

STRICTLY PRIVATE AND CONFIDENTIAL

**At Glasgow and within the Principal's Room
of the Royal Conservatoire of Scotland on
Friday 27 July 2012 at 11.00am**

**Being an extraordinary meeting of the Board
of Governors**

PRESENT

Mr Tom Gilchrist	Mr James Miller
Professor Norman Gillies (<i>by phone</i>)	Mr Philip Oppenheim
Mrs Joyce Goodwin (<i>by phone</i>)	Mr Gavin Reid
Dr Paul Jourdan (<i>by phone</i>)	Mr Mark Saunders
Professor Donald MacRae	Professor John Wallace

IN ATTENDANCE

Mr Ewan Hainey
Mr Ian Mills
Mr Alan Smith

IN THE CHAIR

Lord Vallance of Tummel

1. APOLOGIES FOR ABSENCE

Apologies for absence were received from Mr Matthew Chinn, Sir Sandy Crombie, Ms Vicky Featherstone, Mr Luke Harris, Mr John Hylands, Mr Steve Inch, Professor Maggie Kinloch, Miss Eileen Mackay, Dr Bridget McConnell, Sir Brian McMaster, Mr Chris Parr, Dr Donald Runnicles and Professor Norman Sharp.

2. DRAFT OUTCOME AGREEMENT

The Chairman proposed that, to accompany the finalised Outcome Agreement, the Principal should, on behalf of the Board of Governors, write to the SFC's Chief Executive setting out the Conservatoire's concerns about various aspects of the process surrounding the Outcome Agreement. That process had no doubt been designed for Universities and was not always proportional or relevant to the Conservatoire. Governors endorsed that approach and agreed that the letter should:

- Be particularly positive in respect of the collegiate way in which SFC officers had conducted discussions and of the fact that they had clearly set out to recognise the unique character of the Conservatoire, as best they could in the circumstances.

- Express concerns in respect of the burden which the process had placed on the Conservatoire's small management team and conclude that the effort required to monitor the progress of the Outcome Agreement needed to be in proportion to the Conservatoire's scale. Consequently, rather than accepting the SFC's tentative suggestion that the Outcome Agreement might be monitored through 10 meetings per year, SFC officers should be invited to conduct 4 monitoring visits, to coincide with those Board meetings when Governors would monitor the Outcome Agreement from the Conservatoire's perspective.
- State that excellence in the performing arts was a qualitative goal, not easily described in quantitative terms and warn that we must guard against the focus of management and teaching staff becoming that of 'meeting the numbers', to the detriment of the pursuit of excellence in performance.
- Emphasise that the Scottish HE sector was not the Conservatoire's natural peer group and that metrics applied to measure success must be appropriate to a Conservatoire. The Principal's efforts to develop a common CUK approach to the development of such metrics should be highlighted.
- Refer to the Conservatoire's natural connection with the remit of the Scottish Government's Department of Culture and External Affairs.

Governors considered the draft Outcome Agreement in detail and a number of amendments were proposed. In particular, it was agreed that data should be expressed in either neutral or positive terms; that the broad purpose of Musicworks should be explained; that the particular challenges faced by the Conservatoire in terms of the promotion of access (especially in dance and music) should be emphasised; that references to commercial income should be deleted (as such activities did not generally derive from financing by the SFC but from philanthropic sources) and that the section in relation to equality of opportunity should be edited down.

It was also agreed that the Principal should call the SFC's Chief Executive in advance of sending his letter and the finalised Outcome Agreement to ensure that the SFC was aware of the Conservatoire's positive engagement – notwithstanding the concerns noted above.

3. ANY OTHER BUSINESS

There was no other business.