing expertise in research, and will support proto-research and KE activity from staff who do not have SRR, where this will demonstrably support their individual development and enhance the Conservatoire's wider culture of innovation and creativity.

The most significant aspect of structured support is our internal awards scheme for research and KE – the Athenaeum Awards, directly funded from REG. Although they are competitive, we offer all applicants mentoring from a member of the 'Exchange' as they make their application, which may include support in framing their proposal, public engagement and routes to impact, and budgeting. We see all applications – successful or not – as professional development opportunities for colleagues, and where applications are unsuccessful, colleagues are directed to a Research Clinic for further support. It is usually a condition of funding that successful applicants undertake some public engagement and many awards contribute part funding to projects that are also supported by industry, charities or government, and several have led to further externally funded projects. (In 2019, we published a retrospective of Athenaeum Awards entitled Practising Research: The New Athenaeum, which highlighted the range of activity that these awards had supported since their inception in 2010.)

Initially, the modest uplift to REG arising from REF2021 will support additional administrative capacity to support staff research and PGRs; it is also enabling us to contribute to a consortial subscription (with other members of Conservatoires UK) to 'Research Connect', a research funding information service that will assist in highlighting opportunities for external funding more efficiently to a wider community of researchers. Since the funding outcome of REF 2021 was announced, REG has enabled us to join the successful Scottish bid for a British Academy Early Career Researcher network, which will further enhance our support for researchers in an

area that we have identified as a current weakness and further support an ongoing process of alignment, as an SSI, with the principles of the Researcher Development Concordat.

All in all, we work hard to promote an inclusive culture for research to flourish – a creative and effervescent environment, in which research is understood holistically and constraining notions are eschewed. We see no tension between a nurturing environment and the pursuit of world-leading research. We are aware of the expectations of the Research Integrity Concordat and the annual statement on Research Integrity for AY 2022-23 will be signed off at the first meeting of the Board of Governors in AY 2023-24.

#### 4.2 Case Studies

Three Case studies showing how the SFC research excellence grant funding is used to underpin and support excellent research are available, based closely on impact case studies submitted to REF 2021. Each of these was part supported by the REG: two by specific Athenaeum Awards (see above) and one through part-funding for a partnership project. The case studies consider practice research on songwriting with families undergoing significant and challenging life events; transformative work with Drake Music Scotland and their Digital Orchestra; and work for a large consortium of music education providers, providing an evidence base for policy making in arts education.

In support of open access initiatives, the RCS Library is a founding member of the newly formed Scottish Universities Press (SUP) <https://www.sup.ac.uk/>. SUP aims to provide a clear and cost-effective route for researchers to make their work freely available to a global audience, meeting the requirements of funders and realising the ambition to extend the impact of research across society.

#### 4.3 Universities Innovation Fund

Details of the Universities Innovation Fund (UIF) can be found in the [Appendix](#).

### 5. **Outcomes for Economic Recovery and Social Renewal**

#### 5.1 Confident and highly-capable work-ready graduates

The latest Graduate Outcomes data available (2019-20) shows that 84% of RCS graduates were in some form of employment. This is 4% higher than the UK-wide HESA rate and 2% higher than the rate for graduates from Design, Creative and Performing Arts (DCPA) disciplines. 76% of graduates were engaged in highly-skilled work, well in excess of the 60% rate for DCPA graduates. The previous year, 86% of RCS graduates were in highly-skilled employment, which may reflect impacts of the pandemic on arts activity.

#### 5.2 Collaboration

RCS has a significant number of partnerships with a range of organisations, including all the National Companies in the Performing Arts. We are focusing on developing those relationships in light of industry developments, and employer need. In particular, the fast-developing screen industry in Scotland has resulted in regular dialogue and plans for collaborative skills leadership initiatives with Screen Scotland. RCS and St. Andrew's University are also engaged in discussions around deepening the collaboration in doctoral studies by developing taught Masters provision that is co-delivered. We continue to develop international relationships with peer institutions, including Yong Siew Toh Conservatory in Singapore, USC and NYU Tisch (both North America). We recognise the need to work more closely with Colleges and other HEIs, particularly in Glasgow and the West, and are continuing to develop relationships led by our Transitions team, exploring the potential for diversifying routes into Conservatoire study, from College to HE.



### 5.3 Climate Emergency

Table 5.3.1. Progress in institution-wide carbon reduction targets

<u>Year</u>	<u>tCO2e</u>			
	<u>Scope 1</u>	<u>Scope 2</u>	<u>Scope 3</u>	<u>Total</u>
<u>2014-15</u>	<u>362</u>	<u>832</u>	<u>126</u>	<u>1,320</u>
<u>2015-16</u>	<u>379</u>	<u>698</u>	<u>83</u>	<u>1,160</u>
<u>2016-17</u>	<u>343</u>	<u>574</u>	<u>63</u>	<u>980</u>
<u>2017-18</u>	<u>427</u>	<u>451</u>	<u>47</u>	<u>925</u>
<u>2018-19</u>	<u>417</u>	<u>408</u>	<u>40</u>	<u>865</u>
<u>2019-20</u>	<u>355</u>	<u>274</u>	<u>28</u>	<u>657*</u>
<u>2020-21</u>	<u>506</u>	<u>297</u>	<u>27</u>	<u>830</u>
<u>2021-22</u>	<u>479</u>	<u>318</u>	<u>30</u>	<u>827</u>

\*RCS estate was closed entirely from mid-March until the end of July 2021 due to the covid pandemic. Table 5.3.2.

	<u>Annual % movement 2020-21 to 2021-22</u>
<u>Fossil fuels non-residential</u>	<u>-5.33</u>
<u>Grid electricity</u>	<u>+7.07</u>
<u>Water and sewerage</u>	<u>+30.99</u>
<u>Waste to landfill</u>	<u>0*</u>
<u>Recycled waste</u>	<u>+62.06</u>

\*The waste contract RCS has, which covers all waste, guarantees zero waste to landfill. Year-on-year RCS targets a 5% overall reduction in carbon emissions.

RCS continues to make steady progress in reducing carbon consumption although this has slowed somewhat during the recovery phase post-pandemic when compliance with government guidance to provide a safe working environment required an increase in the use of mechanical ventilation, air conditioning, open windows and the temporary conversion of rehearsal spaces into venues. This all had a negative effect on gas and electricity consumption.

Having undertaken a thorough options appraisal on the expansion of AHSPs (Air Sourced Heat Pump) and PV (photovoltaic) panels over the course of the last year it has been concluded that material expansion of AHSP is both impractical and uneconomical at this stage. A specification for the

introduction of PV in phases is currently being worked on with a view to tendering a project to be delivered in summer 2023. The first phase is likely to include the installation of PV panels on the roof of the Alexander Gibson Opera School and the Wallace Studios. A further phase is being contemplated but the technical aspects need careful consideration as it is likely to require penetration of the roof covering.

It is estimated that the full scheme would provide 17% of the electricity requirement at Renfrew Street and 44% at the Wallace Studios. We believe that this will send out a strong signal to the local communities about RCS's commitment to utilising renewable energy.

Beyond these practical interventions which will make an immediate positive impact on our carbon reduction we recognise that we do need to build capacity and expertise in developing longer term carbon reduction plans and looking at the sustainability of our business operation and supply chains and mapping a realistic road map to zero direct emissions and reducing indirect emissions.

Having disinvested completely from fossil fuel and mining stocks, RCS is about to re-tender its investment management service and wishes to work with the successful bidder to develop its approach further to responsible and sustainable investing alongside ESG profiling and monitoring. At the end of 2021-22 12% of the investment portfolio was in renewable stocks. The current investment policy has a ceiling of 15% for direct investment in this sector.

As RCS adapts to the altered ways of working post-pandemic it is apparent that there are carbon efficiencies to be gained through a re-evaluation of the necessity of business travel. This includes a wide range of activities from meetings with peer institutions, conferences, CPD, auditions and recruitment. We keep this under constant review to identify opportunities to reducing carbon emissions and make a positive contribution to the climate change agenda.

Within the Research and Knowledge Exchange Department a two-year pilot Innovation Studio was launched in March 2022. Three innovation challenges are at the heart of the Studio and are thematically linked to the United Nations Sustainable Development Goals. The RCS themes are:

- Green Recovery
- Place making
- Creative Health

Bids from staff, students and alumni were received and the first commissions will commence during 2022/23. A flavour of the projects:

- Working with the Woodlands Community to stimulate climate change actions
- Marine Conservation Society – project to create a site-specific live performance. This performance will focus on harmful activities which threaten coastal and marine environments, as well as solutions to restore, rewild and recover these habitats.
- Project to create a living document of students' findings on materials and resources that align with eco-scenography practices.
- Project to turn unused spaces in Glasgow into community gardens
- Project to develop environmentally responsible alternatives for used props and scenic dressings rather than disposing of them.

### 5.3.1 Sustainability Committee

The Sustainability Committee, convened by the Principal, and including both students and staff is now embedded within the main committee structure reporting to the Academic Board.

A microsite – The RCS Green Room – has been created as a gathering place for all our creative and operational activity in the spaces of sustainability and climate emergency and to publicise the work of the sustainability committee.

### 5.3.2 Sustainability Award

An annual sustainability award has been introduced, comprising an award for each school made to UG students/collaborative teams who can demonstrate engagement with the following criteria:

- *Sustainable practice*

Demonstrate an approach to individual/collaborative practice that evidences consideration of sustainable methods and/or outputs;

Engaging with innovative practices and technologies that foreground sustainability;

Evidence of alignment with industry specific or global sustainability goals.

- *Sustainable processes*

Evidence of research into the materials used for practice, where materials are from, how work is made and where it goes next;

Demonstration of consideration of sustainable drivers such as reduction in carbon footprint, sustainable travel and climate adaptation.

- *Disseminating Sustainable Practice*

Demonstration of the work contributes to developing understandings of climate change and the role that sustainable practices/artistic outputs can play;

How practice connects with others: in RCS, locally or globally.

### 5.3.3 Curriculum Review and Sustainability

Our current Curriculum Review project has tasked all programmes with including sustainable practices, research and innovations in creative practice and learning methodologies. Ideas currently emerging include very practical approaches to sustainable production methods as well as creative work that thematises the climate crisis or sets students creative challenges in relation to UN Sustainability Goals.

Staff member and recent MEd in Learning and Teaching in the Arts graduate Penny Chivas, focused her Final Project on an Investigation of embedding eco-pedagogical principles in a taught, participatory dance practice. Penny was awarded the RCS' first Sustainability Award for this work and is due to present at the Scottish Educational Research Association (SERA) conference in November. Two other recent MEd graduates will also be sharing their final year outcomes at this conference along with PGLT staff member Eilidh Slattery who will be sharing the findings of her report on dance provision within Scottish primary schools.

## INTRODUCTION

As we approach the final year of the University Innovation Fund (UIF) and work towards the implementation of the new Knowledge Exchange and Innovation Fund (KEIF) in 23/24, we have taken stock and reviewed all that has been developed and delivered through this dedicated source of funding over the past five years. While we have acknowledged in each annual submission how much we valued the UIF and the difference it made for us in the creation and provision of specialist enterprise and innovation support, our publication [Making It Happen](#) tells the story of how the UIF catalysed this new area of work with a timeline of projects, partnerships and key moments. It also includes video testimonies from those who benefited from our UIF resourced initiatives and provides a bank of evidence of the iterative approach we took to developing and evaluating this suite of projects and initiatives in order to make it fit the needs of our community of artists and our operating context.

Since the pandemic and through the two emergency years we have rationalised our work and used this period of change and disruption to refine our activities into three major projects that can help us strengthen both what we do and how we do it. Our KE and Innovation strategy is evolving in line with the RCS Strategic Plan (due for launch later in 2023) and with the SFC's plans to evolve the UIF into the KEIF. Our voluntary participation in the Knowledge Exchange Concordat in 2021, as one of 3 Scottish HEIs who completed this exercise, has enabled us to develop a practical action plan to connect our work more deeply into the Conservatoire mission and undertake a programme of development and continuous improvement in the coming years.

Our KE work has been completely transformed by the UIF over the past five years and we look forward to deepening and embedding this work in the future into a core service model to enable our artist community to fully engage and participate in national ambitions for green recovery, a well-being economy and a just transition to a net zero carbon society.

## THREE KEY PROJECTS FOR 22/23

### 1. Innovation Studio

Supporting our long-term ambition to realise the innovation potential of the Royal Conservatoire's performing and production artists and as part of our pandemic recovery strategy, we launched [Innovation Studio](#) in March 2022 as a two-year pilot.

Through this exploratory pilot project, we will facilitate new opportunities for knowledge exchange at the RCS. Through a lab programme of workshops, panels, online discussions, and a dedicated pot of seed funding for early stage projects and interdisciplinary collaborations, Innovation Studio will support creative experimentation, skills development and collaboration. Through the virtual Studio we hope to generate new practices and projects and start to shape longer term support for Innovation at RCS.

Three innovation challenges or themes are the heart of Innovation Studio: Green Recovery; Place- Making & Creative Health, aligning with the wider strategic ambitions of the Scottish Funding Council and Scottish Government. There are three cross-cutting themes underpinning these – Digital Pivot, Future Skills and Equality & Diversity which will inform and inflect our work throughout those challenges.

The first challenge, Green Recovery, was completed in July 2022 and a range of projects were commissioned across our community of students, staff and alumni and their partners. The

projects are diverse in nature and scale and the awardees have until February 2024 to complete them. Details of the first round of Innovation Studio Commissions are available [here](#). In this first phase of the Studio we also delivered a Crowd Funding programme with our associates at *Paved with Gold*, to support 6 members of our community to develop and launch campaigns for their projects with expert support and advice. We are currently evaluating the first round of the programme and making adjustments for a second round in this AY. The partnership aspect of the Studio is underway with Converge co-funding the *Business Ideas Seed Fund* and Glasgow City Council supporting us with Place-Making through provision of a *Meantime* space.

In this next AY we will launch our challenges in Place-Making and Creative Health and are currently developing these and responding to the learning and feedback from the first 6 months, making some adaptations to the timeline and the seed funds. We have secured additional funding from a philanthropic donor to bring additional expertise to our Innovation Studio through the appointment of two, part time [Innovators in Residence](#). They will engage with our community to support their innovation ambitions as well as work closely with the project team to consider the legacy of the Studio and the longer-term delivery shape of innovation support at RCS.

In this AY we will also work with Dr Michael Johnson of *Glasgow School of Art Innovation School*, to develop a bespoke evaluation process for Innovation Studio that centres on Creative Growth. His process, using design thinking, involves the creation of a series of Visual Trajectory Maps that chart the innovation aspirations of the recipients of our seed funds and look at their potential audiences and customers as well as the ways in which they develop their broader narrative in relation to the innovation landscape.

For more of an overview of the project and for ease of reference please click the links below for information on programme outputs and outcomes.

<https://www.rcs.ac.uk/wp-content/uploads/2022/11/Innovation-Studio-Plan-Overview.pdf> <https://www.rcs.ac.uk/wp-content/uploads/2022/11/Innovation-Studio-Theory-of-Change.pdf>

## 2. Make It Happen

Make It Happen has become our banner at RCS for the raft of initiatives we now run annually to support freelance skills and company creation. In this AY we will further refine each aspect of this work and seek to make deeper connections within the curriculum as we work to fully participate in the Entrepreneurial Campus strategy and model as it emerges. Our Making It Happen document (link in Introduction above) references each of these projects in more detail.

Make It Happen is made up of the following strands:

**Make It Happen Monthly Events:** During term time, we run regular [events](#) in *Costing and Pricing Work*, *Getting Started as a Freelancer*, *Taking Your Show to the Fringe*, *Finding Audiences* and more. These twilight events, delivered by industry practitioners including our Alumni, take place online and are available to students, staff and graduates. Attendance average is around 20 people per workshop.

**Make It Happen Fund:** A seed fund of £10,000 for RCS new graduates (+ 3 years), delivers 10 awards of £1,000 each, and can support recipients with a range of things such as: developing new work, support with professional development, R&D or residencies, recording new work or support with company start-up costs. The 22/23 round has just closed and the awardees will be announced in the coming weeks; information on last year's awardees is available [here](#). We have levered additional funding for Make It Happen Fund from a philanthropic donor.

**SHIFT:** Since 2019 we have collaborated with Glasgow School of Art and Queen Margaret University to develop and deliver [SHIFT](#), a highly bespoke, intensive one week programme in freelance skills and company creation. Pivoting to online delivery in 2020 we have now developed SHIFT as an Online format, allowing participation from all over the world. This is a very successful HEI partnership project in Scotland and demonstrates our commitment to the UIF Collaborative Outcomes (below). At present, SHIFT is available to 90 participants annually and takes place in early September. The programme targets and prioritises new graduates as well as those coming up to their final year, but is open to all of our cohorts through an application process. The feedback year on year is consistently high and was particularly strong in this AY. Participants love the format, the short online sessions, the resources and the

delivery format through Zoom and Slack as well as access through Slack to our Industry Speakers. Our industry partnerships are a vital part of the success of the programme, in particular our Associate Partner, *Creative Entrepreneurs Club*, and our digital and technical partner, *Snootie Studios*.

In this AY we have added **SHIFT PLUS** as an optional credit bearing pathway to participants. This micro credential has been developed with colleagues from RCS Short Courses and is being piloted this year.

There are 20 participants on this programme from across the three HEIs. SHIFT PLUS provides 20 credits at Level 11 and has been particularly attractive for PG students this year. The SHIFT partnership is now committed to another 3 years of collaborative working having signed a second MOU in this AY. We have also secured funding from Creative Scotland for an independent evaluation and consultation on the future potential of SHIFT to work with a larger pool of HEIs in Scotland. A 30 second taster video we used for the recruitment of SHIFT 2022 is available [here](#).

**Bruce Millar Graduate Fellowship:** BMGF is an annual fellowship of £10,000 for graduates of the RCS School of Drama, Dance Production and Film (DDPF). The funding is in trust at RCS and we have added a wrap-around [enterprise support programme](#) to the application process to ensure that those who apply to the programme access expert support and mentoring and leave the process with a fundable proposition. There are 8 to 10 participants supported through this programme annually. See link for further information on the programme and the previous fellowship winners.

**Ad Hoc Support in Freelance Skills and Company Creation:** One of our goals this year is to develop a delivery model for this ad hoc but vital part of the Make It Happen jigsaw. We work in partnership with *Creative Entrepreneurs Club* on this aspect of our work and will seek to co-develop this further in this AY.

### 3. KE Concordat Implementation Plan

The RCS KE Concordat submission in July 2021 was commended for its clear, relevant and ambitious strategy; the achievement by the professional KE team of considerable impact and the policy engagement. The assessors recommended that RCS should be encouraged to adopt a higher profile in the sector given its positive and constructive approach. The implementation plan from the KE Concordat centres on the establishment of a Knowledge Exchange Enhancement Group (KEEG) as central to achieving our goals. This will be set up in this AY and pre-work is already well under way with colleagues across the Conservatoire. The KEEG will be chaired by our Principal and will operate for two years. The KEEG is conceived as the high-level strategic driver of change and advocacy group for KE development. The plan identified the establishment of KEEG as a key priority action, along with the following four work packages:

1. contracts, roles, and workload modelling for KE
2. refreshed strategic approach to communications for KE
3. institutional IPR and commercialisation policies
4. strategic integration of KE and Business Development policies and processes.

Another key piece of development work emerging from the KE Concordat is fresh approach to gathering, sharing and reflecting on our HE BCI data. Over the next year, in line with the HESA consultation, we will re-assess how we measure, reflect on and celebrate our Engagement work across our institution and seek to reflect more accurately the vast Engagement work that our staff and students are involved in as part of day-to-day life here at the Conservatoire.

## UIF 7 Collaborative Outcomes for AY2022-23:

As we have in previous years, we will play our part where appropriate in the collaborative aspect of UIF. This has been a rich area of work and as a Small Specialist Institution (SSI) we have appreciated the collegiate approach in Scotland and the learning, sharing and co-creation work we have undertaken together. We have participated in all of the UIF Collaborative Outcomes to some extent and will continue to do so where we can. The area we have participated in mostly is **Outcome 4 – Entrepreneurialism**. Our participation here includes our work on SHIFT, the RCDG Enterprise Support Group and a smaller working group involved in the early stage thinking of the Entrepreneurial Campus model.

**OUTCOME 1. Demand Stimulation:** We will continue to work with Interface to increase the demand and pipeline for Innovation Vouchers.

**OUTCOME 2. Simplification/Commercialisation:** we will continue to support and engage with the RCDG Contracts group as required. This Group shares best practice around policy and procedure, simplifying processes for business engagement.

**OUTCOME 3. Simplification/Greater Innovation:** Through the UIF Collaboration Manager, we will continue to engage with the regional lead for Innovate UK in Scotland and look forward to the launch of Scotland's Innovation Strategy.

**OUTCOME 4. Entrepreneurialism:** we will continue to participate in Enterprise Support Group (ESG), a formal subgroup of RCDG, comprising of staff responsible for spinout and start up support and development in our HEIs. ESG meet quarterly to share best practice, deliver collaborative initiatives, and engage with the latest strategy and policy from Scottish and UK governments.

Alignment with KE Concordat Principles: 2. Policies and Processes, 5. Capacity Building, and 7. Continuous Improvement. Entrepreneurial Campus Strategy: We will continue to engage with SFC and Scottish Government to help define and deliver an Entrepreneurial Campus Strategy. This engagement is driven through our participation in ESG and RCDG, and with the support of the UIF Collaboration Manager. We anticipate that successful delivery of an Entrepreneurial Campus Strategy with appropriate additional resource will enhance the entrepreneurial offering in our institution, augmenting existing activities and ultimately enabling more training and opportunities to our students, staff, and alumni, improving graduate outcomes and contributing to regional and national economic growth.

**OUTCOME 5. International:** Inward Investment Plan/Innovation Strategy: We will engage with Scottish Government and the enterprise agencies to act on the next stage implementation of the Inward Investment Plan (Scottish Government, 2020), in line with the anticipated Innovation Strategy. Our progress in this area will rely on coherent collaboration through RCDG, with mutual support and necessary resource from the government agencies and other sector organisations.

**OUTCOME 6. Inclusive Growth and Social Impact:** we will engage with other HEIs through the UIF Inclusive Growth Group, establishing a peer network to share experiences and opportunity. In AY2022-23, this Group aims to convene around common themes of funding, repurposing assets, benefits realization, and community engagement.

**OUTCOME 7. Equality and Diversity:** Through each of the UIF collaborative activities, we benefit from the diversity of our HEIs, including the diversity of individuals involved. In AY2022-23, we will collaborate with our colleagues in SFC and RCDG, with the support of the UIF Collaboration Manager, to identify core workstreams of collaborative activity that contribute to the top priorities of green recovery, wellbeing economy, and a just transition to net zero carbon society.

## OUR TEAM



The KE team now comprises; - Director of Research and Knowledge Exchange, Knowledge Exchange Manager, Knowledge Exchange Development Officer (.6FTE), Research Development Officer (.4FTE), KE Development Assistant and Senior KE Fellow (25 days per year) contributing to Strategic Outcomes.

## **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 are not funded by UIF and so their budgeted staff costs for offer indicative match funding in kind for the UIF, as follows:

Staff costs\* *Artistic Planning* • Responsible for management of all aspects of the Conservatoire's performance programmes and other public engagement. £313,359

*Front of House and Box Office* • Public-facing staff supporting performance programmes and public engagement £274,150

*Short Courses* • Courses for adults and young people (staff related to SFC-funded Transitions initiative are not included, nor are Junior Conservatoire staff) £421,419

**TOTAL £1,008,928** \*Including superannuation and NI. Staff in these teams with a student-facing remit have been omitted.

## University Outcome Agreement Impact Framework: Supporting Data

Measure	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	2022-23
A Number of Scottish-domiciled Undergraduate Entrants	148	145	150	136	133	129	125	152	153
B Total number of Scottish-domiciled HN entrants from Scottish colleges to undergraduate programmes	0	24	21	18	24	18	13	29	31
Number of Scottish-domiciled HN entrants from Scottish colleges to undergraduate programmes with Advanced Standing		0	0	0	0	0	1	0	1
Proportion of Scottish-domiciled HN entrants from Scottish colleges to undergraduate programmes with Advanced Standing		0.0%	0.0%	0.0%	0.0%	0.0%	7.7%	0.0%	3.2%
C COWA measure: Number of Scottish-domiciled full-time first degree entrants from the 20% most deprived postcodes	11	19	20	18	20	25	27	26	18
COWA measure: Proportion of Scottish-domiciled full-time first degree entrants from the 20% most deprived postcodes	7.4%	13.1%	13.3%	13.2%	15.0%	19.4%	21.6%	17.1%	11.8%
D Number of Scottish-domiciled undergraduate entrants with care experience	2	1	0	1	1	0	0	1	2
Proportion of Scottish-domiciled undergraduate entrants with care experience	1.4%	0.7%	0.0%	0.7%	0.8%	0.0%	0.0%	0.7%	1.2%
E Total number of full-time first year SDUE	123	148	144	150	136	133	129	124	151
Number of full-time first year SDUE retained	122	138	140	144	127	123	125	121	145
Proportion of full-time first year SDUE retained	99.2%	93.2%	97.2%	96.0%	93.4%	92.5%	96.9%	97.6%	96.0%
F The difference (+/-) from the individual institution benchmark figure for students satisfied with the overall quality of their course of study in the National Student Survey	-2	1	0	-4	-7.04	6.11	9.79	-9.02	0
G1 The number of Scottish-domiciled undergraduate qualifiers responding to the Graduate Outcomes survey				76	82	62			
The proportion of Scottish-domiciled undergraduate qualifiers responding to the Graduate Outcomes survey in a positive destination				75	76	61			
The number of Scottish-domiciled undergraduate qualifiers responding to the Graduate Outcomes survey in a positive destination				98.7%	92.7%	98.4%			
G2 The number of Scottish-domiciled full-time first degree qualifiers responding to the Graduate Outcomes survey in employment				45	45	48			
The number of Scottish-domiciled full-time first degree qualifiers responding to the Graduate Outcomes survey employed at 'Professional' level or above				34	37	30			
The proportion of Scottish-domiciled full-time first degree qualifiers responding to the Graduate Outcomes survey employed at 'Professional' level or above				75.6%	82.2%	62.5%			
H Number of Scottish-domiciled Undergraduate Qualifiers	123	131	107	137	137	122	129	141	122

Please note that 2018-19 and 2019-20 figures for measures G1 and G2, 2019-20 figures for measures F and H and all 2020-21 figures were impacted by the COVID-19 pandemic and may not be directly comparable to other years.

## **Outcome Agreement between the Royal Conservatoire of Scotland and the Scottish Funding Council for AY 2022-23**

### **On behalf of the Royal Conservatoire of Scotland**

Signed: 

Print name: Professor Jeffrey Sharkey

Position: Principal and Vice-Chancellor

Date: 25 April 2023

Signed: 

Print name: Professor Dorothy Miell

Position: Chair

Date: 25 April 2023

### **On behalf of the Scottish Funding Council:**

Signed: 

Print name: Karen Watt

Position: Chief Executive

Date: 26 July 2023