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, with an exclusive focus on the provision of conservatoire education in dance, drama, music, production and screen.

We have a very positive relationship with the SFC and 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. Given the importance of the Transitions programme, we are very pleased that the SFC has confirmed funding for the next 3 years. Through the Outcome Agreement process, the Conservatoire will continue to demonstrate how we will contribute, in our unique way, to the national priorities for higher education as articulated by Scottish Government and the SFC.

Because of uncertainty around levels of SFC funding beyond 2017/18, we have continued to produce a single year Outcome Agreement, which the SFC has accepted.

We are delighted that, for 2017, the Conservatoire has been ranked 3rd in the world for performing arts in the QS World University Rankings (we were ranked 6th in 2016). That extraordinary achievement is testament to the quality, creativity and international reach of Scotland’s national Conservatoire, and we would freely acknowledge the crucial and supportive role that the SFC has played in our success.

The objectives set out in this Outcome Agreement chime with the Conservatoire’s Strategic Plan: Defining Performance to 2020, which is built on the following four pillars:

- Driving focused excellence;
- promoting diversity;
- advancing life-long learning; and
- embracing our role as a national, international performing arts institution.

and which articulates the Conservatoire’s vision and values thus:
Our vision

To be Scotland’s globally-recognised and inspirational leader in learning for the performing arts, attracting and nurturing the best Scottish and international creative talent.

Our values

- Inclusivity, diversity and individuality;
- disciplinary excellence and innovative cross-disciplinary collaboration;
- breaking down barriers and challenging boundaries; and
- the advancement of creative citizenship and leadership across the performing arts for our nation and for the world.

Within that context, our priorities in 2017/18 will be to:

- Conclude the review of our undergraduate curriculum;
- continue to develop our pre-HE strategy and to implement, evaluate and refine our Contextualised Admissions Policy in support of fair access;
- extend our reach nationally through the development of community arts centres in Ayrshire, Fife and Aberdeenshire and pursue our Teach Arts for Scotland initiative;
- continue to implement our Student Recruitment Strategy;
- work towards a REF2021 submission that reflects more completely the range and diversity of Conservatoire staff and encourage staff to pursue research that reflects the ethos of our innovative curriculum;
- enhance our development function and, in doing that, diversify income streams;
- develop our international profile;
- develop our Estates Strategy; and
- continue to ensure and underpin our sustainability.

Jeffrey Sharkey, Principal

Statement from the President of the Students’ Union

I confirm that, through myself as President of the Students’ Union that the Outcome Agreement has be appropriately consulted upon. I would also confirm that, as a member of the Conservatoire’s Board of Governors and of its Academic Board my explicit approval for this Outcome Agreement was sought and given. This consultation demonstrates the Conservatoire’s commitment to partnership between the Students’ Union and the Conservatoire. We have seen the implementation of widening access initiatives held within our programmes and I look forward to seeing how we can support each other further in developing these initiatives to enhance our respective organisations aims in the coming years.

Will Stringer, President, Students’ Union
Priority 1: Widening Access

Commitment and context

The promotion of fair access and cultural and social inclusion is central to the Royal Conservatoire’s mission. As a community, the Conservatoire understands the profound difference that both education and the performing arts can make in an individual’s life. There is, therefore, a strong and moral imperative behind the Conservatoire’s efforts to promote access to these two social goods, which is given further impetus by the Conservatoire’s status as Scotland’s national Conservatoire. There are though no quick fixes available to address issues around access to education in the performing arts as, in many of our disciplines, opportunity for artistic and technical development must be available at a very early age. The Conservatoire is very aware that levels of access to those opportunities vary widely and are dependent upon a range of factors other than a young person’s natural ability or potential. So, for the Conservatoire, both the concept and practice of access is inherently complex, and we must necessarily take a long view of its successful promotion.

The Conservatoire believes that the promotion of access should not/cannot be achieved at the expense of quality – either in terms of the quality of the educational experience offered to students or in the quality of the graduates produced as a consequence of that experience. Great care is therefore taken to ensure that students admitted to the Conservatoire’s programmes exhibit the potential to benefit from, and are suitably equipped to undertake, our highly intensive and demanding vocational programmes of study. For the Conservatoire’s disciplines therefore, the most effective approach to the promotion of access has to be long-term, sustained and based on early intervention.

This Outcome Agreement sets out the comprehensive and strategic nature of the Conservatoire’s approach to the promotion of fair access, which does indeed seek to identify potential from an early age and to provide individualised support and encouragement to each of our students, designed to facilitate the fulfilment of potential, irrespective of level or programme. We believe that our approach is bearing fruit, as evidenced by the data provided in this document.

By way of further evidence of the Conservatoire’s commitment to fair access, our Board of Governors and our Academic Board have jointly set up a Fair Access Committee to raise awareness of the importance of fair and equal access in all of its aspects throughout the Conservatoire community and, in particular, to stimulate discussion of related issues at the Board of Governors. The Committee is convened by a Governor, and its membership includes a number of externals who have a particular interest in, and commitment to, the promotion of access to the performing arts as well as Conservatoire students and staff.

Transitions

Our Transitions programme will remain central to our efforts to enhance access to our undergraduate programmes, and we will prioritise the sustainability of that programme and other related access initiatives. We will also ensure access
programmes at pre-HE level connect effectively with our undergraduate programmes, with students being supported seamlessly throughout their pre-HE and undergraduate learning journeys. Given the importance of the Transitions programme, we are very pleased that the SFC has confirmed funding for the next 3 years. In accordance with the conditions of funding, we will re-brand the programme as the ‘Transitions’ programme and start to re-focus it to increase the numbers of students recruited from SIMD 20 data zones to the Junior Conservatoire and other pre-HE provision and to ensure we have more equal representation of students with additional needs (care experienced, D/deaf) and from other under-represented groups: black, Asian and minority ethnic (BAME); and rurality. As part of the re-focused Transitions programme, we will launch a new ‘Early Years’ programme targeted at developing potential of primary children ages 7 to 11 living in SIMD 20 data zones in music and dance. We aim to recruit 10 students to that programme in 2017/18.

Targets for Entry to Transitions:

<table>
<thead>
<tr>
<th>Target 2016/17</th>
<th>Actual (to date)</th>
<th>Variance</th>
<th>Target 2017/18</th>
<th>Target SIMD 20/ Care Exp</th>
<th>Target SIMD 40</th>
<th>Target BAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>180</td>
<td>189</td>
<td>+9</td>
<td>145</td>
<td>55% (78)</td>
<td>45% (67)</td>
<td>7% (10)</td>
</tr>
</tbody>
</table>

Targets for applications from Transitions 20/40 to the Conservatoire and to other HEIs:

<table>
<thead>
<tr>
<th>Year of entry</th>
<th>2014/15</th>
<th>2015/16</th>
<th>2016/17</th>
<th>2017/18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applications to RCS</td>
<td>3</td>
<td>27</td>
<td>36</td>
<td>70</td>
</tr>
<tr>
<td>Applications to other institutions</td>
<td>6</td>
<td>27</td>
<td>36</td>
<td>85</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9</strong></td>
<td><strong>54</strong></td>
<td><strong>72</strong></td>
<td><strong>155</strong></td>
</tr>
<tr>
<td>Variance</td>
<td>3</td>
<td>8</td>
<td>13</td>
<td></td>
</tr>
</tbody>
</table>

**Junior Conservatoire**

The Junior Conservatoire includes all 5 performing arts disciplines included in our undergraduate curriculum, and is targeted at children between 7 and 18. Programmes run 7 days a week at our main campus in Glasgow and, from 2016/17, Music (Strings) and Dance will be offered from our regional arts centre at Dumfries House in Ayrshire.

During 2016/17, we are also piloting an online distance blended learning music course with Comhairle nan Eilean Siar E-Sgoil, engaging three students from Benbecula and Stornoway.

During 2017/18, we will extend our dance provision for 7 – 12 year olds to Edinburgh, in a partnership with Dance Base, Scotland’s National Centre for Dance.
The pedagogical approach adopted by the Junior Conservatoire mirrors our degree level provision. Entrance is by audition and much in demand across all of our art forms. It attracts students from across Scotland and the north of England, and standards reached by our numerous ensembles and companies are comparable to the best within this age group anywhere in the UK.

Transitions students access Junior Conservatoire provision in accordance with their individual needs and aspirations, as identified through their Personal Learning Plan.

Over the period of our Strategic Plan, we will enhance opportunities for under 18s across music, drama, dance, production and screen, to ensure that a greater range of individuals and communities connect with the Junior Conservatoire experience, nurturing the potential of more of Scotland’s young people, widening the talent pool, increasing the pathways to higher education and employment, and creating a positive experience of the performing arts.

Targets for Junior Conservatoire:

<table>
<thead>
<tr>
<th>Discipline</th>
<th>New students to be recruited in 2017/18</th>
<th>Continuing Students</th>
<th>Total Target number of students in 2017/18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>45</td>
<td>300</td>
<td>345</td>
</tr>
<tr>
<td>Dance</td>
<td>30</td>
<td>50</td>
<td>80</td>
</tr>
<tr>
<td>Drama</td>
<td>55</td>
<td>55</td>
<td>110</td>
</tr>
<tr>
<td>Production</td>
<td>10</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Screen</td>
<td>10</td>
<td>7</td>
<td>17</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>152</strong></td>
<td><strong>417</strong></td>
<td><strong>569</strong></td>
</tr>
</tbody>
</table>

The Junior Conservatoire represents a very effective pathway to Conservatoire degree level education. Numbers of Scottish domiciled students progressing to the BMus and BEd Music over the past 4 years are as follows:

<table>
<thead>
<tr>
<th>BMus</th>
<th>Year</th>
<th>Number</th>
<th>% of Scots domiciled intake</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2013/14</td>
<td>14</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>2014/15</td>
<td>21</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2015/16</td>
<td>16</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>2016/17</td>
<td>7</td>
<td>19</td>
</tr>
</tbody>
</table>

Entry to the BMus from the Junior Conservatoire has declined in the current session. However, over 40 offers have been made to, and accepted by, Junior Conservatoire students for entry to the BMus in session 2017/18, so we expect to see that intake number to at least return to previous levels.
Junior Conservatoire students progressing to the BEd Music over the past 4 years were:

<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
<th>% of Scots domiciled intake</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013/14</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>2014/15</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>2015/16</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>2016/17</td>
<td>3</td>
<td>10</td>
</tr>
</tbody>
</table>

In addition to the well-established progression route to the School of Music, we are now beginning to see progression from the Junior Conservatoire to programmes offered by the School of Drama, Dance, Production and Screen – in 2017/18 we anticipate that 6 students will progress to degree programmes offered by that School from the Juniors.

Music Centres, Regional Arts Centres and Online Developments

The Royal Conservatoire is Scotland’s national conservatoire and, as such, we have a responsibility to, in so far as we can, extend our reach beyond our Glasgow campus. In part we do that through our 10 Music Centres that operate in partnership with local authorities delivering to Scottish Government Youth Music Initiative aims of widening access to tuition and increasing participation in music. Our centres deliver to 465 children aged 8 – 18 years on a weekly basis. Students receive instrumental tuition in classical strings (violin, viola, cello and double bass) and traditional music (bodhran, accordion and fiddle). Our centres currently run in 5 local authority areas: Dumfries and Galloway, East Ayrshire, North Ayrshire, Stirling and West Lothian.

Students in these centres undertake ABRSM and Traditional Music Graded Examinations exams annually, and a recent review of the centres has provided better progression routes for students through their music centre and also opportunities to move into the Junior Conservatoire.

In 2017/18, we will continue to develop community-based arts centres of excellence to enrich the talent pool and connect more effectively with communities through working as strategic lead with key stakeholders including local authorities, colleges, Creative Scotland and Scottish Government. As part of this development, we will explore ways to extend our reach using learning technologies. Our first 2 centres developed as part of this model are located in Ayrshire and Fife. In 2017/18 we will open a Centre in Fraserburgh in Aberdeenshire, in partnership with Aberdeenshire Council. The decision to situate the centre in Fraserburgh reflects the wealth of talent locally, its position as one of Aberdeenshire’s largest towns, and with the academy, college campus, sports centre and dance studio and Dalrymple arts centre, it is well placed in terms of existing connections, relationships and infrastructure to contribute to a successful partnership. This development will extend our geographic reach significantly, and cement a relationship with a local authority which is clearly committed to extending cultural opportunities for local
people. The Centre will provide access to a variety of activities and programmes designed to best support local people with talent in the performing arts to realise their potential.

For 2017/18, our objectives will be to:

- Re-configure our Transitions programme (previously Transitions 20/40) to reflect outcomes and conditions of funding from 2017/18 to 2019/20.
- To work in partnership with local authorities and the Youth Music Initiative to continue to provide access to music education from our regional music centres.
- Continue to develop Junior Conservatoire programmes in Regional Arts Centres of Excellence in Ayrshire at Dumfries House and Fife.
- Open a regional arts centre in Fraserburgh, Aberdeenshire, in partnership with Aberdeenshire Council.
- Extend Junior Conservatoire programmes to the Outer Hebrides in partnership with the education department (E-Sgoil) as part of its ‘virtual school’ development.
- 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

The Widening Access to the Creative Industries programme (previously Entry 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 no fewer than 250 S5 and S6 pupils and 100 pupils from S1 to S4 from 37 Focus West Schools in 2016/17. Our Quarter Two report for 2016/17 submitted in February 2016, showed that we have contacted all 37 FOCUS West schools, and to date more than 450 pupils from 25 schools have participated in the programme. A full account of our work in 2016/17 will be provided in our final report to Focus West in August 2017.

Although the programme is not specifically designed to promote access to the Conservatoire, the number of students recruited by the Conservatoire via that route over the last 4 years was:

- 2013/14: 5
- 2014/15: 9
- 2015/16: 5
- 2016/17: 8

In addition to recruitment to the Conservatoire, this activity also facilitates progression to other positive destinations.
2016/17 marks the final year of funding for this programme in its current form, and at the time of writing we await the formal announcement of future funding. Whatever the future of this particular project, we will continue to build on our current engagement with low participation schools.

For 2017/18, our objective will be to:

- Engage with Focus West to determine funding, priorities and targets for SHEP, taking into account Commission on Widening Access recommendations and any further developments of the SHEP programme.

Lifelong Learning Programmes

Our lifelong learning provision offers open access to a broad curriculum in dance, drama, music, production and screen and teaching skills for all ages and stages - amongst other things this initiative provides a valuable insight into the Conservatoire’s unique learning environment.

In the current session, 99 students who have participated in pre-HE programmes in 2015/16, successfully progressed to an under- or postgraduate degree programme at the Conservatoire. This represents 23% (99/437) of the intake and an increase on 2014/15, which was 17% (65/379)

For 2017/18, our objective will be to:

- Continue to implement a portfolio of lifelong learning programmes, targeted at marginalised children, young people and adults that provide progression pathways to specialist education and employment/self-employment in the performing arts, informed by the recommendations arising from the Commission on Widening Access and consultation with key internal and external stakeholders.

Care Experienced Young People

In 2015/16, we set up a working group to ensure improved support for care experienced young people across the spectrum of our provision. This work is informing the development of our Corporate Parenting Strategy and Action Plan that is being developed in 2016/17 and will be published in September 2017.

Our principle is that young people with a background in care have a right to expect that, as a corporate parent, the Conservatoire will give them all the support that a good parent would give to ensure that they can participate fully in the life of the Conservatoire.

For 2017/18, our objectives will be to:

- Work with care experienced young people and expert groups such as ‘Who Cares Scotland’ to implement our Corporate Parenting Strategy and Action Plan, which will be published in September 2017.
• Work in partnership with other corporate parents to raise aspirations and provide opportunities for care experienced young people. This will include a dedicated area of the website for care experienced students, enhanced mentor support during all levels of study and bespoke programmes designed to offer experience of the performing and production arts to those who have had little or no exposure to the arts, but who demonstrate potential to succeed within the creative industries.
• Work in collaboration with Who Cares Scotland to offer corporate parenting awareness/training at all levels across the Conservatoire.

Recruitment from SIMD 20/40 postcode areas

We believe that, with SFC encouragement and support, we have, 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 postcode areas.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
<th>%age of Scottish domiciled intake</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013/14</td>
<td>32</td>
<td>26</td>
</tr>
<tr>
<td>2014/15</td>
<td>35</td>
<td>25</td>
</tr>
<tr>
<td>2015/16</td>
<td>45*</td>
<td>33</td>
</tr>
<tr>
<td>2016/17</td>
<td>41</td>
<td>28</td>
</tr>
</tbody>
</table>

*includes 5 students who were enrolled on the BA Performance in British Sign Language with English, which will recruit on a 3-yearly basis, so 40 should be used as a comparator for 2016/17.

Maintaining that level of success, we will aim to recruit 20 students from SIMD 20 datazones in 2017/18 and 21 students from SIMD 40 datazones. In the course of 2017/18, in accordance with the recommendations of the Commission on Widening Access, we will focus our efforts on the recruitment of students from SIMD 20 datazones.

A Contextualised Admissions Policy was introduced in session 2016/17. The Conservatoire’s admissions processes engage the whole person, and we base our admissions decisions on our assessment of an applicant’s talent and potential – all applicants are invited to the Conservatoire for audition and/or interview. Additionally, and 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 3 passes at Higher grade or equivalent). The introduction of a formal contextualised admissions policy will assist us in being 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. An initial analysis of the impact and effectiveness of the Contextualised Admissions Policy will be provided in the Self-Evaluation for 2017/18.
Over the course of 2017/18 we will work in partnership with our Students’ Union to promote student-led initiatives to facilitate fair access.

For 2017/18, our objectives will be to:

- Achieve SIMD 20 recruitment target of 20.
- Achieve SIMD 21 to 40 recruitment target of 21.
- Undertake an initial analysis of the impact and effectiveness of the Contextualised Admissions Policy.
- Focus efforts on the recruitment of students from SIMD 20 datazones.
- Work in partnership with our Students’ Union to promote student-led initiatives to facilitate fair access.

Articulation

The Conservatoire’s proportion of Scots-domiciled undergraduate entrants recruited with HN qualifications over the last 4 years is as follows:

<table>
<thead>
<tr>
<th>Year of entry</th>
<th>Number with HNC</th>
<th>%age of intake</th>
<th>Number with HND</th>
<th>%age of intake</th>
<th>Total</th>
<th>%age of intake</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013/14</td>
<td>26</td>
<td>21</td>
<td>13</td>
<td>11</td>
<td>39</td>
<td>32</td>
</tr>
<tr>
<td>2014/15</td>
<td>16</td>
<td>11</td>
<td>12</td>
<td>8</td>
<td>28</td>
<td>20</td>
</tr>
<tr>
<td>2015/16</td>
<td>16</td>
<td>12</td>
<td>15</td>
<td>11</td>
<td>31</td>
<td>22</td>
</tr>
<tr>
<td>2016/17</td>
<td>13</td>
<td>9</td>
<td>18</td>
<td>12</td>
<td>31</td>
<td>21</td>
</tr>
</tbody>
</table>

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. We begin to create a cohesive and creative learning and artistic community from day 1 of level 1 of each programme and our students co-create (and develop in) that unique environment over a programme’s entire duration. 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 her/his 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, but only in exceptional circumstances.

Although the Conservatoire does not offer articulation (except on an ad hoc and individual basis), we do engage with the college sector in a number of ways, most notably through our leadership of the Scottish Drama Training Network (SDTN). The Network (which comprises 16 institutions) has proven to be effective in promoting sectoral cohesion and in promoting the sector to its stakeholders, including industry and the secondary school sector and establishing/securing learner pathways through to higher education and employment.
For 2017/18, our objective will be to:

- Work with SFC and other partners to secure a sustainable future for the SDTN.

Protected Characteristics

According to HESA data, in session 2015/16:

- 27% of Conservatoire students declared a disability, compared with 10.7% across the Scottish HE sector;
- 9.8% of UK-based Conservatoire students are from black and ethnic minority backgrounds, compared with 5% across the Scottish HE sector.

Specifically in relation to disability in the current session (2016/17) thus far, 24% of Conservatoire students have declared a disability and 20% of our students have a bespoke learning agreement in respect of their disability. Data derived from HESA for other UK Conservatoires, which we have collected for benchmarking purposes, is given below:

<table>
<thead>
<tr>
<th>Institution</th>
<th>% students with disability</th>
<th>% students with learning difficulty (e.g. dyslexia)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Royal Conservatoire of Scotland</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>Royal Academy of Music</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>Royal College of Music</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>Royal Central School of Speech and Drama</td>
<td>22</td>
<td>13</td>
</tr>
</tbody>
</table>

We view that data as an endorsement of our approach to the promotion of equality of opportunity in and through our curriculum for students with disabilities.

We need to maintain our efforts to increase the proportion of Scottish BAME applicants and students – on the basis of current levels of recruitment we are, incrementally, heading in the right direction. We know that there are a number of socio-economic and cultural factors which influence applicant choice of programme and of higher education institution and we are engaged in a number of initiatives to promote the Conservatoire to as wide a demographic as possible e.g. our BA Acting programme takes Shakespeare to schools in Glasgow that have high proportions of BAME pupils, our BA (Hons) Contemporary Performance Practice programme is involved in a range of student-led educational and community-based projects and partnerships and our curriculum embraces a wide range of genres, thereby promoting cultural inclusivity. The Equality and Diversity Forum, which includes staff and students, considers strategy in terms of the promotion of BAME participation and access.
The Conservatoire is content with the gender balance of the student population overall – we will though monitor the incrementally growing gap between female and male.

Gender balance at the subject level (as defined by JACS subject codes) for 2016/17 is as follows:

<table>
<thead>
<tr>
<th>JACS Code/Subject</th>
<th>Gender</th>
<th>total</th>
<th>%age</th>
</tr>
</thead>
<tbody>
<tr>
<td>W300 Music</td>
<td>Female</td>
<td>290</td>
<td>53%</td>
</tr>
<tr>
<td>W300 Music</td>
<td>Male</td>
<td>254</td>
<td>47%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>544</td>
<td></td>
</tr>
<tr>
<td>W400 Drama</td>
<td>Female</td>
<td>260</td>
<td>58%</td>
</tr>
<tr>
<td>W400 Drama</td>
<td>Male</td>
<td>185</td>
<td>42%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>445</td>
<td></td>
</tr>
<tr>
<td>W500 Dance</td>
<td>Female</td>
<td>22</td>
<td>73%</td>
</tr>
<tr>
<td>W500 Dance</td>
<td>Male</td>
<td>8</td>
<td>27%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>X000 Education</td>
<td>Female</td>
<td>60</td>
<td>80%</td>
</tr>
<tr>
<td>X000 Education</td>
<td>Male</td>
<td>15</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>X100 Training</td>
<td>Female</td>
<td>62</td>
<td>67%</td>
</tr>
<tr>
<td>teachers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X100 Training</td>
<td>Male</td>
<td>32</td>
<td>33%</td>
</tr>
<tr>
<td>teachers</td>
<td></td>
<td>94</td>
<td></td>
</tr>
</tbody>
</table>

The only subject that shows a ‘severe gender imbalance’ (i.e. greater than 75% of one gender) is Education, which represents our part-time blended learning MEd programme. That gender imbalance has only emerged in the current session (the aggregate balance for the previous 3 years being 63% female and 37% male) and we will explore the reasons for it in the course of annual programme monitoring.

Whilst content with the gender balance of the student population overall and at the broad subject level (with the exception of the part-time MEd), composition and jazz
have been identified as having a particular imbalance, and we are seeking to increase the number of female applicants to, and students in, those areas. We are also developing pre-HE programmes with the specific aim of challenging gender related perceptions in respect of dance.

For 2017/18, our objectives will be to:

- Continue to enhance processes to monitor the progress of specified categories of students.
- Offer pre-HE programmes with the specific aim of challenging gender related perceptions in respect of particular programmes or specialisms.
- Produce a Gender Equality Plan in line with SFC requirements.

Gender balance of the Board of Governors

There are currently 9 female Lay Governors and 10 male Lay Governors, giving a balance of 47% female and 53% male. Clearly that balance meets the Board’s objective of achieving a minimum representation of 40% for either gender amongst lay Governors by July 2019. Overall (i.e. including elected and ex officiis) there are currently 13 female and 12 male, giving a balance of 52% female and 48% male.

Priority 2: High quality learning and teaching

Context

The Conservatoire recruits very dedicated students of high ability. In many cases, our applicants will have pursued their artistic interests from an early age (in the case of dance and music particularly, from as early as four or five years of age), so they apply to the Conservatoire having already made a considerable investment in, and commitment to, their art. The Conservatoire’s approach to learning and teaching is based on an acknowledgement of each student’s unique potential, creativity and talents and the highly vocational nature of our programmes combine with our intimate scale and academic and artistic cohesion to create a very distinctive, challenging and supportive learning environment for our students. Our approach to learning and teaching embraces the following principles:

- Performance as central to each student’s learning experience.
- An overriding emphasis on the preparation of students for professional life, and the need to inculcate the values of life-long learning.
- The necessity to focus on the learning needs of the individual student.
- The value of the teacher/practitioner and the benefits that flow from a close association with industry and the professions.
- The value of assessment as a catalyst for learning.
- The need to promote creativity in all of its aspects, mindful of the benefits of enterprise, entrepreneurship and transferable skills.
Retention Rates

The Conservatoire’s retention rates for undergraduate progression from Year 1 to Year 2 for Scots domiciled full-time undergraduate students (as derived from HESA) over the last 4 years are:

<table>
<thead>
<tr>
<th>Year</th>
<th>%age all</th>
<th>%age SIMD 20/40</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012/13</td>
<td>91</td>
<td>89</td>
</tr>
<tr>
<td>2013/14</td>
<td>98</td>
<td>100</td>
</tr>
<tr>
<td>2014/15</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>2015/16</td>
<td>92</td>
<td>97</td>
</tr>
</tbody>
</table>

Progression Rates

The Conservatoire’s overall 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 3 years are:

<table>
<thead>
<tr>
<th>Year</th>
<th>%age all</th>
<th>%age SIMD 20/40</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012/13</td>
<td>98</td>
<td>99</td>
</tr>
<tr>
<td>2013/14</td>
<td>98</td>
<td>99</td>
</tr>
<tr>
<td>2014/15</td>
<td>98</td>
<td>98</td>
</tr>
<tr>
<td>2015/16</td>
<td>93</td>
<td>94</td>
</tr>
</tbody>
</table>

We remain committed to the maintenance of those excellent progression and retention rates, which we view as evidence of the excellence of our learning environment, and we will maintain an overall progression and retention rate of at least 95% for 2017/18. Our aim in respect of progression and retention of students from SIMD 20/40 postcodes is the same as for the whole student population i.e. at least 95%.

For 2017/18, our objective will be to:

- Achieve an overall progression and retention rate of at least 95%.
NSS

Since entering the NSS in 2012/13, our satisfaction rates have shown minor fluctuation. We will continue to monitor action plans annually in order to address specific issues identified through our analysis of the full NSS dataset. However, our Students’ Union is supporting a boycott of the NSS in session 2016/17. That boycott will undoubtedly impact on the usefulness of the NSS in providing meaningful data to inform the Conservatoire’s quality enhancement agenda in 2017/18.

Range of provision

The Conservatoire’s provision is unique in Scotland – we are the nation’s only provider of conservatoire level education in and for the performing arts. We are also the only conservatoire in the UK to offer programmes across the entire spectrum of the performing arts - dance, drama, music, production and film – augmented in 2015/16, with SFC support, by a BA Performance in British Sign Language and English and postgraduate programmes in learning and teaching in the performing arts, including in the Gaelic arts. Assuming appropriate levels of funding, we will maintain that level and breadth of provision in 2017/18.

For 2017/18, our objective will be to:

- Maintain the current range of provision.

Employability

The provision of highly vocational programmes designed and developed to meet the needs of the professions is the principal and most obvious means through which the Conservatoire promotes the employability of its graduates. Quite simply, students learn in a proto-professional environment replete with opportunities to perform and to work with industry and individual practitioners, both in the Conservatoire and out there in myriad professional contexts.
The Conservatoire is an integral and very well connected part of the creative industries and we manage a number of partnerships, all of which help to ensure that our graduates leave us equipped with the skills, knowledge and insights which employers require. Examples of those partnerships are given under Priority 4 below.

The following examples illustrate our approach to working with potential employers to ensure that our programmes develop in students the skills and insights that they need to either gain employment or to pursue a career as a self-employed artist:

- An MMus in Piano for Dance, delivered jointly with Scottish Ballet;
- a BA in Modern Ballet that was designed in collaboration with Scottish Ballet and is delivered by staff who are employed by the Conservatoire and by Scottish Ballet;
- a BA Performance in British Sign Language and English in response to both applicant and industry demand and in collaboration with professional company Solar Bear;
- a Masters in Classical and Contemporary Text delivered in collaboration with Shakespeare’s Globe and Playwrights’ Studio, Scotland
- extensive use of external placements, which include mentoring opportunities;
- the employment of significant numbers of part-time teachers, directors and other professionals who are professionally active in the performing arts;
- the involvement of potential employers and practitioners in programme design and as members of programme review and validation panels;
- the gathering and analysis of graduate feedback; and
- the frequent use of practitioners as specialist external assessors.

We are clear that the performing arts in the 21st century require practitioners who are innovative, inter-disciplinary and collaborative artists, teachers and technicians. The current review of our undergraduate curriculum, leading to the introduction of a revised curriculum in 2017/18, will ensure that the Conservatoire continues to produce such graduates. The review will have a particular focus on the development of teaching skills in all of our students, thereby enhancing their (self-) employability. We will also offer new provision aimed at creating opportunities to engage our graduates as teaching artists and raise standards in performing arts education in Scotland through our ‘Teach Arts for Scotland’ initiative and identify ways to work with local authorities, schools/colleges and employers to contribute to the development of Scotland’s Young Workforce e.g. through the development of certificates of work readiness for pre-HE students and foundation apprenticeship ‘Creative Pathways’ from school to the creative industries in collaboration with priority local authorities, colleges and employers.

The additional taught postgraduate places provided by the SFC have allowed us to enhance our contribution to the skills development of working performing artists through the provision of masters’ level CPD – an MEd Learning and Teaching in the Performing Arts and Gaelic Arts.
As an integral part of our curricular offer, students engage in work-based learning in the following ways:

- learning in a proto-professional environment that has public performance at its heart and which is one of the busiest arts venues in Scotland;
- various side-by-side and other placement opportunities with a wide range of professional companies (including the BBC and the BBC SSO, RSNO, the National Theatre of Scotland, Scottish Ballet, Scottish Opera, the Globe Theatre, the Citizens Theatre…);
- significant artistic collaborations with professional companies;
- within the member clubs of the Scottish Community Drama Association;
- various community engagements in a wide range of settings including schools, prisons and health-care;
- professional tours and gigs, many facilitated through our own agency; and
- a significant proportion of our music students begin their portfolio careers whilst students, through offering music tuition to a wide range of pupils.

The Conservatoires DLHE data for the last 3 years shows:

<table>
<thead>
<tr>
<th>Year of graduation</th>
<th>%age in employment or further study</th>
<th>%age in employment related to their degrees</th>
<th>Of those in employment %age in Standard Occupational Classification (1-3)</th>
<th>%age in further study</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011/12</td>
<td>91</td>
<td>67</td>
<td>90</td>
<td>19</td>
</tr>
<tr>
<td>2012/13</td>
<td>91</td>
<td>61</td>
<td>74</td>
<td>22</td>
</tr>
<tr>
<td>2013/14</td>
<td>92</td>
<td>60</td>
<td>77</td>
<td>20</td>
</tr>
<tr>
<td>2014/15</td>
<td>95</td>
<td>66</td>
<td>85</td>
<td>22</td>
</tr>
</tbody>
</table>

We believe that that data is evidence of the Conservatoire’s effectiveness in facilitating the development of culturally and economically relevant graduates. It clearly indicates industry demand for our graduates – particularly when considering the percentage of graduates who find employment in the creative industries and the percentage who are employed in graduate level posts. The UK Government’s Department of Culture, Media and Sport’s report *Creative Industries Economic Estimates* (January 2015) confirms the importance of the creative industries to the UK economy e.g. between 1997 and 2013 employment in the creative economy grew 4 times faster than in the economy as a whole.

We know that many of our graduates pursue a portfolio career and our curriculum is designed to develop the entrepreneurial skills and insights (in a cultural context) which will equip them to do that. By way of example, our Bridge Week initiative, which involves multi-disciplinary groups of students devising artistic projects which they then pitch for resources in competition with others to an adjudicating panel, has
been successful in facilitating the formation of professional companies. Successful projects are included in our performance programme at the Edinburgh Fringe.

Our alumni play a significant part in our efforts to promote employability. Several programmes run mentoring schemes whereby graduates work with senior students with the specific goal of facilitating their transition from the Conservatoire to employment. We also routinely involve our graduates in our quality enhancement processes which, of course, have the development of the vocational relevance of the curriculum as a key objective.

For 2017/18, our objective will be to:

- Maintain and enhance our focus on graduate employability.

Internationalisation

Whilst firmly rooted in Scotland, the Conservatoire is resolutely international in outlook. Our international colleagues and students bring with them a diverse range of artistic and cultural insights, ideas and practices that greatly enrich our learning environments – there is no doubt that our Scottish students benefit greatly from learning with, and from, their international peers (and vice versa, of course). Their presence is a pre-requisite for the development of the marvellously dynamic, cosmopolitan and distinctively Scottish creative environment that we enjoy here in Glasgow which, of course, helps to drive the evolution of Scottish culture more generally.

Scotland is known, understood and admired internationally because of, and through, its cultural verve and vitality. As well as making a significant contribution to Scotland’s economy, our cultural outputs help define the nation on the international stage – it is absolutely essential therefore that we continue to do everything that we can to promote our international cultural connectedness. We have a long-established history of doing just that, including working with conservatoires, universities and professional companies around the world. Most recent developments that will bear fruit in 2017/18 include:

- An ERASMUS+ student and staff exchange programme with Rostov State Rachmaninov Conservatoire, which will run until May 2018.
- Memorandum of Understanding agreed with Muhlenberg College, Pensylvania which will facilitate the enrolment of Muhlenberg students in Conservatoire programmes on a visiting basis.
- Memorandums of Understanding with the Norwegian Academy of Music and the Royal Conservatoire of The Hague that will facilitate project-specific exchanges.
- A Memorandum of Understanding with Yong Siew Toh Conservatory of Music (Singapore) that will facilitate student exchanges.
- A developing relationship with Cleveland Institute of Music (brass), with a view to developing distance learning and exchanges.
- A partnership with Northwestern University, Illinois that will facilitate the co-production of a musical theatre performance at the 2017 Edinburgh Festival Fringe.
- Through membership of Europe:Union of Theatre Schools and Academies, acting students participate in a theatre schools’ festival in Spoleto, Italy on an annual basis.
- A partnership with Ballet Divertimento, Montreal, Canada which involves working collaboratively on the creation of a new work, which will then be performed both in our end of year ballet performances in June 2017 and, following that in Canada, at a gala celebrating Montreal’s 375th anniversary.

We will continue with our New York showcase event for US students from our undergraduate and postgraduate programmes in acting, directing, musical theatre and, included for the first time in 2016/17, Scottish traditional music.

In 2015/16, we set up an International Advisory Board (IAB) to help the Conservatoire to reputation-build and extend its international stakeholder networks within arts, industry, education, business and philanthropic giving. More specifically, the IAB helps in awareness-raising, advocacy, strategic student recruitment and in the generation of additional international scholarship and capital funds from new sources - individual or corporate. Membership of the IAB has expanded and it now sponsors profile raising events in New York City on an annual basis, which will continue into 2017/18. Whilst the IAB is based in New York and has North America as its primary region of focus, there are longer term ambitions to build an international reach reflecting the strategic priorities of the Conservatoire and associated key international regions of interest including, for example, China, Singapore, Thailand and Korea.

Currently, all undergraduate students have the opportunity to undertake an exchange through the ERASMUS scheme, we have many bilateral exchange programmes and several programmes include opportunities for students to perform/tour internationally.

We very much welcome Scottish Government’s commitment to continue to fund students from the EU who enrol in 2018/19 for the duration of their programmes. However, and looking to the longer term in respect of student recruitment and to the maintenance of European cultural and academic networks, we remain concerned about the implications of Brexit for the Conservatoire.

**Gaelic Arts**

We continue to work collaboratively with *Sabhal Mòr Ostaig* to develop innovative ways to support national objectives relating to Gaelic, and to develop the skills for those artists wishing to work in Gaelic – most notably though the provision of an MEd in Learning and Teaching in the Performing Arts.
British Sign Language

Our BA Performance in British Sign Language and English, introduced in 2015/16, with the support of the SFC is a ground-breaking programme of which both the Conservatoire and the SFC should be proud. It is the only programme of its type in Europe and, as such, offers a unique and transformative opportunity to deaf performers to develop as artists. More broadly, the programme facilitates the development of a distinctive art form. We will recruit the second cohort of students during 2017/18, and its first cohort will graduate in July 2018.

Priorities 3: World leading research

We were pleased with our performance in REF2014, which showed an increase in research judged to reach the 3 and 4* levels from 40% to 67%, underpinned by a strong performance in impact, which was the highest of any Scottish HEI in the Unit of Assessment to which we make a submission. Our research strategy identifies a number of strategic and operational initiatives that are now needed to build on this outcome: there is no doubt that our infrastructure for supporting excellent research needs to grow as the number of staff involved increases. A key part of this is the development of a research and knowledge exchange management information system and digital repository.

The research and innovative artistic practices of our staff infuse and inform our teaching, and are integral to the life and reputation of the Conservatoire, as our success in the QS World Ranking indicates.

In 2017/18, we will comprehensively review and refresh our current research strategy (2013-2017), focussing on action to raise further the quality of the research environment, its outputs and their impact ahead of REF2021. Within that revised research strategy (2017-2021), we expect to establish and resource interdisciplinary research groups within the Conservatoire, encouraging staff to pursue research that reflects the ethos of our innovative curriculum. In doing this, and in continuing our existing support for staff research, the Research Excellence Grant will continue to be the principle means whereby we support research excellence.

The Conservatoire does not currently receive significant grant income from the Research Councils, so in 2017-18, we will aim to increase the number and quality of applications for external funding from the AHRC and a range of other sources, with the goal of growing and diversifying our research income.

The Conservatoire will continue to invest in a rich environment for high quality research training and development by continuing and extending its internal activities for research postgraduates and staff, and by working with others in the sector, though mechanisms such as the Universities Scotland Research Training Subcommittee and the Scottish Graduate School for Arts and Humanities, to develop these opportunities and play our part in contributing to the wider research base in Scotland. We will also work to embed researcher development into our professional updating model and, within this, examine external benchmarking of our support for researchers. In doing all this, our support for the commitments and principles of the UK Concordat to Support Research Integrity will be further embedded in staff
development.

Finally, we will continue to work towards a REF2021 submission that reflects more completely the range and diversity of staff employed at the Conservatoire.

**Priority 4: greater innovation**

The Conservatoire’s submission for the Universities Innovation Fund 2017/18 sets out our objectives in respect of greater innovation.

The Conservatoire has a unique position within its sector and, with the help of data generated from its deployment of a research management information system, is developing a more detailed and precise picture of the myriad micro-interactions that are the main driver of KE in the creative and cultural industries. In 2017/18, we will draw on this developing evidence base to develop a new strategy for KE and innovation that properly reflects our scale, context and expertise.

We will also develop two new strands within our existing ‘Athenaeum Award’ branding, to support and incentivise staff in developing new and innovative partnerships with external companies, and to support and incentivise specific entrepreneurial initiatives from staff.

Public and cultural engagement lies at the very heart of the Conservatoire’s ethos, and these extensive activities will continue in 2017/18. We will seek to extend the reach and significance of our impact across Scotland through engagement with audiences furth of the central belt. In doing so, we will build on work undertaken in 2016/17 and supported by the UIF, to ensure that rich audience and community engagement are built into the projects we pursue.

We know anecdotally of the importance of our campus as a meeting place that facilitates innovative work (by, for example, permitting part time staff to meet and discuss creative projects that they will pursue externally), and we believe there may be scope for a specific space and support structure that would be shared by these professional artists, our dedicated research staff (academic and support), doctoral students and, crucially, recent graduates. We will therefore commission, in 2017/18, a scoping project to explore the potential for a performing arts Innovation Exchange space at the Royal Conservatoire’s Renfrew Street campus. The scoping project will explore demand, potential parameters of, and partners for, such a resource.

The Conservatoire is an integral and very well connected part of the creative industries and we manage a number of partnerships, all of which help to ensure that our graduates leave us equipped with the skills, knowledge and insights which employers require. Partners variously provide:

- Work-based learning in a variety of forms;
- access to specialist resources, teachers and mentors;
- insights into up to the minute thinking and practices;
- opportunities to generate new work and for collaborative projects;
- access to external venues; and
input into programme design and development.

Current partnerships include (indicative, not exhaustive):

- Artsadmin.
- BBC Scotland
- Dundee Repertory Theatre
- The Edinburgh Festival Fringe
- The Edinburgh International Festival
- The Red Note Ensemble
- The Royal Scottish National Orchestra
- Scottish Ballet
- Scottish Opera
- The Playwrights’ Studio, Scotland
- The Traverse Theatre, Edinburgh
- The Citizens Theatre, Glasgow
- The National Theatre of Scotland
- The Cockpit Theatre, London
- The Scottish Prison Service, Fife College and New College Lanarkshire
- Shakespeare’s Globe Theatre, London
- Solar Bear

The following six thumbnail sketches illustrate the nature of the Conservatoire’s current range of partnerships:

**Artsadmin.**

Artsadmin., which is based in Toynbee Studios, London, is a producing house that promotes bold, interdisciplinary work. It has, from 2016, offered emerging artist awards to two BA (Hons) Contemporary Performance Practice graduates, which affords those graduates the opportunity to present their work in London, and to network with other artists.

**The BBC**

The following is an extract from the Conservatoire’s Memorandum of Understanding with the BBC (signed in 2010), which provides an indication of the nature of that particular partnership, which we believe to be unique in the UK. As the extract makes clear, the RCS/BBC partnership encompasses all aspects of the Conservatoire’s activities and therefore it is of potential benefit to all students – thus far musical theatre, theatre arts, film and television and music students have all benefited from this partnership.

**Purpose**

The BBC and the Royal Conservatoire of Scotland will agree to develop and foster artistic collaboration in order to strengthen the links between Scotland’s national conservatoire and the BBC (and, in particular, BBC Scotland). In so doing, the collaboration (hereinafter referred to as “the Project”) between the Parties will seek to enhance the reputation of the
Royal Conservatoire of Scotland with the professions which it exists to serve and will seek to provide the BBC (and BBC Scotland) with access to a vibrant artistic and academic resource.

Training and Skills Development
The Royal Conservatoire of Scotland and BBC Scotland will work together to explore opportunities for offering and delivering training and skills development initiatives for students of the Conservatoire and for staff of both organisations, including, though not restricted to, work experience, work shadowing, mentoring and other such programmes.

Facilities
The Royal Conservatoire of Scotland and BBC Scotland will investigate the possibility of using resources, accommodation and technical facilities of both Parties in such ways as to underpin the various partnership initiatives outlined in this Memorandum of Understanding.

Scottish Ballet
Through its BA Modern Ballet programme, the Conservatoire has developed a very close and productive relationship with Scottish Ballet. The company was closely involved in the design of the programme (which was introduced in 2009/10) and the Conservatoire and Scottish Ballet employ a number of the same staff (each on a part-time basis), which helps ensure close and effective communication between the Conservatoire and the company. Our students also have regular access to the physical resources of Scottish Ballet (which is based in Glasgow) and learn and work alongside professional colleagues. They also benefit enormously from participation in master classes and other activities led by the stellar range of visitors to the company.

The Edinburgh International Festival and Fringe
With the Edinburgh International Festival and the University of Edinburgh, the Conservatoire offers a short course, Developing Artistic Entrepreneurship.

Details have yet to be confirmed, but the Conservatoire is currently in discussion with EIF about participation in 2018 – the outcome of those discussions will be dependent upon funds being available from EIF.

The Conservatoire’s MA Musical Theatre programme, together with musicians from the School of Music, are now established in the main auditorium of the Assembly Hall on the Mound, which is a marvellous venue. Building on past success, we will continue to produce a significant musical theatre production at the Fringe.

The Shakespeare’s Globe, London
The Shakespeare's Globe is a unique international resource dedicated to the exploration of Shakespeare’s work and the playhouse for which he wrote, through the connected means of performance and education. Each year, our MA in Classical
and Contemporary Text programme re-locates to the Globe for a month to work, learn and perform in this unique environment. As one recent graduate commented: ‘My most cherished experiences from the MACCT course relate to the movement work we undertook. Working with Shakespeare’s Globe professional movement coach Glynn MacDonald was a highlight.’

The Conservatoire believes that that single comment perfectly encapsulates both the rationale for our engagement with professional partners and the value of that engagement to our students.

As all of the above demonstrates, we are engaged with industry partners at every level of our activities, from pre-HE through to research. However, due to the nature of the performing arts we do not benefit from industrial investment in the way that Universities can and do.

**Dundee Repertory Theatre**

In 2017/18 we will, for the first time, present a musical theatre production in partnership with the Dundee Repertory Theatre, which will perform in Dundee (at the Rep), at the Conservatoire and at Edinburgh’s Kings Theatre. In many ways this development exemplifies the Conservatoire’s approach to learning – our students will learn from and alongside a professional company, and the resultant ‘product’ will be presented to professional standards to real live, ticket buying audiences. We believe that that level of authenticity in terms of providing a vocationally orientated teaching and learning environment is unique in Scottish higher education.

**Priority 5: High performing institutions**

**Good Governance and the Scottish Code of Good Higher Education Governance**

The Conservatoire meets the principles of good governance as set out in the Scottish Code of Good Higher Education Governance, and the 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.

We will work with the SFC and the Glasgow School of Art to update the existing definition of small specialist institution with a view to emphasising the positive and celebratory aspects of that status with particular reference to Scottish culture and identity.

**Environmental sustainability**

The Conservatoire continues to develop its Climate Action Plan and returned its first submission under the Public Sector Climate Duties requirements in 2016. During the course of 2017/18 we will have established and be running a high level
management group to oversee the introduction of further environmental sustainability initiatives.

Over the course of the coming year data will be compiled and analysed for the first time on business travel expenditure to gain a proper understanding of the volume and spread of the various modes of transport used. This will then be analysed to identify ways of reducing overall carbon consumption while still meeting other corporate objectives.

The Conservatoire has this year introduced recycling collection points which enables the reduction of general waste and increases the proportion which is recycled. A scheme has also been introduced to recycle partially used batteries which, until now, have been discarded. In future these will be donated to local food banks.

A refurbishment of shower and toilet facilities which involves the installation of water saving shower heads and reduced toilet cistern capacity is planned with the aim of reducing annual water consumption.

A programme of replacement of lighting to LED technology across the Conservatoire continues.

The Conservatoire is now a participant in the Caledonian Forest replanting scheme through which it finances the replacement of the equivalent of its annual paper consumption each year.

Although we expect that these initiatives will save on energy and in turn lead to a reduced carbon footprint across all categories, our overall performance in this area has to be viewed in the context of an organisation that is growing in size and extending its working day to accommodate higher levels of activity. This increased volume and intensity of use inevitably has a direct impact upon consumption.

<table>
<thead>
<tr>
<th></th>
<th>Annual % movement 2014-15 to 2015-16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fossil fuels non-residential</td>
<td>+3.5%</td>
</tr>
<tr>
<td>Grid electricity</td>
<td>-10.3%</td>
</tr>
<tr>
<td>Water and sewerage</td>
<td>+3.3%</td>
</tr>
<tr>
<td>Waste to landfill</td>
<td>-5%</td>
</tr>
<tr>
<td>Recycled waste</td>
<td>+10%</td>
</tr>
</tbody>
</table>

Heating and water consumption has increased due to extended building opening hours in response to increasing student demand. Electricity consumption has reduced mainly due to the impact of the replacement LED lighting programme.

The reduction in waste to landfill reflects a new contract with a provider focussed on achieving a target of zero over time.

The Conservatoire has increased the frequency of recycling pick-ups and the number of recycling points located throughout the institution.
Estates Development

The latest condition survey at July 2016 indicated that 65% of the estate was rated category A, 34% category B and 1% category C. During 2016-17 the category C element has been upgraded. A condition survey is undertaken annually and the target for 2017-18 will be to upgrade any accommodation which slips into category C back up to category A.

During 2016/17 the Conservatoire undertook an estate development project to re-develop some existing accommodation on the Renfrew St site which was required to support the increase in student numbers, particularly in music. This innovative project was completed on time and on budget and created an additional 400m2 of teaching, practice and rehearsal space.

As an ancillary project the Conservatoire’s archive has been re-located to the Whisky Bond, a burgeoning artistic hub in the north of the city close to the Wallace Studios.

The Conservatoire remains committed to developing the Renfrew Street building to the front elevation. This will provide more and improved front of house and social space allow for the development of the library/archive facilities and make the Conservatoire a more welcoming and accessible environment for all. This will form the core of the Conservatoire’s new estate strategy which will be developed through the course of 2017. The related business plan and fundraising strategy will also be developed during this year.