Outcome Agreement for 2018/19

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 film.

We have a very positive relationship with the SFC and we welcome the opportunity that the Outcome Agreement process provides to enhance the level of understanding between the Conservatoire and the SFC in respect of shared priorities and associated funding requirements. We particularly welcome the SFC’s support for the Conservatoire’s approach to the promotion of fair access, which necessarily requires early intervention at the pre-HE level. We remain committed to working with the SFC in respect of the achievement of targets set by the Commission on Widening Access and related Scottish Government objectives. However, and as noted later in this Outcome Agreement, the Conservatoire is deeply concerned that local authority funded provision of specialist education in and for the performing arts, and particularly in classical music, is currently being significantly diminished at pre-HE level across Scotland, which will hit hardest those sections of society that we are so committed to attracting to the Conservatoire. We will continue to advocate for quality pre-HE provision, and will work in partnership with others to provide it where we can. We also acknowledge very welcome and much valued SFC support for our own pre-HE initiatives, not least our Transitions programme, which we will work hard to ensure provide an effective route into the Conservatoire for young people from SIMD 20 data zones and those with care experience.

Through the Outcome Agreement process, the Conservatoire will continue to demonstrate how we contribute, in our unique way, to the national priorities for higher education as articulated by Scottish Government and the SFC.

We are delighted that, for 2018, the Conservatoire was ranked 5th in the world for performing arts in the QS World University Rankings (we were ranked 6th in 2016 and 3rd in 2017). That extraordinary achievement, now sustained over 3 years, 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.

In 2015/16 HEFCE put in place a review process that set out to ensure that funding goes to support and enhance specialist institutions where they are providing world-leading teaching and which acknowledged that targeting funding to support world-
leading teaching in institutions that have demonstrated their costs are justifiably high secures benefits for students, individual institutions and the public purse. In view of that commitment, which resulted in significant funding increases for our rUK competitors, we look forward to discussing with the SFC and with Scottish Government ways and means of ensuring that, as Scotland’s national conservatoire, we maintain and enhance our international competitiveness and internationally acknowledged levels of excellence.

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.

Our Strategic Plan is available at:

**The Strategic Plan 2015-2020**

Within the context of our Strategic Plan, and taking account of Scottish Government guidance and policy priorities, the Conservatoire’s priorities in 2018/19 will be to:

**Access to education for people from the widest range of backgrounds**

- Implement our Fair Access Plan (which was approved in 2017/18) and, in doing that, continue to develop our pre-HE strategy in support of fair access and to implement, evaluate and refine our Contextualised Admissions Policy;
- to at least maintain current levels of SDUE recruitment from SIMD 20 data zones; and
continue to extend our reach nationally through our geographically dispersed centres; achieve an enhanced national presence through working with our various networks and our pursuit of our Teach Arts for Scotland initiative.

**High-quality learning that is culturally, economically and socially relevant**

- Deliver our revised and innovative undergraduate curriculum, following its review in 2017/18;
- enhance the provision of entrepreneurial education within our curriculum;
- maintain our leadership role in the Scottish Drama Training Network; and
- Maintain and develop our engagement with a wide range of industry partners.

**Effective knowledge exchange and innovation, including excellent collaboration between the Conservatoire and the creative/cultural industries**

- Maintain and develop our engagement with a wide range of industry partners.

**Internationally competitive and impactful research**

- Refresh our Research and Knowledge Exchange Strategy with a view to preparing a strong submission for REF 2021, and develop a new Strategy to align with the Conservatoire’s next Strategic Plan from 2020.

**Effective Quality Assurance and HE Governance**

- Identify and address any areas of inequality, promote equality of opportunity and celebrate diversity;
- Ensure compliance with the Higher Education Governance (Scotland) Act 2016 and the revised Scottish Code of Good Higher Education Governance;
- continue to implement our Student Recruitment Strategy;
- Develop our international profile through pursuing our internationalisation agenda with a view to developing an International Strategy to align with the Conservatoire’s next Strategic Plan from 2020;
- manage, as best we can, the impact of Brexit, particularly in terms of student recruitment;
- develop our Estates Strategy;
- enhance our development function and, in doing that, diversify income streams; and
- continue to ensure and underpin our sustainability in all of its aspects.

**Jeffrey Sharkey, Principal**

**Consultation and Ownership**

This Outcome Agreement has been approved by the Conservatoire’s Board of Governors, on the recommendation of the Academic Board. The range of staff and student input into the Outcome Agreement has been extended in comparison to the
previous years, an Outcome Agreement working group having been set up comprising of:

- The President and Vice President of our Students’ Union;
- representative members of our Staff Liaison Committee;
- representative elected staff Governors and elected members of Academic Board;
- EIS representative; and
- Equality and Diversity Officer.

That working group has also given its approval to this Outcome Agreement.

An Assistant Principal was appointed in January 2018, with overall responsibility for the quality of the student experience and academic planning. The Assistant Principal will be the Conservatoire’s lead officer in respect of the Outcome Agreement, and will ensure that it is owned and understood throughout the Conservatoire community – it should be noted, of course, that the Outcome Agreement is, in effect, a sub-set of the Conservatoire’s Strategic Plan, which is disseminated and understood throughout the Conservatoire.

**Equality Impact Assessment**

An Equality Impact Assessment (EIA) has been undertaken on this Outcome Agreement, which will be published alongside this document. The EIA concluded that:

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

**Priority 1: Access to education for people from the widest range of backgrounds**

**Strategic Context**

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

*Promoting equality and diversity.*

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

- Embedding equality and diversity throughout all of our activities.
- Prioritising the sustainability of our various access initiatives, and particularly our Transitions programme.
- Extending the scope and impact of our Junior Conservatoire and related initiatives geographically.
It is within that strategic context that we commit to the outcomes detailed below.

Commitment

Our efforts in the promotion of what we now call ‘fair access’ (following the 2016 report of the Commission on Widening Access) are comprehensive. We have created an inclusive culture that explicitly acknowledges the talent and potential of each student as an individual, irrespective of background or manifestation of any particular protected characteristic. By way of example of our commitment to fair access and the transformative effect that that commitment has on the individual, we have included two videos which give personal testimony from two of our current students. (Please click on the links immediately below). Whilst these videos convey the views and insights of only two students, we believe that they beautifully and powerfully personify the Conservatoire’s strategic approach to fair access in a way that words on a page could not – hence their inclusion.

Video:  Transitions Student Experience: Steven Warnock  - Steven Warnock is currently a Year 3 BMus Performance student.

Video: Transitions Student Experience: Moira Ross  - Moira Ross is currently in her final year of the BA Performance in British Sign Language and English.

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 fair access 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. We have also re-designated a Director level post as Director of Fair Access. That role will provide a focus for our efforts to promote fair access across all of the Conservatoire’s programmes, and will be responsible for leading the implementation of our Fair Access Plan.

Our national responsibility in respect of the promotion of fair access to performing arts education fuels our commitment and informs our practical response to the shared imperative to improve access for under-represented communities. However, our response is being developed against a background of declining investment in pre-HE music education across Scotland. At the time of writing this Outcome Agreement, 11 Local Authorities either have (or are considering) cuts in music education and 11 have increased fees for instrumental tuition. The Instrumental Music Teachers’ Network, run by the Educational Institute of Scotland, stated recently that there are nearly 350 fewer music instructors now than in 2007 – down from 1043 to 701.

In a recent article, published in The Herald, Mr. Kirk Richardson, Convener of the Instrumental Music Teachers’ Network stated “For several years now music education has been under threat, due to budget cutbacks and a reducing number of instrumental music teachers. Our concern now is that instrumental music services are being eroded to the point of extinction…we are rapidly moving towards a scenario where only children from well-off families can learn to play an instrument. This would be unjust and unacceptable.”

With enlightened SFC support the Conservatoire is, through our various access initiatives, doing our best to mitigate the effects of declining investment in other parts of the education sector but, in music particularly, we do appear to be swimming against the tide. We will, of course, continue to work with all relevant agencies to advocate for performing arts education and to try to reverse this concerning trend.
A Fair Access Plan: 2017-21 was approved in 2017/18. That Plan sets out the Conservatoire’s response to A Blueprint for Fairness – the Final Report of the Commission on Widening Access and is available at:

**Fair Access Plan 2017-2021**

Our Fair Access Committee will consider an Annual Fair Access Report, which will include an evaluation of the impact of our Fair Access Plan, which we will append to our annual Outcome Agreement self-evaluation.

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

**Recruitment from SIMD data zones**

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
<th>% 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>
<tr>
<td>2017/18</td>
<td>39</td>
<td>28</td>
</tr>
</tbody>
</table>

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

Since 2015/16 we have exceeded the target set for 2012 by the Commission on Widening Access *i.e. that students from the 20% most deprived backgrounds should represent at least 10% of full-time first degree entrants to every Scottish university.* We are confident that, by 2021/22, we will make our full contribution to the achievement of the target *that students from the 20% most deprived backgrounds should represent at least 16% of full-time first degree entrants to Scottish universities as a whole.* In the course of 2018/19 (and in accordance with the recommendations of the Commission on Widening Access) we will focus our efforts on the recruitment of students from SIMD 20 data zones.

Maintaining that level of success, we will aim to recruit at least 23 students from SIMD 20 data zones in 2018/19 and 2019/20 and 24 students from SIMD 20 data zones in 2020/21.
For 2018/19, our objectives will be to:

- Achieve SIMD 20 recruitment target of at least 20 students excluding BA Performance in British Sign Language with English and 23 including BA Performance in British Sign Language with English;
- achieve SIMD 21 to 40 recruitment target of at least 21 students excluding BA Performance in British Sign Language with English and 23 students including BA Performance in British Sign Language with English; and
- continue to apply and refine our Contextualised Admissions Policy with a focus on efforts to recruit students from SIMD 20 data zones.

Engagement with the College Sector and Articulation

We engage very positively with the college sector in a number of ways, and most notably through our leadership of the Scottish Drama Training Network (SDTN). The Network (which comprises 16 institutions) has proven to be effective in facilitating sectoral cohesion and in promoting the sector to its stakeholders, including to industry and the secondary school sector. The Network also provides a means of establishing/secure learner pathways through to higher education and employment, and it has the clear potential to do more in that respect. Seeking to secure funding beyond 2019/20 for the SDTN will be a priority. Without securing replacement/continued funding, the Conservatoire would not be in a position to continue to support the SDTN from its own resources. Through our leadership role with the SDTN we will work to reinforce its relevance to the sector, thereby helping to ensure its sustainability.

The Conservatoire’s proportion of Scots-domiciled undergraduate entrants recruited with HN qualifications over the last 5 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>
<tr>
<td>2017/18</td>
<td>16</td>
<td>12</td>
<td>6</td>
<td>4</td>
<td>22</td>
<td>16</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.

For 2018/19, our objective will be to:

- To secure a sustainable future for the SDTN.

Transitions

Our Transitions programme will remain central to our efforts to promote fair access to our undergraduate programmes, and we will continue to prioritise the sustainability of that programme and other related access initiatives. As well as effectively promoting fair access to the Conservatoire, Transitions also facilitates progression to a number of other positive destination in further and higher education – particularly as participation in Transitions develops the whole person, including an individual's self-confidence and a raised awareness of her/his potential.

In accordance with the conditions of funding, we have re-branded the programme as Transitions and have re-focused it to increase the numbers of students recruited from SIMD 20 data zones and those with care experience to the Junior Conservatoire and other pre-HE provision, and to ensure that we have greater representation of students who encounter additional barriers, including D/deaf, young carers and from other under-represented groups: black, Asian and minority ethnic (BAME); and hidden barriers e.g. rurality.

Following the review of our undergraduate programmes in 2017/18, we will review the relationship between those programmes and Transitions so as to ensure that the alignment between the two in terms of quality, standards, content and ease of progression is as effective as it can be.

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

<table>
<thead>
<tr>
<th>Target 2017/18</th>
<th>Actual (to date)</th>
<th>Variance</th>
<th>Target 2018/19</th>
<th>Target SIMD 20/ Care Exp</th>
<th>Target SIMD 40</th>
<th>Target BAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>145</td>
<td>137</td>
<td>8</td>
<td>125</td>
<td>66% (82)</td>
<td>34% (43)</td>
<td>10% (12)</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>
<th>2018/19 (target)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applications to RCS</td>
<td>3</td>
<td>27</td>
<td>36</td>
<td>67</td>
<td>62</td>
</tr>
<tr>
<td>Applications to other institutions</td>
<td>6</td>
<td>27</td>
<td>36</td>
<td>93</td>
<td>62</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>54</td>
<td>72</td>
<td>160</td>
<td>124</td>
</tr>
</tbody>
</table>
The current round of SFC funding for the Transitions programme ends in 2019/20. Without a continuation of that funding beyond 2019/20, it would be impossible for the Conservatoire to continue to offer the programme. Given the importance of that programme to our Fair Access Plan we would clearly wish to avoid that happening – we would therefore welcome discussions with SFC about how this programme could be placed on a financially sustainable footing. We will also seek other sources of funding (both private and public) to augment SFC funding.

For 2018/19, our objectives will be to:

- Achieve targets for Transitions recruitment and progression to positive destinations;
- continue to develop Transitions so as to ensure an optimal fit with the Conservatoire’s undergraduate provision; and
- secure continued funding for Transitions beyond 2019/20.

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 our regional arts centre at Dumfries House in Ayrshire. We also offer an online distance blended learning music course with Comhairle nan Eilean Siar E-Sgoil, engaging students from Benbecula and Stornoway.

During 2017/18, we extended 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. The Junior Conservatoire 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.
Targets for Junior Conservatoire:

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Actual number recruited 2017/18</th>
<th>New students to be recruited in 2018/19</th>
<th>Continuing Students</th>
<th>Total Target number of students in 2018/19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>393</td>
<td>60</td>
<td>305</td>
<td>365</td>
</tr>
<tr>
<td>Dance</td>
<td>126</td>
<td>50</td>
<td>70</td>
<td>120</td>
</tr>
<tr>
<td>Drama</td>
<td>94</td>
<td>40</td>
<td>60</td>
<td>100</td>
</tr>
<tr>
<td>Production</td>
<td>13</td>
<td>7</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Film</td>
<td>24</td>
<td>14</td>
<td>10</td>
<td>24</td>
</tr>
<tr>
<td>Total</td>
<td>650</td>
<td>171</td>
<td>451</td>
<td>622</td>
</tr>
</tbody>
</table>

The Junior Conservatoire represents a very effective pathway to Conservatoire degree level education. Numbers of Scottish domiciled students progressing to Conservatoire degree programmes over the past 5 years are:

<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>
<tr>
<td></td>
<td>2017/18</td>
<td>27</td>
<td>48</td>
</tr>
</tbody>
</table>

We are pleased to see the increase in recruitment from the Junior Conservatoire to the BMus in 2017/18. We would wish to see that level of recruitment (i.e. 40%+) maintained, viewing the 2016/17 outcome as an aberration.

Junior Conservatoire students progressing to the BEd Music over the past 5 years were:

<table>
<thead>
<tr>
<th>BEd Mus</th>
<th>Year</th>
<th>Number</th>
<th>% of Scots domiciled intake</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2013/14</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>2014/15</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>2015/16</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>2016/17</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>2017/18</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

For 2018/19, our objectives will be to:
• Achieve targets for Junior Conservatoire recruitment; and
• maintain the recruitment ‘pipeline’ from Juniors to Conservatoire undergraduate programmes.

Contextualised Admissions and Access Thresholds

Having been approved by Academic Board, a Contextualised Admissions Policy was introduced in session 2016/17 – although the admission of students taking account of SIMD 20/40 status pre-dates the introduction of our Contextualised Admissions Policy by 3 years. Our Contextualised Admissions Policy is available at:

Contextualised Admissions Policy

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. Because of the performance-based nature of our programmes, we can be, and are, flexible in the application of ‘academic’ entrance qualifications (which, for most programmes, are set at a relatively low (in comparison to other HEIs) 3 passes at Higher grade or equivalent). Our access thresholds (which relate to talent and potential) are not therefore expressed in terms of conventional ‘academic standards’ as commonly understood and applied across the rest of the higher education sector. We do however articulate and apply threshold performance standards and, within the pool of undergraduate applicants who meet that standard, priority is given to Scottish-domiciled applicants who are care experienced or who live in SIMD 20 data zones. As we develop experience in applying our Contextualised Admissions Policy, we will consider how best to take account of other characteristics identified in that policy.

The introduction of a comprehensive Contextualised Admissions Policy has helped us to be explicit about those contextual factors that inform our admissions’ decisions, and it will also cause us to reflect on current practice, and therefore enhance it where possible. As part of that reflective process, an initial review of the impact and effectiveness of the Contextualised Admissions Policy was carried out in 2017/18. Key recommendations of that review were:

• The need for greater awareness raising of the policy amongst staff involved in the admissions/selection process;
• develop and publicise case studies to demonstrate the positive impact of the policy;
• provide detailed feedback to unsuccessful applicants from Transitions, with a view to enhancing prospects of success in the future; and
• to consider the introduction of ‘adjusted offers’.

For 2018/19, our objectives will be to:

• Continue to apply and refine our Contextualised Admissions Policy; and
• monitor the effectiveness of threshold standards in terms of admissions and progression.

Satellite Centres, Regional Arts Centres and Online Developments

As Scotland’s national conservatoire we have a responsibility to extend our reach beyond our Glasgow campus. We do this through a number of different satellite activities:

Music Centres
We run 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 507 children aged 5 – 18 years on a weekly basis. Students receive instrumental tuition in classical strings (violin, viola, cello and double bass) or traditional music (bodhran, accordion and fiddle). Our centres currently run in 5 local authority areas: Dumfries and Galloway, East Ayrshire, North Ayrshire, Stirling and West Lothian.

Satellite Junior Conservatoire programmes
We continue to deliver Junior Conservatoire programmes in regional arts centres of excellence across Scotland. In 2017/18, we launched a partnership with Dance Base, Scotland’s National centre for Dance, located in Edinburgh. Through this partnership we offer contemporary dance and ballet advanced level training (Junior and Pre-Junior Conservatoire) for 33 young students aged 7 – 16yrs. We also launched a pre-junior dance programme in Cumnock, East Ayrshire, an SIMD 20 data zone, through our partnership with Dumfries House. We have 22 children aged 7- 11yrs attending this programme.

North East Arts hub
In 2017/18, we launched our North East Arts Hub – a regional arts centre of excellence. Based in Fraserburgh, Aberdeenshire, and targeting the coastal regeneration area as well as students from the whole of the region, we have undertaken a programme of community-based arts activity to provide opportunities to enhance local provision, and provide advanced training opportunities, including traditional music and acting.

Online delivery
Junior Conservatoire Music now incorporates online lessons as part of its provision to those living in some of Scotland’s remotest communities.

The partnership with eStaccato has so far allowed for 5 students (3 students from the Outer Hebrides, 1 student from Orkney and 1 from Wick) to receive instrumental lessons through eStaccato online lessons between monthly/6 weekly visits to the Conservatoire to take part in the full Junior Conservatoire curriculum and ensembles.

In 2018/19, we will continue to work as strategic lead with key stakeholders including local authorities, colleges, Creative Scotland and Scottish Government to
design programmes of activity to support local people with talent in the performing arts to achieve their maximum potential.

**For 2018/19, our objectives will be 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;
- further develop Junior Conservatoire programmes, including Transitions pathways for students who will join our award winning programme, in our North East Arts Hub, an RCS regional arts centre of excellence;
- extend our Junior Conservatoire programmes with the Outer Hebrides in partnership with the education department (E-Sgoil) as part of their ‘virtual school’ development, to include theatre-making; and
- work with Glasgow City Council and Glasgow Life to enhance access across Glasgow and to ensure a co-ordinated and complementary approach to achieve common goals.

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

As Scotland's national Conservatoire, we aspire to work with low progression schools throughout Scotland. However, because of resource constraints, our engagement is currently restricted to the west of Scotland.

The Widening Access to the Creative Industries programme and our participation in the SHEP and FOCUS West project (activities that target schools with low progression rates to HE) involves us working with 37 Focus West Schools. In the first half of the 2017/18, we have worked directly with over 2000 pupils from 26 schools. 224 of these pupils have engaged in a portfolio of targeted and bespoke activity designed to enhance access to studying performing and production arts subjects at a higher level.

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 5 years was:

<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013/14</td>
<td>5</td>
</tr>
<tr>
<td>2014/15</td>
<td>9</td>
</tr>
<tr>
<td>2015/16</td>
<td>5</td>
</tr>
<tr>
<td>2016/17</td>
<td>8</td>
</tr>
<tr>
<td>2017/18</td>
<td>5</td>
</tr>
</tbody>
</table>

In addition to recruitment to the Conservatoire, this activity also facilitates progression to other positive destinations.

**For 2018/19, our objectives will be to:**
Deliver high quality engagement for pupils that encourages access to creative industries education through a range of pupil-focused introductory, developmental and practical activity;

provide meaningful and informed guidance and support for potential creative industries students through a blended delivery programme;

increase opportunities for identifying potential talent by including younger pupils in our portfolio of work (currently the focus of our work is S4 – S6);

encourage the development of transferrable and employability skills for pupils through our mentoring, ambassador and extra-curricular opportunities; and

explore and scope opportunities for engaging nationally with potential creative industries students outwith our funded West of Scotland Programme.

Lifelong Learning Programmes

Our lifelong learning provision offers open access to a broad curriculum in dance, drama, music, production and film and teaching skills for all ages and stages - amongst other things, these programmes provide prospective applicants with a valuable insight into the Conservatoire’s unique learning environment.

For 2019/19, our objective will be to:

Continue to offer 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 and Student Carers

We will publish and begin to implement our Corporate Parenting Plan in 2017/18, which is being developed with advice and input from Who Cares Scotland, which has also delivered awareness training to Governors and staff. We are also working towards a Student Carers' Support Policy, which we will implement in 2018/19.

For 2018/19, our objectives will be to:

Work with care experienced young people and expert groups such as 'Who Cares Scotland' to implement our Corporate Parenting Plan;

Corporate Parenting Plan

work in partnership with other corporate parents to raise aspirations and provide opportunities for care experienced young people;
• continue to work in collaboration with Who Cares Scotland to offer corporate parenting awareness/training at all levels across the Conservatoire; and
• implement a Student Carers’ Support Policy.

Protected Characteristics

We are participants in the ECU Scottish Race Equality Network, and contributed to the initial development of the Race Equality Charter – we were invited to do so specifically from the perspective of a Small Specialist Institution.

The principles of the Scottish Government’s Race Equality Framework are addressed through our Equality Outcomes 2017/21 and our Fair Access Plan. Our Equality and Diversity Forum monitors progress towards the achievement of our Equality Outcomes, which are available at:

Equality Outcomes 2017 - 2021

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

Training
• Radiant and Brighter (a Glasgow based BAME public interest company) will deliver a range of training to staff and we will jointly produce a training package to deal with inappropriate language and behaviour within the learning environment.
• We are engaging with Birds of Paradise Theatre Company to deliver disability equality training for staff.
• We have provided Mental Health First Aid training for staff and students.

Promotion and awareness raising
• With Scottish Youth Theatre and Glasgow Life we led a symposium in March 2018, which focused on BAME participation in the performing and production arts.
• As a result of the Equality Challenge Unit Attracting Diversity project, we worked with a number of primary schools by way of early intervention in respect of the promotion of diversity in the performing and production arts.
• We continue to work with Solar Bear in respect of facilitating access to the performing and production arts for D/deaf young people.

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

Royal Conservatoire of Scotland Case Study

We support all of the recommendations contained in Disabilities and Universities, the report of the Scottish Parliament’s Equalities and Human Rights Committee.
Through the Counsellor and Disability Adviser’s annual report we monitor the progress and performance of all disabled students, from induction week to final award; this analysis has now been extended to all protected characteristics as defined in the Equality Act 2010.

- 18.1% of Conservatoire students declared a disability, compared with 10.7% across the Scottish HE sector;
- 7% of UK-based Conservatoire students are from black and ethnic minority backgrounds, compared with 6.1% across the Scottish HE sector.

Specifically in relation to disability in the current session (2017/18) thus far, 21.6% of students have declared a disability and 20.1% of our students have a bespoke learning agreement in respect of their disability. Data produces by HESA (2015/16) 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>12</td>
</tr>
<tr>
<td>Conservatoire for Dance and Drama</td>
<td>22</td>
<td>17</td>
</tr>
<tr>
<td>Royal Central School of Speech and Drama</td>
<td>22</td>
<td>14</td>
</tr>
<tr>
<td>Trinity Laban Conservatoire of Music and Dance</td>
<td>21</td>
<td>13</td>
</tr>
<tr>
<td>Guildhall School of Music and Drama</td>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td>Royal Northern College of Music</td>
<td>13</td>
<td>5</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>
</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 that 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.

Gender balance at the subject level (as defined by JACS subject codes) for 2017/18 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>291</td>
<td>52%</td>
</tr>
<tr>
<td>W300 Music</td>
<td>Male</td>
<td>268</td>
<td>48%</td>
</tr>
<tr>
<td>~</td>
<td></td>
<td>559</td>
<td></td>
</tr>
<tr>
<td>W400 Drama</td>
<td>Female</td>
<td>215</td>
<td>55%</td>
</tr>
<tr>
<td>W400 Drama</td>
<td>Male</td>
<td>175</td>
<td>45%</td>
</tr>
<tr>
<td>~</td>
<td></td>
<td>390</td>
<td></td>
</tr>
<tr>
<td>W500 Dance</td>
<td>Female</td>
<td>35</td>
<td>80%</td>
</tr>
<tr>
<td>W500 Dance</td>
<td>Male</td>
<td>9</td>
<td>20%</td>
</tr>
<tr>
<td>~</td>
<td></td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>X000 Education</td>
<td>Female</td>
<td>59</td>
<td>88%</td>
</tr>
<tr>
<td>X000 Education</td>
<td>Male</td>
<td>8</td>
<td>12%</td>
</tr>
<tr>
<td>~</td>
<td></td>
<td>67</td>
<td></td>
</tr>
</tbody>
</table>
The subjects that shows a ‘severe gender imbalance’ (i.e. greater than 75% of one gender) are Dance and Education (the latter represents our part-time blended learning MEd programme). Our Gender Action Plan, which is available at:

Gender Action Plan 2017 – 2021

sets out how we will seek to address those imbalances and, more generally, how we will promote gender equality in all that we do.

We note that this process requires us to address gender in a binary female/male way, which does not acknowledge trans, non-binary and gender diverse students and staff. We very much welcome and support the work that the SFC has commissioned through the TransEDU Scotland project, and would encourage the SFC to reflect that work in future Outcome Agreement guidance in respect of gender.

For 2018/19, our objectives will be to:

- Continue to enhance processes to monitor the progress of specified categories of students;
- achieve the Athena Swan Bronze Award by April 2019;
- continue to implement, monitor and refine our Gender Action Plan; and
- continue to implement, monitor and refine our Equality Outcomes.

Gender balance of the Board of Governors and in management

Board of Governors
There are currently (as at 31 April 2018) 8 female Lay Governors and 9 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 10 female and 13 male, giving a balance of 44% female and 56% male.

Senior Management
There are 8 full-time members of the Senior Management Team (SMT) – the Principal, Assistant Principal, 5 Directors (academic and support) and the Secretary. Currently there are 3 full-time female members of the SMT (which number includes the Assistant Principal, who has line-management responsibility for the 2 academic directors) and 5 full-time males, which produces a gender balance of 38% female and 62% male.

Heads of Department
Across all academic and support areas there are 38 Heads of Departments and/or Programme Leaders, all of whom have significant leadership roles in their specialist area. The gender balance for that level of management is 50% female and 50% male.

Employment Practices

The Conservatoire is committed to paying the living wage as a minimum and, of course, offers equal pay for work of equal value. We conducted an equal pay review in 2017, the report of which is available at:

Equal Pay Policy and Review 2017

Priority 2: High quality learning

Strategic Context

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

Driving Focused Excellence.

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

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

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

Context

The Conservatoire recruits 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; and
• the need to promote creativity in all of its aspects, mindful of the benefits of enterprise, entrepreneurship and transferable skills.

Retention Rates

Retention rates for undergraduate progression from Year 1 to Year 2 for Scots domiciled full-time students (as derived from HESA) over the last 5 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>
<tr>
<td>2016/17</td>
<td>97</td>
<td>96</td>
</tr>
</tbody>
</table>

Progression Rates

Progression rates (i.e. an internal measure of those eligible to progress or to graduate in any one year) for Scots domiciled full-time undergraduate students over the last 5 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>
<tr>
<td>2016/17</td>
<td>95</td>
<td>93</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 to the quality and level of support available to all of our students, and we will maintain an overall progression and retention rate of at least 95% for 2018/19 and beyond. Our aim in respect of progression and retention of students from SIMD 20/40 data zones will be same as for the general population i.e.95%. For all categories of protected characteristics our aim will be progression and retention of at least 90%. That figure is lower than the overall progression and retention rate not because we have lower expectations in respect of students from these groups, but because of the distorting effect that very small numbers have on %age values e.g. a single ‘21 and over student’ failing to be retained in 2020/21 yields a retention rate of 92%.
For 2018/19, 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, although we are pleased to note that overall satisfaction has increased over the past 2 years, albeit on a reduced response rate in the most recent survey due to a Student Union led boycott of the survey in support of an NUS led boycott. Notwithstanding any boycott, Conservatoire management continues to attach significant importance to the NSS, and to monitor action plans annually in order to address specific issues identified through our analysis of the full NSS dataset.

Informed by NSS results (and other data), one of the priorities of the current review process (all undergraduate programme are being reviewed in 2017/18) is to enhance the effectiveness of assessment and feedback, and a number of innovations have been incorporated into programmes to that end.

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 at least maintain that level and breadth of provision in 2018/19.

Over the time-frame of this Outcome Agreement we will grow the relevance of, and cross-Conservatoire engagement with, learning technologies that will support and enhance the student experience. Through our increasing use of technology and the development of related learning materials, we will also extend our reach to relatively remote geographical locations, thereby facilitating the engagement of previously excluded individuals.

For 2018/19, our objectives will be to:

- At least maintain the current range of provision; and
- In line with strategic planning processes, develop our use of technology in support of the learning experience and to extend our reach geographically.

**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.

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 entrepreneurial 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.

Performing arts in the 21st century requires highly skilled artists and creative
technicians who are immersed in their discipline and open to innovation, inter-
disciplinarity and collaboration. The current review of our undergraduate curriculum,
leading to the introduction of a revised curriculum in 2018/19, 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 PPD – 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 – the Conservatoire is one of the busiest performing 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, Dundee Rep,
  the Globe Theatre, the Citizens Theatre, Red Note Ensemble…);
• significant artistic collaborations with professional companies;
• 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 5 years shows:

<table>
<thead>
<tr>
<th>Year of graduation</th>
<th>%age in employment or further study</th>
<th>Of those in employment %age in employment related to their degrees</th>
<th>Of those in employment %age in Standard Occupational Classification (1-3)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

24
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. Scotland’s creative industries are estimated to contribute £4.6 billion annually to the Scottish economy, represent 3% of GVA and supporting 84,000 jobs.

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 - 50% of Scottish domiciled graduates who responded to the most recent DHLE reported themselves as being either self-employed or freelance.

By way of example, our Performance 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.

In 2017 we published Movers and Shakers, which showcases the entrepreneurial character of our graduates through a series of 13 case studies that encompass all of our art forms. Those case studies put flesh on the bones of our excellent graduate employment data, and beautifully encapsulate the resourceful, innovative and enterprising nature of our student and graduate artists. Movers and Shakers is available at:

Movers and Shakers

For 2018/19, our objective will be to:

<table>
<thead>
<tr>
<th>Year</th>
<th>Graduates</th>
<th>Employees</th>
<th>Self-employed or Freelance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011/12</td>
<td>91</td>
<td>67</td>
<td>90</td>
</tr>
<tr>
<td>2012/13</td>
<td>91</td>
<td>61</td>
<td>74</td>
</tr>
<tr>
<td>2013/14</td>
<td>92</td>
<td>60</td>
<td>77</td>
</tr>
<tr>
<td>2014/15</td>
<td>95</td>
<td>66</td>
<td>85</td>
</tr>
<tr>
<td>2015/16</td>
<td>91</td>
<td>73</td>
<td>95</td>
</tr>
</tbody>
</table>
• Maintain and enhance our focus on graduate employability and self-employability, particularly through enhanced entrepreneurial education and the development of pedagogical skills.

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. At the time of writing we are currently working on our International Strategy.

We will continue with our New York showcase event for US students from our undergraduate and postgraduate programmes in acting, directing, musical theatre and 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. As a result of the work of the IAB, we have received a donation of $200k to be used to provide student scholarships in support of enhanced diversity and a further $50k to be allocated to the staff budget for the same purpose. Additionally, a further $500k is available for student scholarships on a match-funding basis. Clearly, a significant success story and an equally significant contribution to our efforts to promote and celebrate equality and diversity.

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 2018/19. 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 welcome Scottish Government’s commitment to continue to fund students from the EU who enrol in 2019/20 for the duration of their programmes. However, 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. At the time of writing of this Outcome Agreement we are developing our International Strategy which, amongst other things, will set out how we intend to respond to the challenges of Brexit. As part of that process, there will an initial phase that will take us to 2020 and will cover Brexit and then an ambitious strategy will be developed to align with the Conservatoire’s next Strategic Plan 2020/25 i.e. the shorter term goal will be to establish where we should concentrate our efforts in terms of student recruitment, and longer-term, how we will develop as an internationalised community that is commensurate with the post-Brexit landscape. As well as dealing with student recruitment, our emerging International Strategy will also facilitate the development of international partnerships through collaborative working and internationally relevant research.

Scenario planning to mitigate any potential negative impact of Brexit upon our student numbers includes planning for an increase in Scottish-domiciled students across all undergraduate programmes, the possibility of developing new programmes and adjusting intakes of Scottish domiciled students across our existing programmes. We have also introduced a one year foundation level programme aimed at the international market, with a view to facilitating international recruitment to our undergraduate programmes, with an initial focus on the BMus and the BA Modern Ballet.

For 2018/19, our objectives will be to:

- Pursue our international agenda whilst consulting on our ambitious International Strategy to be implemented alongside the Conservatoire’s next Strategic Plan from 2020; and
- work to mitigate the potentially negative impact of Brexit on student recruitment.

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 D/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.

By way of illustration of the impact of the BA Performance in British Sign Language and English, a student from that programme was cast in one of the leading roles in the Conservatoire’s principal 2017 Christmas show *Jungle Book*. The actor communicated in BSL to the absolute delight of D/deaf children in the audience. Following the performance, we received the following feedback from St Roch’s Secondary School, which has a Department for Deaf Pupils:

*I was there at the show with a group of deaf children and thought it was fantastic. The fact Mowgli was integrated and signing was a great touch and his signing and acting was amazing!!! Brilliant idea and made the deaf pupils feel more involved.*

We do not use UCAS for applications for this programme. Instead we invite applicants to apply directly to the Conservatoire, where we can better meet their needs.

In the context of the British Sign Language Act (Scotland) 2015, we will develop our own British Sign Language Plan in 2017/18, which will be ready for implementation in October 2018. In order to develop our Plan we will set up a British Sign Language working group, ensuring representation from our D/deaf colleagues and students.

We are currently reviewing the provision of counselling for our D/deaf students and introducing counselling through British Sign Language, as providing greater confidentiality for students than using an interpreter.

**For 2018/19, our objectives will be to:**

- Offer the second iteration of the BA Performance in British Sign Language and English; and
- implement our British Sign Language Plan.

**Online and blended learning**

The MEd Learning and Teaching in the Performing Arts is delivered with the MA Learning and Teaching (Gaelic Arts) and the PG Cert in Learning and Teaching through a part-time, blended learning model. With currently over 90 participants, this suite of programmes is delivered through a mix of online classes, weekend sessions and one-to-one tutorials. Designed to accommodate the needs of a wide range of professional educators, the online delivery of live sessions, use of eportfolio and of virtual learning environments allows participants from across Scotland and beyond, to come together as a unique community of practice. The
core delivery team continue to build a range of media-rich learning resources that can be accessed online, and routinely hold one-to-one tutorials with participants using online platforms such as Adobe Connect and Skype. Online delivery allows greater economy in the use of resources with online collaborative spaces taking the place of physical teaching rooms and in the focus on digital over physical resources. We also intend to explore online/blended delivery further in relation to professional learning opportunities for teachers.

For 2018/19, our objectives will be to:

- Develop an enhanced online induction resource, consisting of a range of short, step-by-step instructional videos covering the basic processes of the key online platforms used on the programmes.
- Explore the potential of a Wiki-based platform to allow participants to collaborate on the creation of a shared resource around learning and teaching. This participant-led resource would span all educational sectors and performing arts discipline areas, and would build over time to be a media-rich resource available to all participants.

Priority 3: Internationally competitive and impactful research

Strategic Context

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

*Driving Focused Excellence.*

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

- Embed research across our community
- Developing a sector-leading approach to improvisation and to the creation of new work and employability through performance and research

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

Our research profile is integral to the reputation of the Conservatoire, and the innovative professional practice and research of our staff infuses the distinctive Conservatoire student experience. We were pleased with our performance in REF2014, but recognise the considerable work that will be necessary to improve on that outcome in REF2021 - our current Research and Knowledge Exchange Strategy will be refreshed to focus on REF2021 and a new Strategy will be developed to dovetail with the Conservatoire’s next Strategic Plan, which will commence in 2020.

Having made specific strategic investments in staffing with the appointment of two Athenaeum Research Fellows and a number of other targeted appointments, our work in enhancing REF performance over the next three years will span three areas: the creation and resourcing of research groups across the Conservatoire to
create peer-support networks that foster high-quality research and an increased number of applications for external funding from bodies such as the AHRC; more carefully-targeted research project funding to ensure that our investments deliver more internationally excellent and world-leading outcomes; a comprehensive review of staff activity planning and workload modelling to ensure that we are ready for the requirements of REF2021. In pursuing the first two of these strands, and in continuing our existing support for staff research, the Research Excellence Grant will be the principal means whereby we support excellent research. In reviewing staff activity planning and workload modelling, we will be mindful of the development and diversity of our researchers, and our recently revised professional update model, which incorporates researcher development.

Our research and professional practice portal, The Exchange, now permits us to showcase the excellent work of staff and, where appropriate, offer direct open access to work via video, audio recordings, scores and texts. Mindful of the underlying intentions of the Concordat on Open Research Data, we will aim to make the outcomes of research freely available via this portal whenever possible, aiming to go above and beyond the requirements for Open Access in REF2021. Over the next three years we will gradually build the depth and breadth of coverage that the portal offers.

We will continue and extend the work that we do to support the environment for research training and development at the Conservatoire and anticipate that our membership of the AHRC Doctoral Training Partnership (DTP) within the Scottish Graduate School for the Arts and Humanities will significantly enhance the research student experience and, through the partnership model that the DPT has adopted, also have a positive impact on supervisory staff.

Contributions to public policy have been an important component of the Conservatoire’s work since 2002 and we will continue this over the next three years. At present, we are committed to working with Scottish Ballet on its innovative Dance for Dementia programme and will seek other opportunities to work in partnership with those who shape policy and practice in education and the creative industries.

We will continue to pursue our commitment to the UK Concordat to Support Research Integrity through the oversight of our Research and Knowledge Exchange Committee and our Ethics Committee.

For 2018/19, our objective will be to:

- Prepare for REF 2021, and refresh our Research and Knowledge Exchange Strategy to support that effort.

Priority 4: Effective Knowledge Exchange and Innovation

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

*Embracing our role as a national and international performing arts institution.*
In pursuit of that aim, our Strategic Plan commits us to (amongst other things):

- Build and maximise academic and institutional partnerships, and key stakeholder relationships nationally and internationally.

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

The Conservatoire’s submission for the Universities Innovation Fund (UIF) 2018/19 sets out in detail our key objectives around innovation, and our contribution to wider sectoral initiatives to support the nationally-agreed outcomes. That submission is appended to this Outcome Agreement.

Nearly two years after the introduction of the UIF, we believe we are experiencing the step-change that the UIF was designed to achieve. In early 2018, we will be commissioning a scoping project to explore the potential for a performing arts Innovation Exchange resource at the Royal Conservatoire’s Renfrew Street building. We know anecdotally of the importance of our campus as a meeting place that facilitates innovative work and we believe there may be potential for a specific space and support service structure that would be shared by these professional artists, our dedicated research staff (academic and support), doctoral students and, crucially, recent graduates. The scoping project will explore demand, potential parameters of, and partners for, such a resource, and it is our ambition to establish the Innovation Exchange as a centre of excellence for innovation in the performing and production arts. This work will be a focus of activity over the next three years, and a key objective of our Research and Knowledge Exchange Strategy.

We will wait for the report and recommendations before committing to a definite shape and form, but have already piloted some of the services and activities that we anticipate will be part of the Innovation Exchange. We expect that the services provided will include supplementary support for entrepreneurial education; support and micro-funding for recent graduates; specific tailored support for creative producers; and public engagement events. Our UIF submission gives more detail on these proposals.

The UIF has provided a welcome focus and increased capacity for partnership working with the wider sector in pursuit of Innovation Scotland Forum action plan and other imperatives; this is proving to be especially fruitful, both in terms of collaborative provision (such as our various projects with the Glasgow School of Art) but also in pursuing external funding and projects. We are, for example, participating in a joint bid to the AHRC Creative Industries Cluster with the University of Glasgow and three other HEIs and, should this cluster be funded, we will integrate our work within the cluster with our other ambitions for enhanced innovation support.

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, including opportunities for professional engagements;
- 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
- Edinburgh Festival Fringe
- Edinburgh International Festival
- Royal Lyceum Theatre, Edinburgh
- Red Note Ensemble
- Royal Scottish National Orchestra
- Scottish Ballet
- Scottish Opera
- Playwrights’ Studio, Scotland
- Traverse Theatre, Edinburgh
- Citizens Theatre, Glasgow
- National Theatre of Scotland
- 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, which provides an indication of the nature of that particular partnership, which is 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 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.

Our partnership with the BBC has enabled BA Filmmaking students to work at BBC Dumbarton studios with mentors who are leading industry professionals. The relationship has also afforded students access to sound dubbing facilities at BBC Pacific Quay and to engage in a variety of work placements - all of which has led directly to post-graduation employment.

BA Acting students participate in an annual two-day workshop, in the course of which they record a radio play directed by a BBC director. As well as providing students with an invaluable professional insight, this initiative has also allowed the BBC to workshop new plays such as the recent adaptation by Chris Dolan of the classic Robert Louis Stevenson story ‘Kidnapped’. The success and value of this relationship is reflected in the fact that many of the Conservatoire’s alumni are highly sought after and award winning radio actors.

This nurturing of young voices for radio has also seen collaboration with the BBC’s education department, which has led to the creation of an elective for the BA Acting, encouraging students to combine an exploration of theatre literature related to WW1 with their dialect work and radio drama training. The BBC invited students taking this elective to voice the documentary inserts on programmes made as part of the BBC’s WW1 commemorations.
The School of Music and the BBC work in partnership each year to deliver a mentoring scheme which sees third years and above audition for a seat in the BBC Scottish Symphony Orchestra (BBC SSO). Students apply for a seat in exactly the same way as they would do for a permanent position, and they also have various opportunities to rehearse with the orchestra and various conductors throughout the year. The rigorous application process provides students with very valuable experience, which includes feedback from a BBC selection panel.

As well as our side-by-side programme, the BBC SSO also offer mentoring sessions with our student conductors and composers, allowing them to rehearse with the orchestra whilst gaining invaluable feedback from the conductor and musicians of the BBC SSO.

The BBC SSO are also integral to a multi-disciplinary biennial collaboration that offers our student composers the opportunity to create multi-disciplinary work for an orchestra comprising of RCS and BBC SSO musicians, as well as working with a range students from the University of Glasgow and the Glasgow School of Art.

**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.

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 and at the Conservatoire. 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.

As all of the above demonstrates, we are engaged with industry partners at every level of our activities, from pre-HE through to research.

For 2018/19, our objectives will be to:

- Work strategically towards REF2021;
- maintain and develop our engagement with a wide range of industry partners; and
- enhance innovation and entrepreneurship throughout our curriculum.

Priority 5: Ensuring provision of quality learning in Scottish HEIs i.e. HE Strategic Futures, Quality Assurance and HE Governance

Strategic Context

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

Driving Focused Excellence.

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

- The creation of a culture of continuous professional development
- Develop and deliver effective capital and scholarship/bursary campaigns to support the development of a world-class creative campus

It is within that strategic context that we commit to the outcomes detailed below.
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 we will comply with the requirements of the revised Code. We will also address the requirements of the Higher Education Governance (Scotland) Act 2016 in accordance with Scottish Government timescales.

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

For 2018/19, our objectives will be to:

- Address the Higher Education Governance (Scotland) Act 2016 in accordance with Scottish Government timescales and comply with the Scottish Code of Good HE Governance; and
- budget and plan for operating surpluses year on year through identifying and developing additional sources of income and seeking cost efficiencies wherever possible.

Leadership in environmental and social sustainability

The Conservatoire continues to develop its Climate Action Plan and will establish a high-level management group including student representation during the course of 2017/18 to raise the profile of, and the pace of implementation, environmental sustainability initiatives within the Conservatoire community. Current examples include:

- The establishment of a rooftop vegetable garden which will supply produce to the catering manager;
- a discussion between the Board and the Student Union about the Conservatoire’s investment policy in relation to fossil fuels and mining and renewables;
- the introduction of localised recycling collection points;
- new waste and recycling contracts provide better monitoring data for reporting purposes and a provider focused on achieving zero waste to landfill over time;
- we are analysing the use of air travel to establish whether alternatives are feasible;
- recycling scheme for partially used batteries; and
- participation in Caledonian Forest re-planting scheme.

The LED replacement programme which has been running for several years is scheduled to be completed during 2017/18. The programme has excluded theatre
lighting where LED is not suitable. Technological developments to improve electrical efficiency in this area will be monitored and will be factored into future planning. Despite increased student numbers and associated activity including an increase in the volume of public performance, the Conservatoire continues to achieve savings in consumption of utilities, reduce waste and increase recycling.

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<tr>
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<th>Annual % movement 2015-16 to 2016-17</th>
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<tbody>
<tr>
<td>Fossil fuels non-residential</td>
<td>-11.63%</td>
</tr>
<tr>
<td>Grid electricity</td>
<td>-3.58%</td>
</tr>
<tr>
<td>Water and sewerage</td>
<td>+12.78%</td>
</tr>
<tr>
<td>Waste to landfill</td>
<td>-71.87%</td>
</tr>
<tr>
<td>Recycled waste</td>
<td>+12.5%</td>
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</tbody>
</table>

We continue to target a 1% reduction in consumption and increase in recycling year on year.

For 2018/19, our objective will be to:

- Implement our Climate Action Plan.

**Estates Development**

The annual condition survey of the Conservatoire estate shows that, in 2017, 96% is classified as either as new or fit for purpose. There are no backlog maintenance issues and there are no current concerns identified with the delivery of the schedule of maintenance and replacement of major equipment over the period of the Outcome Agreement. Plans for the expansion/reconfiguration of our estate will be developed over the lifetime of this Outcome Agreement, informed by a current survey in respect of space utilisation and planned curricular developments and associated student number projections.

An Agreement for Lease has been put in place for accommodation within a proposed development of student residences on a site adjacent to the Conservatoire. The facility will include practice, rehearsal and film viewing facilities, which will be available to resident Conservatoire students.

For 2018/19, our objectives will be to:

- Take up the lease on new student residences from 2019/20; and
- develop and deliver our Estates Strategy, reflecting the needs of our programmes.
Annex A: SFC Outcome Agreement Targets for 2018-19 to 2020-21

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

<table>
<thead>
<tr>
<th>Measure 1: Articulation - The number and proportion of Scotland-domiciled learners articulating from college to degree level courses with advanced standing</th>
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<tbody>
<tr>
<td>Scotland-domiciled HN entrants from college to UG programmes</td>
</tr>
<tr>
<td>Proportion of Scotland-domiciled HN entrants articulating with Advanced Standing</td>
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</tbody>
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<tr>
<th>Measure 2: Deprivation - The proportion of Scotland-domiciled undergraduate entrants from the 20% and 40% most deprived postcodes</th>
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<tbody>
<tr>
<td>2a: Proportion of SDUEs from 20% most deprived postcodes</td>
</tr>
<tr>
<td>Additional CoWA target: proportion of full-time first degree SDUEs from the 20% most deprived data zones</td>
</tr>
<tr>
<td>2b: Proportion of SDUEs from 40% most deprived postcodes</td>
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</tbody>
</table>

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<tr>
<th>Measure 3: SHEP Schools - The proportion of Scotland-domiciled undergraduate entrants from the SHEP schools (i.e. schools with consistently low rates of progression to higher education)</th>
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<tbody>
<tr>
<td>Proportion of SDUE from SHEP Schools</td>
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<tr>
<th>Measure 4: Protected Characteristics - The proportion of Scotland-domiciled undergraduate entrants by different protected characteristic groups and care leavers</th>
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</thead>
<tbody>
<tr>
<td>Male Proportion</td>
</tr>
<tr>
<td>Female Proportion</td>
</tr>
<tr>
<td>Under 21 Proportion</td>
</tr>
<tr>
<td>21 and over Proportion</td>
</tr>
<tr>
<td>Proportion – BME</td>
</tr>
<tr>
<td>Proportion – Disability</td>
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<tr>
<td>Proportion - Care Experience</td>
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<th>Measure 5: Retention by Protected Characteristics - The proportion of full-time first year Scotland-domiciled entrants from different characteristic groups returning to study in year two</th>
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<tbody>
<tr>
<td>Proportion MD20 retained**</td>
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<tr>
<td>Proportion MD20/40 retained**</td>
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<tr>
<td>Proportion of Males retained</td>
</tr>
<tr>
<td>Proportion of Females retained</td>
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<tr>
<td>Proportion of Under 21s retained</td>
</tr>
<tr>
<td>Proportion of 21 and over retained</td>
</tr>
<tr>
<td>Proportion retained – BME**</td>
</tr>
<tr>
<td>Proportion retained – Disability**</td>
</tr>
<tr>
<td>Proportion retained - Care Experience**</td>
</tr>
</tbody>
</table>
**Scottish Government strategic priority: High quality learning in a learning system which is seamlessly connected for the learner, including learning which prepares people well for the world of work, prioritising provision that meets known skills gaps in the economy**

**Measure 6: Retention - The proportion of full-time first year Scotland-domiciled undergraduate entrants returning to study in year two**

| Proportion retained | 92.3% | 95% | 95% | 95% |

**Measure 7: Satisfaction - The difference (+/-) from the individual institution’s benchmark figure for students satisfied with the overall quality of their course of study in the National Student Survey**

| % Satisfaction | 83 | 90 | 90 | 90 |

**Measure 8: STEM - The proportion of Scotland-domiciled undergraduate entrants to STEM courses**

| Proportion of SDUE to STEM courses | 0% | 0% | 0% | 0% |

**Measure 9a: Graduate Destinations - The proportion of Scotland-domiciled graduates entering positive destinations**

| Proportion of graduates in positive destinations | 91% | tbc | tbc | tbc |

**Measure 9b: Graduate Destinations - The proportion of Scotland-domiciled full-time first degree respondents entering professional occupations**

| Proportion of FT first degree respondents in professional occupations | 91.0% | tbc | tbc | tbc |

**Scottish government priority: internationally competitive and impactful research**

**Measure 10: The number of research postgraduate students**

| RPG students | 16 | 23 | 23 | 25 |

**Measure 11: Total income from the UK Research Councils**

| RCUK income | £22k | 20 | 20 | 20 |

**Measure 12: Total research income from all sources**

| Research income | £143k | 100 | 100 | 100 |

**Scottish Government priority: effective knowledge exchange and innovation including excellent collaboration between universities and industry**

**Measure 13: IVs - The number of SFC innovation Vouchers (IVs), Follow-on IVs**

| Innovation Vouchers (IVs) |  |  |  |  |
| Follow-on IVs |  |  |  |  |

**Measure 14: UIF - Individual HEI UIF progress measures and sector wide reporting**

**Scottish Government priority: ensuring provision of quality learning in Scottish higher education institutions, i.e. HE strategic futures, Quality Assurance and HE governance**

**Measure 15: Carbon - Gross carbon footprint**

| Tonnes CO2e |  | 1,062 | 1,052 | 1,041 |
Outcome Agreement between ROYAL CONSERVATOIRE OF SCOTLAND and
the Scottish Funding Council for AY 2018-19

On behalf of ROYAL CONSERVATOIRE OF SCOTLAND:

Signed: [Signature]
Print name: Jeffrey Sharkey
Position: Principal
Date: 9/7/11

Signed: [Signature]
Print name: NICK KUENSSBERG
Position: Chair
Date: 5/7/18

On behalf of the Scottish Funding Council:

Signed: [Signature]
Print name: John Kemp
Position: Interim Chief Executive
Date: 22 June 2018

Scottish Funding Council
Apex 2
97 Haymarket Terrace
Edinburgh
EH12 5HD
T 0131 313 6500
F 0131 313 6501
www.sfc.ac.uk