



Royal Conservatoire
of Scotland



RCS KEIF Strategy

AY 2025-26 to AY 2029-30

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Section A: Overview

1. Institutional context

The Royal Conservatoire of Scotland is a world-leading international institution. Our mission is for our education, engagement and research in the performing and production arts to be a catalyst to shape the future of art forms, artists and society. For nine out of the last ten years [RCS achieved a top ten position](#) in the QS World University Rankings for Performing Arts. Our [Strategy 2030](#) focuses on enhancing RCS's ambitions, resilience and sustainability and the quality, diversity and esteem of our students, staff and alumni.

A significant development for KE&I in our Strategy is that Engagement is now recognised as a core pillar of the Conservatoire's mission alongside Education and Research ([see Engagement section of RCS website](#)). Engagement, always an institutional strength (for example our annual public programme exceeds audiences of 40,000), has not been formally recognised as such in the past. As our new taxonomy for Knowledge Exchange, Engagement now encompasses key aspects of the Conservatoire's relationship with the wider world.

This strengthened positioning and broadened focus for KE&I under the umbrella of Engagement was catalysed by the RCS's participation in the 2021 KE Concordat. The Concordat Action Plan resulted in significant infrastructural support mechanisms which provide a firm foundation for the current 5-year plan.

Led by Deborah Keogh in the newly created post of Head of Engagement and supported by the Engagement team within the wider RKE Directorate, there are four broad areas of institutional KE&I focus and delivery:

- Creative Enterprise
- Innovation
- Public Engagement
- Engagement Culture and Infrastructure Development.

2. Overview of strategic ambitions

RCS is at a pivotal point in the development of KE&I. As noted above, there has been a significant shift in the institutional positioning and status of KE&I, stimulated by the KE Concordat. The Concordat underlined the breadth and depth of our existing KE activity; it demanded concrete action and self-appraisal and it sharpened focus on the supporting infrastructure necessary to achieve our ambitions. Among these were securing involvement at the highest institutional level via the KE Enhancement Group chaired by the RCS Principal, to advocate and drive change. UIF and now KEIF support has enabled us to establish infrastructure to support the shift of KE&I into the mainstream as Engagement, the 'third' mission of the RCS.

While the years leading up to and since the Concordat have been about re-positioning, identifying strengths and areas for growth, developing the infrastructure and mechanisms for success, the KEIF, with a 5-year horizon, has given us the chance to become ambitious about what we can achieve and transform through this new positioning for KE.

Our approach thus builds on an established trajectory focusing on the four broad areas of focus noted above, building growth through Engagement. Our approach and ambitions for KE&I are set out in the Engagement 5-Year Strategy ([see KEIF 5 Year Strategic Plan](#)), grounded by the

Engagement and Creative Economy Action Plan one of the supporting plans of [RCS Strategy 2030](#). Enabled by the new 5-year planning window of the KEIF, our plans represent a step-change in KE&I ambition.

3. Alignment to Scottish Government priorities

Our KEIF strategy aligns with the Scottish Government priorities outlined in NSET and Scotland's National Innovation Strategy. The NSET vision of a Well Being Economy thriving economically, socially and environmentally has shaped our thinking and ambitions for our programmes in Creative Enterprise, Innovation and Public Engagement, dealing with themes of entrepreneurship, creative health and circular economy approaches and practices. To see examples of this work, please see [Innovation Studio Pilot Report](#). Much of this work is well under way across our community of students, staff and alumni, supported through seed funding and expert advice. We look forward to sharing case studies highlighting these through our KEIF annual reports, but in the meantime our [Research and Engagement web pages](#) provide a snapshot of current alignment.

While Creative Industries was not prioritised within Scotland's Innovation Strategy, we are ambitious about the opportunities to work collaboratively with the HEI sector and industry partners to respond to priorities. We are therefore primed to map our innovation assets and potential at the Conservatoire and seek routes to connect our innovation strengths with others as part of the innovation ecosystem in Scotland. Our recent [appointment of Mark Logan as Entrepreneur in Residence](#) evidences our ambition to work collectively with our city partners to unlock the economic potential of Glasgow's creative industries through a creative and performance supercluster.

Section B. KE&I Capacity

4. Platform Grant

We confirm that RCS will match fund the Platform Grant via in-kind costs from three other sources of income generating Engagement activity: Artistic Planning, Audience Operations and Short Courses. This is the match funding mechanism we have used since the emergence of UIF. SFC have given confirmation that this is acceptable match for the KEIF.

Headline total figures for each year are given below;

25/26: est. £840,183

26/27: est. £910,642

27/28: est. £944,649

28/29: est. £977,716

29/30: est. £1,004,791

The Platform Grant will continue to be used for staffing and infrastructure costs providing the increased capacity needed to deliver on the ambition of the KEIF 5 Year Strategy. We have had some initial growth within the Engagement team in AY 24/25 with more part time professional

service roles to be added before the end of this year as well as a new role in Innovation. This is necessary to allow us not only to consolidate our work but to scale the four strands to achieve our ambitions and evidence our societal and economic contribution to Scotland.

While costs estimated above as in-kind match funding above are met from other institutional funds, all further activity set out in this strategy is funded directly by the KEIF meaning that this activity directly reflects the additionality enabled by KEIF. KEIF roughly triples our institutional resource for KE and Innovation.

5. Overall capacity for KE&I

Current Staff Directly supported by the KEIF

Total current FTE – 5.91

There are also a wider number of colleagues, not directly supported by the KEIF, who have KE & I as a significant part of their role.

The new Workload Planning Model at RCS, developed by the Conservatoire's Director of Human Resources, now includes an allocation for Engagement activity. This is currently being piloted by staff within the School of Drama, Production and Film ahead of a wider roll-out next year. On completion of the pilot in July 2025, we will be able to provide more extensive data on staff with significant Engagement (KE&I) in their roles as well as data on those with smaller allocations, working towards a larger scale institutional FTE for Engagement (KE&I) activity. This work is key to strengthening our data gathering and storytelling on the external impact of the Conservatoire and our staff through their engagement activity.

Section C: Outcome Grant activities

6. KE metric activity

We have undertaken significant development work on our KPIs and targets as part of the [RCS Strategy 2030](#) and have further extended our aims and ambitions, catalysed by the timescale of the KEIF over the next five years (see Appendix A)

We have focused on our current strengths and potential for growth, particularly in Start-Ups and participation with our new [Creative Enterprise Development Office](#) (CEDO). We have set new ambitions to diversify our already successful Public Engagement work and its target audiences and participants, and we have set what we feel are both realistic and stretch goals for income generation in research and innovation. We have anticipated growth in our highly successful CPD output, and we have for the first time set goals for Outreach and Spinouts at a modest level over the coming years. We have retained Licensing at a realistically modest level. Similarly, there are SFC KE Metrics that we do not expect to achieve such as Translation and Venturing as they do not currently align well with industry conditions or the type of work we undertake, however, we will of course be open to exploring ways in which these may become potential opportunities through collaborations.

We welcome the opportunity to establish our own KPIs and have included some tried and tested metrics that can demonstrate areas of success, while also helping to evidence the distinctive position and profile of the Conservatoire and our staff. We have also added a new metric for

Strategic Collaborations, an area of great importance to us and to our community of students and staff and a means of evidencing our leadership, partnership and convening power in the industry, civic, third sector and international arenas. Our work on the creative and performance supercluster will be documented under this metric each year. Three out of the six new KPIs will include narratives to complement the numbers submitted each year, to allow us to present the richness and diversity of Engagement at the Conservatoire.

We began an improvement programme around the collection of data and our HEBCIS return in 2022. This work was undertaken as part of [Strategy 2030](#) as well as in preparation for the next phase of SFC KE funding. We liaised with leadership colleagues at RCS as well as our colleagues in the Conservatoire UK network and shared approaches and mechanisms for improved data collection and articulation of appropriate metrics. A shared challenge for all of us exists in the limitations of income as the default metric for KE. Like our counterparts in other HEIs, but particularly so in our more niche area of work, the work of the Engagement team is often about translation of policy, both inside and outside our institution and highlighting broader activity, that demonstrates both societal and economic benefit.

The [KEIF 5-year plan](#) breaks down each of our strands of work into ambitious but deliverable objectives. An annual breakdown of targets and results will form part of the annual progress report to SFC. While the Engagement team will drive a significant percentage of the development work, it will also involve Business Development, External Relations and HR colleagues who lead and co-sponsor certain projects and aspects of delivery.

7. Graduate start-ups and spin-outs/Entrepreneurial Support

Recent analysis of RCS graduate destinations from the results of the Higher Education Statistics Agency (HESA) Graduate Outcomes survey for 3 consecutive academic years: 2019-20, 2020-21 and 2021-22 showed that between 50% and 60% of our graduates that answered the survey reported being self-employed or starting up companies. The average for all graduates across the UK is around 5%.

This reflects the contemporary working environment of the creative industries where there are fewer full-time employment opportunities and a need to be entrepreneurial from the start. The Scottish Government's National Strategy for Economic Transformation (NSET) articulated a vision for 'a nation of entrepreneurs and innovators, [and] a wellbeing economy: a society that is thriving across economic, social and environmental dimensions.' These aspirations are represented in the sample graduate case study in Appendix C following recent analysis of our graduates: [Ben Standish – MACCT graduate 2021](#).

Our staff and graduates are creative and entrepreneurial; however, the language of commercialisation does not always align with their values and aspirations. In response to this, highly specialised and targeted entrepreneurial support has been established as a major plank of KE&I activity and will ramp up over the 5-year period. [CEDO](#), established as a direct response to the Entrepreneurial Campus Blueprint, is the new dedicated enterprise offer at the Conservatoire driving growth in creative startups and providing specialist advice & guidance, seed funding for students and an annual seed fund for graduates through our Make It Happen Fund, as well as Enterprise Development Programmes such as [SHIFT](#). We believe our response to the Entrepreneurial Campus Blueprint is an exemplar of good practice for the creative sector.

In the past two years, we have undertaken extensive development work on our Enterprise agenda. This work has two distinct parts, a new highly bespoke enterprise development support resource,

CEDO, delivered by creatives for creatives in tandem with the development of new systems of data capture for the students, graduates and staff engaging with these services. This two-pronged approach has significantly shifted the understanding, positioning, and trajectory of Enterprise and its place within the Conservatoire. The past two years have seen an uptick in our annual return of Graduate Start-Ups to HEBCIS, a trend that we hope to continue over the life of the KEIF. We have also recently completed our first [Intellectual Property Policy](#), to support growth in this area.

Future activities include scaling up support via increased Conservatoire registrations to [CEDO](#), piloting a new Performing & Production Arts Accelerator Programme that brings investors and emerging businesses together, and enhancing our culture of commercialisation for staff by developing a pipeline from one-person consultancy to SME spinouts.

We will commission an Economic and Social Impact report to measure the contribution of RCS on a local, national and global scale and to better reflect and evidence our position within a burgeoning Ecosystem in Scotland. We will also undertake an impact study of our established SHIFT entrepreneurial development programme delivered in partnership with The Glasgow School of Art and Queen Margaret University and delivered to circa 450 participants since its emergence in 2019. We are excited to begin exploring the creation of a Shared Technology Transfer Service provision with partners in QMU, GSA, UHI and Abertay Universities. This vital expertise and service provision will support ambitious pipeline development of staff spin-out propositions.

Section D: Wider KE&I activities

8. Wider Societal Impact

As the national conservatoire and the only specialist performing arts institution in Scotland, RCS plays a leadership role in the national artistic, educational and civic ecosystem (as expressed in our Strategic Plan and in our ambitions for the creative and performance supercluster). Our arts practices and knowledge bases add social and economic value locally, nationally and internationally. Our recent recognition of our 'third mission' noted above reflects and celebrates the importance of Engagement at RCS. For our community of artists and makers, creative entrepreneurship is centred on positive change and impact - on our art-forms, on and across society. Our wider societal impact ranges across public health and wellbeing, social justice, diversity and inclusion, arts education and participation, civic planning, and advocacy for the arts in a healthy and well-functioning society. Our work with local, national and international partners will be further supported and enhanced through the 5-year KEIF planning period.

Public Engagement has always been a strength of RCS, but to an extent has been 'hidden in plain sight' – it's [what we do](#). Our modus operandi is in engagement via performance, with over 40,000 audience members in Renfrew Street, in our long history of learning and participation to under-represented communities the length and breadth of Scotland, or in our [short courses and professional CPD provision](#). Public Engagement and indeed Public Policy, for example in our leading commissioned research into young people's access to music and the performing arts, for us is business as usual rather than 'wider' KE&I activity.

As detailed in the Public Engagement strand of our 5-year strategy, our approach now is to use KEIF support further to develop and extend the reach and scope of our Public Engagement in an ambitious plan that recognises and builds on our existing strengths and develops new areas. In addition to well-established strands of activity, for example our expertise in the contribution of the performing arts in health and wellbeing, we will seek to achieve comparable impact in other less well-developed domains, for example in place-making, local regeneration and community

development, aligning with our Innovation strand and through initiatives such as Glasgow's Sauchiehall St: Culture & Heritage District and our early stage plans to convene a Performing Arts Supercluster with partner organisations in Glasgow. All this activity will be driven by the first RCS-wide Public Engagement strategy and action plan, building on our firm foundations and extending our reach, impact and understanding of this fundamental institutional contribution.

Behind this approach and as part of the new 'third' Engagement mission, is recognition of the need to acknowledge our expertise and role in Public Engagement and build firmer infrastructure upon which it can further flourish and develop. The fourth focus strand, of Engagement Culture and Infrastructure Development is key to this, including supporting HR colleagues to embed the Workload Planning Model for Engagement through a programme of awareness raising, support and training for staff, and creating and implementing a visibility and socialisation plan for our Research & Engagement Discovery Portal, PURE, in order to demonstrate the contribution of RCS staff to wider society.

9. Collaboration

Collaboration has been at the heart of our KE&I development work since the emergence of UIF and we are ambitious about scaling the volume and impact of this work over the life of the KEIF plan. Our collaborative work includes co-created programmes and initiatives as well as participating as active members of specific fora and networks led by Dr Orla Kelly on behalf of the Research & Commercialisation Directors Group (RCDG) and wider participation in Scottish and UK institutions.

Collaborative Programmes

SHIFT is a collaborative creative entrepreneurship programme between RCS, GSA and QMU and was established in 2019. The week-long intensive online programme takes place every September with up to 100 participants and now includes additional places for creative arts students and graduates from other HEIs in the network. The 2024 cohort included students from Stirling, Aberdeen, Abertay and Glasgow Universities. We will commission an external evaluation of the programme during 24/25 to establish the longer-term effects of the programme and its place in the ecosystem.

The **Creative Launch Fund** (previously Founders Fund for Creatives) established in 2024 is led by University of Glasgow in partnership with the Conservatoire and The Glasgow School of Art. This distinctive programme offers funding and a specialist training programme in early-stage creative arts spinouts. It has already helped to identify a new pipeline of creative arts academics and researchers seeking to scale the impact of their work and explore spin-out potential.

Scottish Enterprise Ecosystem Project was a one-off project delivered in 2023 but provided an opportunity to rapidly scale our emerging Creative Enterprise Development Office services for a three-month period, testing the effectiveness of the approach for a wider community of creative arts students and graduates. It was delivered in partnership with University of Glasgow, The Glasgow School of Art and University of the West of Scotland. The results were extremely positive, with 186 participants engaged through specialist workshops and clinics and we look forward to exploring similar delivery partnership opportunities in the future. See our commissioned report, proudly supported by the Scottish Ecosystem Fund 23/24 - [Mapping the Ecosystem of Creative Entrepreneurs in Glasgow's HE and FE Institutions](#).

Snapshot of collaboration at network level

- Membership and participation in **Enterprise Support Group**, sharing practice and expertise across Scotland's HEIs.
- Membership and participation in **Knowledge Exchange UK**.
- Collaboration with Knowledge Exchange leads in **Conservatoires UK (CUK)** working together on metrics, IP and commercialisation approaches.
- RCS hosted the **Scottish KE Awards** at the Conservatoire in 2024 and hope to work more closely with **Interface** on Innovation Vouchers with our newly increased capacity to support staff and partner propositions.
- Member of **Innovation Group** facilitated by SFC bringing together partners from across the innovation ecosystem in Scotland (HE/FE/Innovation).
- Despite no longer participating in the main **Converge** programme, we will seek to develop a new relationship and association with Converge that meets the specific needs of the Conservatoire community.
- Refreshing relationship with **West of Scotland KTP Centre** and developing KTP prospects.
- We will seek to connect with **Glasgow City Region FE** creative arts programmes, through expansion of our CEDO Workshops programme.
- Participation in **Entrepreneurs in Residence Network** led by Prof Ross Tuffee, and in which our CEDO Lead Adviser Rachael Arnold is a regular attendee.

10. Regional approaches

The Research and Engagement Directorate will continue to play an energetic role in the civic and regional domain building on our Head of Engagement's participation in the Steering Groups for the new Glasgow City Region International Strategy, the successful UNESCO City of Learning Bid, and the GEL (Glasgow Economic Leadership) HFE group and our delivery of one of Scottish Enterprise's Ecosystem projects extending our specialist enterprise support to creative arts students in other HEIs across the region.

From early 2025 we will participate in Glasgow's ambitious 10-year placemaking project in the city centre, Sauchiehall Street Culture and Heritage project, and have offered to extend our Creative Enterprise Development Office (CEDO) support service to local artists as well as establish a Micro Funding scheme – *Make It Happen Sauchiehall Street*.

As part of our ambition and commitment to regional growth and working in partnership, we have recently announced the high-level part-time appointment of Mark Logan as Entrepreneur in Residence to work with us and our stakeholders to develop our rich cultural assets into a Creative and Performance Supercluster in Glasgow. Together we will seek to find new ways to transform the economic success of the creative industries flagship organisations and recognising the contribution of our individual artists, sole traders and micro enterprises within this burgeoning ecosystem. A Creative and Performance Supercluster in Glasgow could be a leading locus for innovation given our collective assets, world class talent and global reach.

We will explore new connections with the Colleges in Glasgow City Region, building on our Ecosystem project, and seek to extend several CEDO Events to creative industries FE students as part of our core offer.

Section E: Equality, Diversity and Inclusion

11. Embedding and promoting EDI

We have made significant progress towards the promotion and advancement of equality, diversity and inclusion in the past period of work, but we are aware that this needs to be embedded and incorporated across our KEIF strategies. We will develop an Engagement EDI action plan in 2025 that builds on and develops the good practice we have established and introduces specific EDI metrics across each of our four areas of focus. The effectiveness of the action plan and metrics will be monitored by the Engagement Committee and the EDI team at RCS.

We will continue to prioritise making our seed funding and support offers simpler and easier to access. We will continue to work in partnership with the Student Union to ensure we respond directly to current needs. This has resulted in the past in a broader focus from high level objectives and challenges towards engaging at a grassroots fundamental level; two new student societies partially funded by KE&I, the Black Student Union and the Student Collaboration Society have resulted in positive change.

Both [CEDO](#) and the [Innovation Studio](#) specifically target historically marginalised applicants. We have learned from our experience that Innovation is not possible until systemic barriers are addressed. We will continue the Innovation Studio practice of committing at least 30% of funding to projects led by people from marginalised communities as well as providing additional documentation and accessibility costs across all our projects and seek expertise to understand how we can be more effective with our approaches and monitoring.

12. EIA

We confirm that an EIA of this strategy has been undertaken. This aligns with our established practice when setting up any new KE&I policy or workstream that all communities affected are consulted.

Section F: KE&I Culture

13. Promoting positive KE&I culture

Our KE&I culture has shifted significantly over the past 5 years moving from what was a somewhat siloed activity into the mainstream. An example of this is the partnership work with the RCS's People and Culture Committee on workload modelling for Engagement or through a recent cross-institutional study on Creative Health. This mainstreaming of KE&I as part of the institutional Engagement mission will continue and become established over the next 5 years.

A vital component of establishing a positive KE&I culture is communication, both internally, strengthening the 'brand recognition' of KE&I and its institutional position, and externally, establishing a dedicated strand of strategic communications around KE&I. Other mechanisms include continued and strengthened engagement with the Student Union, and indicators of esteem, such as the inclusion of KE&I in the RCS Professorial criteria.

Methods of measuring KE&I culture are covered in our additional KPI's and include:

- Staff not previously engaged with KE&I support
- Students and alumni not previously engaged with KE&I support
- Numbers of more active staff profiles on PURE
- Inclusion of KE&I questions and data in the annual All Staff wellbeing survey
- KE&I Professorships
- REF 2029, People, Culture and Environment.

14. Knowledge Exchange Concordat principles

As one of only three institutions in Scotland to participate in the 2021 KE Concordat we are pleased to confirm our commitment to its principles and acknowledge its significance in the current plan.

Section G: Any other information

We warmly welcome the opportunity that the KEIF has opened for us to set out the distinctive position of the Conservatoire in Scotland in relation to Knowledge Exchange and Innovation. It has allowed us to articulate our current strengths, by setting out a roadmap to extend and scale our areas of expertise while also creating space for additional new workstreams and leverage for new partnerships and civic engagement work. The inclusion of bespoke and more representative metrics opens a space to develop annual data reports and success narratives that reflect the broader picture of KE&I at a system level, highlighting the diversity of Scotland's university sector. KEIF also sets us clear challenges to address areas that we have not been able to align with so far, and we look forward to working with colleagues across the KE&I system to leverage our collective strengths and ambitions between now and 2030. This year's funding increase allowed us to do more, and to accelerate our ambitious plans for KE&I. We appreciate the vote of confidence and are confident that we can do more still to contribute to Scotland's strategic priorities and successful outcomes.

Step 1

Aim of proposed activity/decision/new or revised policy or procedure: The KEIF 5 Year Engagement Strategy has pulled together several programmes, initiatives and support mechanisms into four distinct strands of work which will be delivered between AY 25/26 and AY 29/30. Much of the delivery work has already been piloted or is already up and running with plans for scaling and continuous development throughout the lifetime of the KEIF. It has therefore undergone extensive consultation with all user groups and those affected by the work. Newer areas of work, articulated in the KEIF Objectives, will follow the same consultation process as they emerge to ensure that our activities and approach to delivery meets the standards set by our organisation and our stakeholders.

- ☐ **New**
- ☐ **Revised**
- ☐ **Existing**

Who will be affected?	Who will be consulted?	Evidence available:
<p>The KEIF Engagement Strategy 25/26 to 29/30 is in place to support the entire RCS community of Staff, Students and Alumni through bespoke and targeted strands of work. The strands of Creative Enterprise, Innovation, Public Engagement and Engagement Culture & Infrastructure Development have been established primarily to enable the community to extend their expertise beyond the Conservatoire, to set up businesses and to explore the innovative potential of their work. Underpinning the three strands of delivery is an evolving set of policies and mechanisms to support KE&I culture and infrastructure which will develop across the life of the KEIF.</p>		

<p>Strand 1 Creative Enterprise</p>	<p>Staff – 42 members of RCS staff were consulted in the development of our CEDO offer.</p> <p>Students – have been regularly consulted about CEDO, most recently through the Student Union forum and in-class sessions. Over the next two years we will open spaces for feedback/focus groups/surveys etc to ensure that we continue to meet the very specific enterprise development needs of the student body.</p> <p>Alumni – through the RCS Alumni Officer and through events and targeted communications, we have ensured that the CEDO services are accessible and available to our Alumni. While our seed funding and enterprise development programmes are available to graduates from 1 to 3 years only, the specialist advice services are available to alumni at any stage.</p>	<p>Meeting records and actions taken.</p> <p>Meeting notes and resulting actions including establishing CEDOxSU events series.</p> <p>Events largely delivered online for accessibility.</p> <p>Comms/Network Events/Targeted Emails.</p> <p>CEDO User reports</p>
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<p>Strand 2 Innovation</p>	<p>All potential user groups of Innovation Studio, a two-year pilot which developed a new system of support for innovation at RCS, were consulted extensively across the two-year pilot.</p> <p>Staff, Students and Alumni accessing the services were offered meetings with our 2 x Innovators in Residence to understand their starting point for innovation work and to understand more fully what barriers may be in the way and how we might address them through our dedicated resource.</p> <p>Key findings highlighted that Staff required space, time and a little resource and expert help in developing their innovation work. Our Alumni highlighted the lack of available physical studio space and resource to develop new and genuinely innovative work.</p> <p>For our students, whose schedules are extremely packed, there is a need to work</p>	<p>Innovators In Residence conducted 50 in person meetings with students and staff and had some focus groups with alumni.</p> <p>Created staff innovation mini residency at Cove Park to support time, space and access to expertise for innovation.</p> <p>Opportunity accessible to all staff – full time, part time and part time hourly paid.</p>
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	<p>more closely with their programme timelines and perhaps seek more collaborative routes with the SU to foster innovation within the student body. Our consultations also highlighted several access barriers which we have helped to address through providing funding for two student societies. We will develop an Industry Advisory Board for Innovation by Year 2 of the KEIF.</p>	<p>Financial support for two student societies – Black Student Union and The Student Collaboration Society.</p> <p>Over 50% of Innovation Funding went to historically marginalised applicants. All those who applied for funding were offered extensive feedback on their proposal whatever the outcome.</p>
<p>Strand 3 Public Engagement</p>	<p>An extensive part of the Conservatoire's delivery of Short Courses and Public Events, there is expertise in creation of the programme, offering an accessible programme of events and short courses in our venue and online.</p> <p>As a busy arts venue with annual audiences of over 40,000 we work within all</p>	<p>RCS website outlines all publicly available short courses and events and highlights arrangements to support accessibility and clear routes of enquiry if further arrangements are required.</p>
<p>Strand 4 Engagement Culture & Infrastructure</p>	<p>The RCS IP Policy underpins much of our delivery and underwent extensive</p>	<p>Consultation notes are available.</p>

	<p>consultation with staff and student representatives before implementation.</p> <p>The workload modelling work is led by HR and has undergone extensive consultation particularly through staff fora and the People and Culture Committee.</p> <p>The Engagement Committee is led by RCS Principal with membership from four Directors and the Head of Engagement. It is now our plan to extend membership as part of the KEIF to include a further student and staff representatives and at least two external members.</p>	<p>Notes available</p> <p>Minutes of meetings.</p>
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Step 2 Potential Impact

Potential Positive/Negative/Neutral Impact identified P,N,NI	Age	Disability	Gender Reassignment	Marriage/ Civil partnership	Pregnancy/ Maternity	Race	Religion or Belief	Sex	Sexual Orientation	Socio-Economic (strategic only)	Care Experience
Eliminating Discrimination	P	NI	NI	NI	NI	NI	NI	NI	NI	NI	NI
Advancing Equality of Opportunity	P	P	NI	NI	NI	NI	NI	NI	NI	NI	NI
Promoting Good Relations	P	P	P	P	P	P	P	P	P	P	P

Provide detail of Positive/Negative/Neutral Impact identified:

We have established a system of self-identifying as historically marginalised as part of all seed funding programmes and development opportunities in the KE&I space at RCS. We will continue to further develop and refine this optional approach as we go, in collaboration with RCS EDI Officers and Data Protection colleagues.

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