



# Royal Conservatoire *of* Scotland

## EQUALITY & DIVERSITY ANNUAL REPORT 2017/18

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## INTRODUCTION

The Royal Conservatoire of Scotland is unique within the Scottish higher education sector – an independent, small specialist institution with its own degree-awarding powers and with an exclusive focus on the provision of vocational education in and for the performing arts.

Our Strategic Plan 2015 – 2020, “*Delivering a Defining Performance*”, is based on four pillars:

- Driving focused excellence
- Promoting equality and diversity
- Advancing lifelong learning
- Embracing our role as a national and international performing arts institution

In pursuit of the promotion of equality and diversity, we will:

1. Embed equality and diversity within the pre-HE, undergraduate and postgraduate curricula by maximising opportunities to diversify art forms and disciplines, contributing to sectoral and social change and further learning, enriching the pool of talent, and connecting more widely and deeply with communities
2. Prioritise the sustainability and effectiveness of the Transitions 20 programme and other related widening access and participation and social justice initiatives that lead to positive destinations in the performing arts for the most marginalised, and/or those from a care experienced background. We will also ensure that these programmes connect effectively and positively into RCS at undergraduate level, with students guided and supported throughout.
3. Enhance opportunities for under-16s across music, drama, dance, production and screen to ensure that a greater range of individuals and communities connect with the Junior Conservatoire experience. We will play our part in nurturing the potential of more of Scotland’s young people, widening the talent pool, increasing the pathways to higher education and employment, and creating positive participation in the performing arts.

This annual report will highlight how we are progressing towards achieving our Equality Outcomes, which we will formally report on in 2019 in accordance with the Equality Act 2010, and how we are working towards ensuring that equality and diversity is being mainstreamed and embedded throughout all of our activities at the Royal Conservatoire of Scotland.

Many of our aims and objectives can be seen to reflect and support those within the Scottish Government’s *Race Equality Framework 2015 – 2030*, published in March 2016.

**EQUALITY OUTCOMES:**

A key legal requirement relating to equality for higher education institutions in Scotland is the publication and delivery of equality outcomes. Equality Outcomes are strategic and express results institutions will achieve to improve people's life chances over a four year period.

In April 2017 we published details of our achievements against the Equality Outcomes we produced for the period 2013 – 17. In the same document we launched our new and revised Equality Outcomes for the next four years, which are in broad terms:

1.	Our learning, teaching and administration environment is supportive in relation to all students and staff.
2.	An increased diversity of students and staff involved in learning and teaching at the Conservatoire.
3.	All of our policies, systems and processes for students and staff are inclusive, accessible and transparent, demonstrating the benefit of reflecting on previous performance and feedback to the enhancement of our practice.
4.	A comprehensive set of student and staff equality and diversity data that gives us a more detailed picture of our Conservatoire community and enables us to undertake more informed analysis of under-representation.

Full details of our commitments for the next four years can be viewed [here](#).

**EQUAL PAY REVIEW 2017**

We published our third Equal Pay Review in April 2017, and as in previous years the Conservatoire Senior Management Team took the decision not to limit the Pay Review to those protected characteristics required by legislation but to extend it to incorporate other protected characteristics for which we hold relevant statistical data.

It is important to note that due to the size of the institution, a very small change in our staff composition can have a significant impact on the results of an audit such as this.

The Conservatoire Senior Management Team was for the first time included in the review, and in our calculations. Furthermore, we adopted a best practice method of calculation recommended by Close the Gap<sup>1</sup> and therefore some of the data was not

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<sup>1</sup> Close the Gap works in Scotland on women's participation in the labour market, and has been operating since 2001

directly comparable with pay gap data published in previous reports. However, this now represents a new baseline from which we will continue to operate.

Full details of our equal pay and occupational segregation findings and commitments to action can be seen [here](#).

## MAINSTREAMING EQUALITY REPORT 2017

Our third Mainstreaming Equality Report was published in April 2017, providing an overview of the wide-ranging, inclusive and creative work that had been undertaken in the preceding two years.

The report, which can be accessed [here](#), provides details of our work including fair access, enhancing the recruitment of Black and Minority Ethnic students, enhancing equality and diversity within our undergraduate curricula and examples of best inclusive practice across the Conservatoire, together with statistical data relating to our staff, students and board of governors.

## GENDER ACTION PLAN

For the first time in 2017, the Conservatoire was required to produce a Gender Action Plan (GAP) by the Scottish Funding Council (SFC). The SFC required that all higher education institutions outlined their key ambitions to tackle gender imbalances at a subject level within their Outcome Agreements.

Our data showed that we do not have any severe gender imbalances at the undergraduate level by subject level (as defined by SFC). However, there are currently 3 specialisms as defined by the Conservatoire that sit within the broad subject areas which do exhibit a severe gender imbalance. These are Production Arts & Design, Jazz and Traditional Music – Piping.

Full details of the GAP, which detail our commitments for action over the next 5 years, can be viewed [here](#).

## GOOD PRACTICE WITHIN THE CONSERVATOIRE:

We are proud to continue to develop and showcase some excellent equality and diversity practice, a selection of which is included below:

### SCHOOL OF DRAMA, DANCE, PRODUCTION AND FILM

The BA Acting Programme Co-ordinator and Head of Voice and the Centre for Voice in Performance visited India in November, holding workshops at Crea-Shakti Theatre Company, and Evam Entertainment in Chennai, and Whistling Woods Film School and The Drama School in Mumbai. They also auditioned applicants for both SoM and SoDDPF in both cities, and three offers were given out for the MACCT programme, with the expectation of the development of a stronger connection with India going forward. The Musical Theatre team were delighted to see strong candidates from this area of the world and have begun building a relationship with KM Music Conservatory, the only institution offering musical theatre in the region, with a trip planned for summer 2018.

### BA Performance in BSL and English

Students delivered an Outreach project which saw them design and deliver workshops around Scotland with communities and schools. These workshops were delivered to deaf and hearing groups and included an event with the National Deaf Children's Society in the Chandler theatre.

Students made work for the *On The Verge* festival which was accessed in a variety of ways; some pieces were purely visual, some gave text to the audience in advance and some were voiced over by interpreters. Students pushed the limits continually as to what the work is and who it is for.

Students toured *Love and Information*, which was a co-production with Solar Bear, to venues across Scotland and held a Q&A with each audience.

The BSL choice module which is taught by Rita McDade, our in-house Sign Language Interpreter Coordinator, is well attended with consistently high numbers of students from the Conservatoire involved in learning BSL.

There is increasing evidence of shared cultural practices in choice and collaboration. In the Directing module, deaf students directed hearing students which included teaching them the script in BSL for their sharing.

The showcase was a collaboration with Musical Theatre and Acting students and showcased the talents of the BA Performance students but also the range of ways the industry can work with these performers. The feedback from Industry was outstanding.

There is continued collaboration with BA Digital Film and Television (now BA Filmmaking) and BA Performance students, this year seeing the realisation of their short film projects.

### Contemporary Performance Practice

Responding to feedback from students about diversity within the teaching teams, the CPP staff team invited a range of BAME visiting artists to deliver workshops as part of the CPP3 Text in Performance module in the first term. This included international performance artist Stacy Makishi, choreographer Mele Broomes and performance-maker Mamouru Iriguchi and student feedback for these session was very positive.

### BA Acting

Workshops were held at Dundee Rep, Eden Court Theatre in Inverness, Aberdeen Performing Arts Youth Festival and Liverpool Institute of the Performing Arts Sixth Form College, in conjunction with their widening access officers. The workshops were aimed at demystifying the audition process by making the process more transparent and tackling perceptions of elitism and exclusivity.

### MA Classical & Contemporary Text

During this year, working alongside the Fair Access Team, both of the MACCT Shakespeare productions were performed for school groups. The performances were supplemented by a workshop and Q&A session with the cast. It is worth noting that for more than half of the students attending Henry IV, this was their first time in a theatre.

## SCHOOL OF MUSIC

### Brass

The department is very proactive in the local communities by giving concerts and workshops in schools – both primary and secondary and for the last two years has set up a free concert for young musicians called Brass Concert for Schools – these concerts sell out immediately after launch and the department will therefore be providing two shows on the same day next year due to demand, as with these concerts being free it makes it very affordable for schools who are in deprived areas to attend.

### Strings

Members of Conservatoire staff and current and former students from a minority ethnic background who are string players, were given the opportunity to apply to work intensively on a string course, with a view to ultimately work in a quartet.

Some of the wonderful tutors are from Chineke! Professional orchestra, all ready and waiting to give guidance. The **Music in the Round** course offered 100% bursaries to those that might need it. The ultimate bonus at the end is that a quartet will be supported throughout the following year by Music in the Round, with concerts, coaching, management etc.

The offer was made by Chi-chi Nwanoku Founder, Artistic & Executive Director of Chineke! Orchestra and was circulated by the Head of Strings.

One current student and one former Transitions student who is joining the undergraduate programme in 2018 were selected to participate on this exciting programme.

### RESEARCH AND KNOWLEDGE EXCHANGE

Working with the Head of Classical and Contemporary Text and the MACCT students, 3 performance interpreters (BSL/English) were rehearsed and embedded into all 5 performances of Henry V. The project was funded by an Athenaeum Award and opened up a classical production to BSL using audience members.

The process was driven by the collaboration of the Head of Programmes Director and an M.Ed Learning & Teaching in the Performing Arts 3<sup>rd</sup> year student as Director of Performance Interpreting and the overarching ethos that the audience's engagement with Shakespeare in translation should be meaningful and enjoyable.

### LIFELONG LEARNING & FAIR ACCESS

An overview of key policies and updates:

- The Corporate Parenting Plan is now live and on our website – to create it we worked with *Who Cares? Scotland*, the Glasgow Corporate Parenting Group and our Care Experienced Students in Pre HE and Undergrad. You can find it on the website [here](#).
- Our Fair Access Plan is now live and on our website. The first Fair Access Committee meetings have taken place with both internal, external and board members active in the group. You can find a link to the Fair Access Plan [here](#).
- We have been working on *Widening our Reach* in pre-HE (Transitions/WACI and also other associated projects)
- The North East Arts Hub in Fraserburgh has launched widening access geographically
- We have undertaken significant work with MCR Pathways and our care experienced students, as well as corporate parenting groups, to ensure we deliver appropriately
- We have been working with a clearer focus on SIMD1 to reach Scotland's most marginalised young people
- We have been working with a focus on BAME – specifically via our partnership with Scottish Youth Theatre and Glasgow Life, which will be an ongoing partnership
- Gender (non-binary) is explored and embraced in collaborative work
- Disability, BAME and other protected characteristics are a key target for recruiting artists and tutors in pre HE – over the last year some of the diverse people we have worked with include: Raisah Ahmed, Caroline Bowditch; Mele Broom, Robert Softley-Gale, Tony Mills, Ink and Thulani Rachia.
- ECU project on Attracting Diversity focussed on working with primary schools as early intervention
- Attendance and contribution at relevant symposiums to engage with BAME communities



- *Limitless* is a collaboration with the Conservatoire, National Theatre Scotland (NTS) and the National Autistic Society. During this year of the project we worked with 7 aspiring autistic performance makers over 4 three day delivery periods to research the support that neuro-diverse people need in accessing training and opportunities as individual artists. There is a research report available and the outcome of the project has left a legacy to develop the work of emerging neuro-diverse Scottish Artists in collaboration with NTS.
- Consultation undertaken with *Solar Bear* in regard to bridging work for young people interested in performing and production arts

### STUDENT UNION

Key initiatives relating to equality and diversity during this year include the following:

- Women's Representatives did a successful social media campaign on International Women's Day, with great engagement.
- Black History Month – 30 copies of *Red Dust Road* distributed around the campus
- LGBT History Month - Cabaret and bringing in external artists such as Robert Softley-Gale and Jo Clifford for a panel discussion

### EQUALITY & DIVERSITY CREATIVE FUND:

Once again this year we reserved a proportion of the Equality and Diversity budget to enable staff and students to bid for an amount of up to £1000 to develop an initiative that promoted equality and diversity within or beyond the Conservatoire. We were overwhelmed by the quality of the bids, and a summary of the winning proposals is included below:

- An exploration of how drag can be used in order to help people develop a deeper understanding of themselves
- A coming of age film, in which a young man from a rural community explores his LGBTQ identity
- Creation of a short film featuring RCS based ensemble “Savage Parade”, whose work explores queer/ LGBTQ+ identities and their relation to artistic practice.
- Developing a project around exploring folk stories from South East Asia, to build an understanding between cultures and communities
- Collaborative project with student from Glasgow School of Art reflecting on the frustration of women who are tired of hearing their work be critiqued and judged from a societal standard of what feminine expression should look and sound like.
- Development of a piece focussing on what it is to be a multi-faceted individual within society.

- Creating a short film to challenge white standards of beauty in our media
- Two events exploring dyslexia and art, in conjunction with Benedict Phillips

#### **FAIR ACCESS COMMITTEE:**

The Fair Access Committee was constituted by the Board of Governors in 2017, and it reports jointly to the Conservatoire's Academic Board and the Board of Governors.

The remit of the committee is:

- To raise awareness of the importance of widening access and inclusivity in all of its aspects throughout the Conservatoire community and, in particular, to stimulate discussion of related issues at the Board of Governors.
- To assist in advocating the Conservatoire's approach and commitment to the promotion of access and inclusivity to a range of stakeholders, including Scottish Government.
- To help promote an ethos of equality and inclusivity throughout the Conservatoire.
- To make recommendations to Academic Board and to the board of Governors as the Committee sees fit.

The Committee membership has a mix of Governors, members of the Conservatoire Senior Management Team, staff, students and external representatives appointed by the Board of Governors. With this mix comes a rich wealth of expertise and interest in the field of fair access and education.

#### **Higher Education Academy – Embedding Equality & Diversity in the Curriculum Strategic Enhancement Project**

Our valuable involvement in this UK wide project is detailed within a Higher Education Academy case study which can be viewed in full [here](#).

The case study provides details of our project which incorporated initiatives at both institutional and programme level.

#### **NATIONAL DEVELOPMENTS**

- The BSL National plan was launched at the RCS In October 2017.
- The tour of Love and Information and the BA Performance course were covered nationally on BBC breakfast news and BBC stories. There has been great media coverage and attention for the course during 2017.

## STATISTICS

### STUDENTS:

Since we last reported in April 2017, there have been some minor changes in the composition of our student body, as detailed below.

#### Gender:

In 2015/16 our overall gender split for our undergraduate and postgraduate student body was 54%/46% in favour of female students<sup>2</sup>. In 2016/17 this split slightly widened to 58%/42% and this remained exactly the same for 2017/18.

The split for undergraduate programmes is 56%/44%, which is representative of the overall gender split within the Conservatoire. However, the overall split for postgraduate programmes is 65%/35% in favour of female students.

The Scottish Funding Council published its Gender Action Plan in August 2016 positioning the publication as a key component in encouraging Scotland's institutions to work collaboratively toward becoming more accessible and diverse alongside addressing gender imbalances across *all stages of the learner journey*.

The GAP outlines the SFC's headline ambition 'that by 2030 the proportion of male students studying at undergraduate level at university will be at least 47.5% (or to put it another way, the gap between male and female participation will be reduced to 5%) and that no college or university subject will have a gender imbalance of greater than 75% of one gender'<sup>3</sup>.

To drive forward this headline ambition the SFC requires all Further and Higher Education Institutions to develop and publish their own GAPs, linked to and part of the Outcome Agreement process which underpins funding arrangements for Scottish Universities (and colleges). In guidance for Outcome Agreements covering Academic Year 2017-18 the SFC asked 'all universities to outline their key ambitions to tackle gender imbalances at a subject level within their Outcome Agreements'<sup>4</sup>.

When reviewing gender balance at subject level, as defined by JACS subject codes<sup>5</sup> for 2016/17, the only subject with a 'severe gender imbalance' (i.e. greater than 75% of one gender) is Education, which represents our part-time blended learning MED programme. Our Outcome Agreement further states:

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<sup>2</sup> We do not have accurate data capturing the number of our trans and non-binary students, although we are know that the number is increasing and hope that the introduction of our new *Supporting Trans Staff and Students* Policy will enhance our declaration statistics

<sup>3</sup> p5,

[www.sfc.ac.uk/web/FILES/Corporate\\_publications\\_SFCCP052016\\_GenderActionPlan/SFCCP052016\\_Gender\\_Action\\_Plan.pdf](http://www.sfc.ac.uk/web/FILES/Corporate_publications_SFCCP052016_GenderActionPlan/SFCCP052016_Gender_Action_Plan.pdf)

<sup>4</sup> Para. 44 [www.sfc.ac.uk/web/FILES/GUI\\_SFCDG222016\\_UniversityOAGuidance1718/SFC\\_GD\\_22\\_2016\\_University\\_OA\\_guidance\\_2017-18.pdf](http://www.sfc.ac.uk/web/FILES/GUI_SFCDG222016_UniversityOAGuidance1718/SFC_GD_22_2016_University_OA_guidance_2017-18.pdf)

<sup>5</sup> The Joint Academic Coding System (JACS) system is used by the Higher Education Statistics Agency (HESA) and the Universities and Colleges Admissions Service (UCAS) in the United Kingdom to classify academic subjects

“...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.”

**Disabilities:**

In 2017/18 the total number of students with disabilities at the Royal Conservatoire increased from 314 (27.4%) in 2016/17 to **344** (28.6%) in 2017/18, an increase of 8.7%.

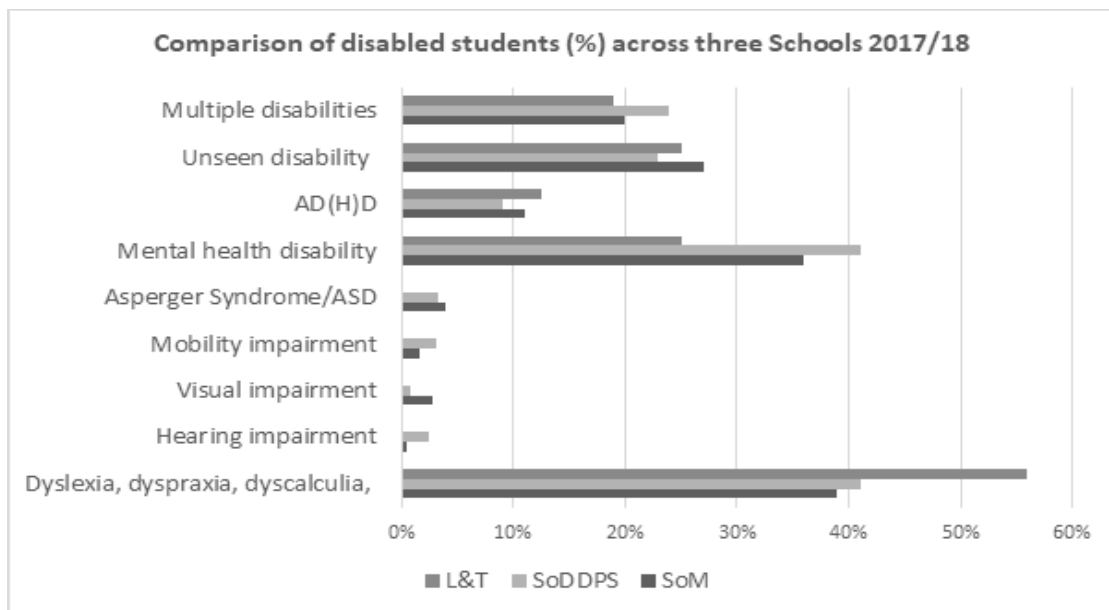
The number of students declaring dyslexia or a Specific Learning Difficulty (SpLD; e.g. dyslexia, dyspraxia, dyscalculia) decreased slightly from 141 in 2016/17 (13% of the student body) to **140** (11.6%).

The number of students disclosing a mental health disability (e.g. depression, anxiety, OCD) increased from 102 (9.2% of the student body) to **132** (11%), an increase of 29%.

There were also increases in the number of students disclosing ADD, from 24 to 36 and students with multiple disabilities, from 61 to 72.

The percentage of disabled students was again higher in the School of Drama, Dance, Production and Film at 35% compared with 26% in the School of Music.

Sixteen students (23%) studying in the School of Learning & Teaching disclosed a disability in 2017/18, compared with 14 (17%) in 2016/17.



HESA statistics for 2015/16 (the most recent statistics available) show that RCS had the largest percentage of disabled students at 27.1% of the student body amongst the eight listed conservatoires (Royal Academy of Music, Royal College of Music, Royal Northern, Royal Central School of Speech and Drama, Trinity Laban, Guildhall, Conservatoire for Dance and Drama). The Conservatoire for Dance and Drama reported 22.4% of students with disabilities and Royal Central and Trinity reported 21.6% and 20.5% respectively. The other four conservatoires all reported less than 15% of students having disclosed disabilities.

RCS also recorded the highest percentage of students disclosing a mental health disability, at 6.7%, ahead of the Royal Northern at 3.5%. However, while RCS recorded 12.4% of students with dyslexia or a specific learning disability, the Conservatoire for Dance and Drama recorded 16.8%, Royal Central School had 13.5% and Trinity Laban 12.9%.

**Ethnicity:**

There has been a gradual increase in the number of students from Black, Asian and Minority Ethnic backgrounds; this includes students from Scotland, the rest of the UK, Europe and internationally. While the number of BAME students continues to slowly increase, the number of those refusing to provide this information had conversely been decreasing, but took an upturn this year for reasons unknown.

Ethnicity	2013/14		2014/15		2015/16		2016/17		2017/2018	
White	802	82.7%	860	87.9%	920	87.1%	1007	86.8%	1031	85.0%
BAME	78	8.5%	81	8.4%	106	9.7%	126	10.9%	144	11.9%
Info Refused	33	3.6%	29	3.2%	27	2.8%	27	2.3%	38	3.1%
Not Known	7	0.8%	7	0.6%	2	0.4%	-	-	-	-
<b>Grand Total</b>	<b>920</b>		<b>977</b>		<b>1055</b>		<b>1160</b>		<b>1213</b>	

The table below includes undergraduate and postgraduate students in the three Schools and the Research Department.

2017/18 - UG and PG	School of Music		School of DDPS		Learning & Teaching		Research	
	No.	%	No.	%	No.	%	No.	%
All White	550	83%	374	86%	82	98%	25	89%
All BAME	95	14%	43	10%	<5	-	<5	-
Info refused	21	3%	16	4%	0	-	<5	-
<b>Total</b>	<b>666</b>		<b>433</b>		<b>84</b>		<b>30</b>	

**STAFF:****Gender:**

We have traditionally had a higher number of female staff and this continues to be the case. We do not currently have any staff who identify as transgender or non-binary. The table below shows the composition of our fulltime and pro rata workforce in 2017/18 by grade. As may be expected, females are well represented in the lower and middle ranging grades, but are less represented from Grade 8 upwards.

Initiatives, such as the Workplace Mentoring Scheme (shortly to be relaunched as *Conservatoire Colleague Coaching*), are continually being sought to encourage the personal and professional development of all staff, and specifically those from under-represented and minority groups.

Overall Gender Split					
Grade	Female	Male	Total	% Female	% Male
<b>1&amp;2</b>	12	11	23	52%	48%
<b>3</b>	13	15	28	46%	54%
<b>4</b>	30	12	42	71%	29%
<b>5</b>	37	20	57	65%	35%
<b>6</b>	21	8	29	72%	28%
<b>7</b>	45	35	80	56%	44%
<b>8</b>	6	10	16	38%	62%
<b>9&amp;10</b>	10	10	20	50%	50%
<b>CSMT</b>	2	6	8	25%	75%
<b>Totals</b>	<b>176</b>	<b>129</b>	<b>305</b>		

**Ethnicity:**

The number of our permanent staff who have self-identified as being from a Black, Asian or Minority Ethnic (BAME) background currently stands at 2.6%, which is a decrease of 0.6% from last year. Despite this, it is worth noting that the Conservatoire has the highest number of BAME staff of any UK drama school, as reported in [The Stage](#) in March 2018.

We recognise however that this number is disappointingly low and remain committed to increasing it. To this end, we will be active participants in the Conservatoire UK's initiatives to enhance the number of BAME academic staff within the sector. BAME staff are currently represented at grades ranging from 1 to 8.

**Disability:**

The number of staff declaring a disability has fallen slightly to 5.6%, having increased last year to 6.5%. This was after remaining static at 4% for the previous two years. This was possibly as a result of our ongoing commitment to promoting health and wellbeing initiatives in the workplace and encouraging colleagues to declare any disability in order that the Conservatoire can provide them with support and assistance to fulfil their role to their maximum potential. We are committed to continuing to see a growth in the declaration of disability statistics as we will be introducing a new mechanism for staff to confidentially disclose any health condition of concern to a colleague within the Human Resources Department, to promote the understanding that someone does not need to consider themselves “disabled” to seek support and guidance in managing their health at work. Any member of staff who chooses to declare a health concern will be recorded separately, and we hope in future to be able to identify whether having a supplementary approach to declaring a disability is beneficial to staff and the Conservatoire as a whole.

**Recruitment Statistics**

During the calendar year 2017, 67 full time/ pro rata posts were filled. Of those appointed:

- 4.5% were from a BAME background
- 9% identified as lesbian, gay or bisexual
- 3% had declared a disability
- 69% were female
- 64% identified as having no religion or belief

Full details of applicants by protected characteristic can be seen at Appendix 1.





Current population of the RCS \*2017/18– all students included

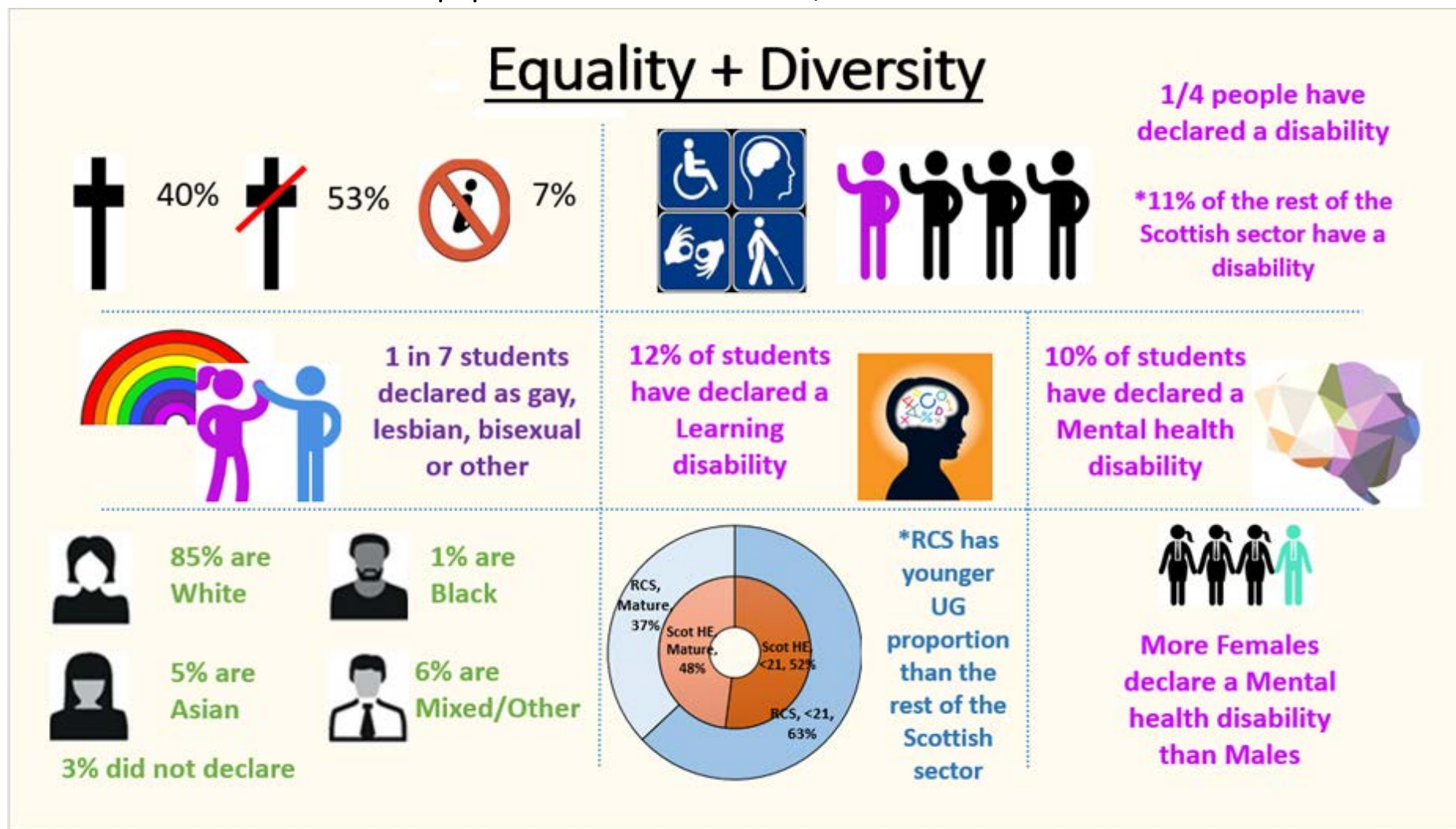


Figure 1 - Current student population - 2017/18 as of April 2018

Reference: \*HESA (2016/17 stats)

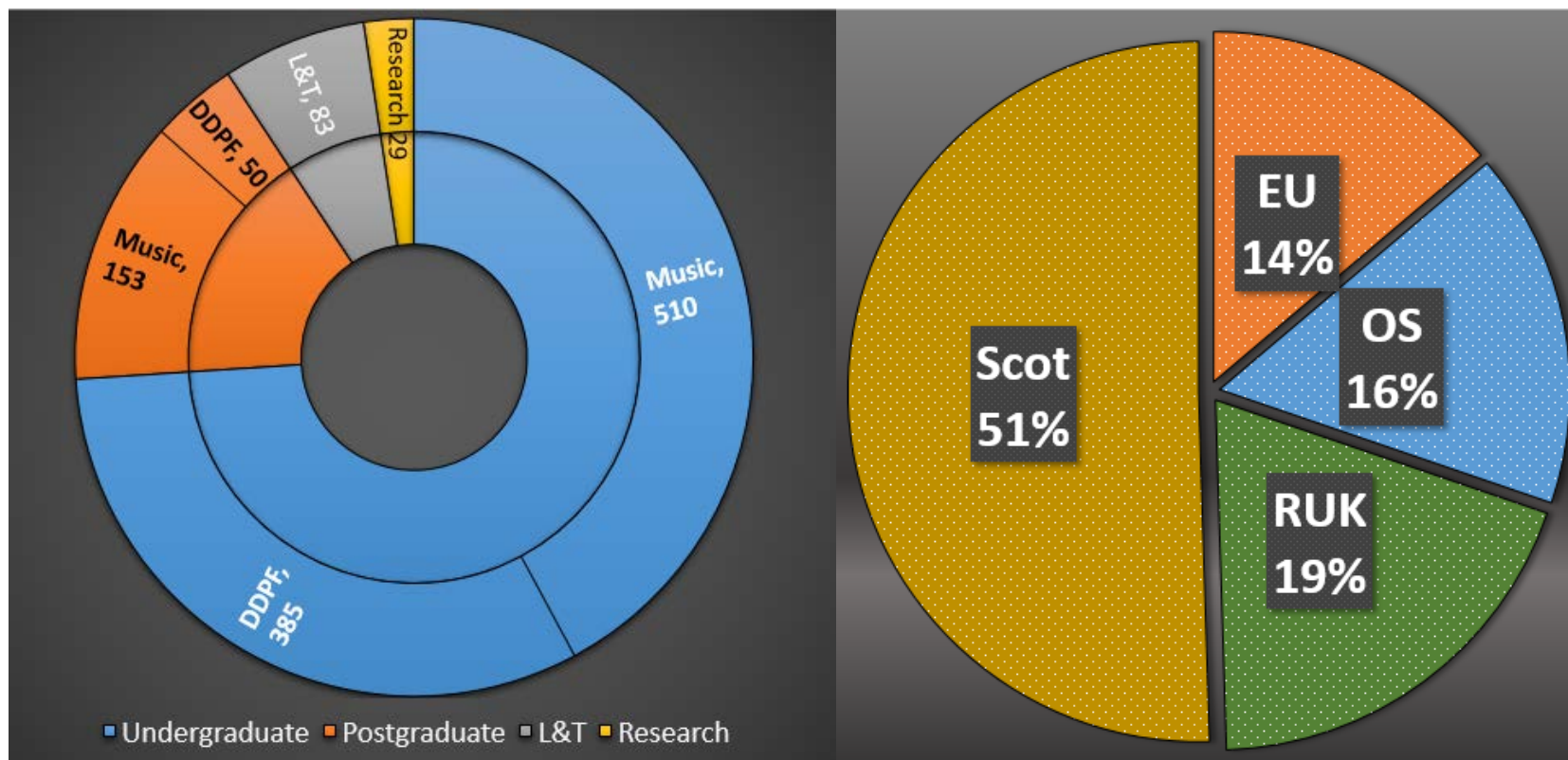


Figure 2 + 3 - Make-up of the current student cohort 2017/18

Figure 1 illustrates how the Conservatoire is currently as a baseline of the student population. 40% of students have disclosed their religion while 53% disclosed they have none. 25% of the students have disclosed a disability, compared to the rest of the Scottish sector which has 11%. About 12% of students have disclosed an ethnic minority background and our undergraduate population is very young (63%) compared to the rest of the Scottish Undergraduates sector (52%).

Figures 2 and 3 illustrates the composition of the schools where almost three quarters of students are undergraduates and more than half of students are from Scotland.

## APPENDIX 2

## RECRUITMENT STATISTICS (JANUARY – DECEMBER 2017)

	All Applicants		Shortlisted		Appointed	
<b>GENDER</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
Male	358	34.9	74	35.1	18	26.9
Female	612	59.6	130	61.6	46	68.7
Not Stated	44	4.3	5	2.4	3	4.5
Declined	13	1.3	2	0.9	0	0
<b>TOTAL</b>	<b>1027</b>		<b>211</b>		<b>67</b>	

	All Applicants		Shortlisted		Appointed	
<b>DISABILITY</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
Yes	46	4.5	15	7.1	2	3
No	918	89.4	189	89.6	62	92.5
Not Stated	46	4.5	4	1.9	2	3
Declined	17	1.7	3	1.4	1	1.5
<b>TOTAL</b>	<b>1027</b>		<b>211</b>		<b>67</b>	

	All Applicants		Shortlisted		Appointed	
<b>ETHNICITY</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>	<b>No.</b>	<b>%</b>
White	915	89.15	198	93.8	61	91
BAME	51	5	6	2.8	3	4.5
Not Stated	45	4.4	5	2.4	3	4.5
Declined	16	1.6	2	0.9	0	0
<b>TOTAL</b>	<b>1027</b>		<b>211</b>		<b>67</b>	

SEXUAL ORIENTATION	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
Bisexual	41	4	9	4.3	3	4.5
Gay Man	53	5.2	9	4.3	3	4.5
Gay Woman/Lesbian	11	1.1	2	0.9	0	0
Heterosexual/Straight	777	75.7	165	78.2	50	74.6
Other	2	0.2	0	0	0	0
Not Stated	71	6.9	13	6.2	5	7.5
Declined	72	7	13	6.2	6	9
<b>TOTAL</b>	<b>1072</b>		<b>211</b>		<b>67</b>	

AGE	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
18 or less	3	0.3	1	0.5	1	1.5
19-29	515	50.1	81	38.4	28	41.8
30-39	246	24	63	29.9	20	29.9
40-49	122	11.9	29	13.7	8	11.9
50-59	73	7.1	28	13.3	6	9
60 or more	20	1.9	5	2.4	1	1.5
Not Stated	45	4.4	3	1.4	3	4.5
Declined	3	0.3	1	0.5	0	0
<b>TOTAL</b>	<b>1072</b>		<b>211</b>		<b>67</b>	

RELIGION OR BELIEF	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
Buddhist	8	0.8	3	1.4	0	0
Christian – Church of Scotland	55	5.4	12	5.7	2	3
Christian – Roman Catholic	81	7.9	11	5.2	7	10.4
Christian – other denomination	98	9.5	18	8.5	3	4.5
Hindu	1	0.1	0	0	0	0
Jewish	0	0	0	0	0	0
Muslim	2	0.2	0	0	0	0
Sikh	0	0	0	0	0	0
Spiritual	13	1.3	2	0.9	0	0
Other	5	0.5	1	0.5	0	0
No religion	602	58.6	141	66.8	43	64.2
Not Stated	74	7.2	8	3.8	6	9
Declined	88	8.6	15	7.1	6	9
<b>TOTAL</b>	<b>1027</b>		<b>211</b>		<b>67</b>	

## APPENDIX 3

## MAKING THE IMPOSSIBLE POSSIBLE

The radio drama summer school has been running for the past six years. It is a week long course designed to introduce people to the skills required for acting on microphone through the medium of radio drama and the course is structured to both develop the necessary vocal confidence whilst adhering to the professional protocols demanded by the industry. Over the past few years I have established a strong working relationship with my colleagues at Pacific Quay- BBC Scotland - and the radio drama summer school is part of a suite of training ( alongside the voice for media modules on the Acting Programme) that reflects the RCS memorandum of understanding with the BBC.

The summer school is an open access course and we attract a wide range of participants both nationally and internationally. Indeed- the model taught during this week has provided the template for radio drama training at Idyllwild School of Performing Arts in America. In 2016 their drama tutor Andrew Leeson, returned to take the summer school a second time and was mentored by me as he established this new field of training for his own students.

In addition to students from other countries, the course has embraced participants with a wide range of learning styles and differing physical abilities. We have had a number of students with declared mental health issues, a student with impaired visual ability and a wheelchair user. This coming summer I am led to believe that we will have a student with declared autism and a form of cerebral palsy. The nature of radio drama is very specific and has traditionally been reliant on fluid and connected speech but in the way that we worked with our wheel chair user on last year's course to find new ways of creating microphone geography, so we will actively collaborate with this year's participant to ensure that they too can fulfil their potential, adjusting our own expectations and those of all other participants to redefine what is possible in a radio studio.

I should also like to mention my sound engineer for his outstanding support and positivity in helping me to think 'outside the box' in how we tackle these challenges creatively helping ensure that we can make the - sometimes- seemingly impossible, possible.

Hilary Jones  
Lecturer in Voice  
School of Drama, Dance, Production and Film

**BORDERLINE – A PERSONAL JOURNEY**

In 2016, I was commissioned by See Me Mental Health Organisation and Glasgow Film Theatre to create a short film “Borderline” which explores my personal journey of Borderline Personality Disorder through interviews and dance in a warehouse in Glasgow.

“Borderline” has been screened at various platforms; Glasgow Short Film Festival 2016, Palm Springs Short Film Festival 2017, The Royal Conservatoire Mental Health Symposium 2017, a series of events at the Scottish Mental Health Arts Festival in 2016/2017 and the British & Irish Study of Personality Disorders, Cardiff (BIGSPD) 2018. In April/May 2018 the film has been selected to screen at Screen Dance Festival, Stockholm, CScreen Festival, Barcelona and Newport Beach Film Festival, California.

The film is not available online at the time of publication but we are touring it and offering a live duet alongside a Q&A to a number of different contexts; mental health communities, educational organisations, dance and film festivals.

<https://vimeo.com/189442590>

PW: personality