



Royal Conservatoire
of Scotland

Mainstreaming Equality Report 2021



Figure 1 - BA Acting student in Hamlet

For more information about Equality, Diversity & Inclusion at the Royal Conservatoire of Scotland, please visit our [website](#) or contact our Equality, Diversity & Inclusion Officers Roz Caplan r.caplan@rcs.ac.uk or Amadu Khan a.khan@rcs.ac.uk

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PART 1

Introduction

The Royal Conservatoire of Scotland is a national and international centre of excellence for the performing arts. Building on our roots in 1847 as the national academy of music, we are now one of Europe's most multi-disciplinary centres of performing arts education. Through our innovative curriculum, we offer highly-specialised education in and across the art forms of music, drama, dance, film and production.

The global pandemic has impacted on the launch of our post-2020 Strategic Plan, and the Board of Governors recognise the 'emergency years' that we have experienced in common with the rest of the HE sector (2019-20 and 2020-21) has required fleet-of-foot planning to enable strategic resilience to the impacts of the pandemic. Notwithstanding the immediacy of the challenges raised by the pandemic, our strategic work in equality, diversity and inclusion has continued to be enhanced – it has never been more important, in fact – recognising the disproportionate impact that the pandemic has had on underrepresented communities in particular. A strategic commitment to embedding our Anti-Racism work across all of our activities has been a particular focus of the last year and will continue to develop as the organisation recognises the intersectionality of this work with so many other areas of institutional responsibility, including work on gender based violence, disability and so on.

Awareness of both our responsibilities and the practicalities – as we work largely remotely – towards supporting the inclusion of all our community during this time has led to a strong focus in all planning, whether shorter-term (pandemic response) or longer-term (planning scenarios for financial sustainability), on equality, diversity and inclusion not least at a time when the professions we prepare our students for are themselves experiencing existential challenge. It has never been more important for strategic planning to pay heed to diverse ways of thinking, and practicing, in the performing arts, but with that comes a necessity for special focus on ensuring any developments are inclusive (particularly for example in any digital transformative plans).

Our Strategic Framework currently in development (likely to take us to 2030) recognises the central importance of equality, diversity and inclusion in defining the future of this organisation and the professions it helps to drive and innovate. All policies and practices have had to be adaptive in the pandemic circumstances, and this agility has also provided opportunities to ensure that the embeddedness of equality, diversity and inclusion instincts and initiatives are fully maximised, providing a solid platform for the ambitious work we envisage, both in terms of organisational infrastructure, and student and staff experience, at the Conservatoire in the coming years.

Legal Background

The General Duty of the Equality Act 2010 requires all public authorities, including higher education institutions, to have due regard in the exercise of their functions to the need to:

- o Eliminate unlawful discrimination, harassment and victimisation and other prohibited conduct
- o Advance equality of opportunity between people who share a relevant protected characteristic and those who do not, considering the need to:

- Remove or minimise disadvantages suffered by people due to their protected characteristics
- Meet the needs of people with protected characteristics
- Encourage people with protected characteristics to participate in public life or in other activities where their participation is low
- o Foster good relations between people who share a protected characteristic and those who do not

The Conservatoire is also required to meet the Specific Duties of the Public Sector Equality Duty, which require us to:

- o Report on our progress on mainstreaming the General Duty into all functions
- o Develop and publish a set of equality outcomes that cover all protected characteristics. Read our [Equality Outcomes 2021-2025](#) which provides details of our new equality outcomes together with a review of how we performed against our commitments during 2017-2021.
- o Assess the impact of all our policies and practices against the needs of the General Duty
- o Gather and use information on employees and students in a way that advances the General Duty
- o Publish gender pay gap information and occupational segregation information in terms of gender, disability and race. View our [Equal Pay Review 2021](#)
- o Publish our policy on equal pay in terms of gender, disability and race. Our **Equal Pay Statement** can be viewed at the front of our Equal Pay Review 2021 (see above)
- o Pay due regard to the General Duty in terms of the procurement of specified goods and services
- o Publish all information in accessible ways

This report meets the first of these specific duties, in that it reports on the mainstreaming of equality and diversity into all of our activities and functions.

Reporting on Equality

To highlight the prominence placed upon equality, diversity and inclusion within the Conservatoire, these themes remain on the agenda at the most senior levels of the institution:

- The Principal chairs the quarterly meetings of the **Equality, Diversity & Inclusion Forum**, a very active forum which brings together staff and students to discuss and review all matters relating to equality, diversity and inclusion. The Assistant Principal and Director of Human Resources are also regular attendees of the forum.
- Our Fair Access work is scrutinised and supported at the most senior level of the Conservatoire, where a **Fair Access Committee**, convened by one of our Governors in partnership with the Director of Fair Access and our Fair Access Manager, reports jointly to the Academic Board and the Board of Governors. A number of externals with particular expertise, commitment to, and knowledge of fair access initiatives in the performing arts are also members of the committee along with Conservatoire staff and student representatives. The Fair Access committee and team are responsible for the implementation of the Fair

Access Plan and Fair Access Strategy to run alongside the lifespan of the Conservatoire Strategic Plan (2020-2025).

In addition to the above, the subject of equality, diversity and inclusion continues to be actively considered and discussed at each level of the Conservatoire, being a standing agenda item at key meetings and committees, including School Management Meetings, Conservatoire Senior Management Team and the Board of Governors meetings.

In acknowledgement of the increasing importance of the Equality, Diversity & Inclusion Officer role within the Conservatoire, an additional part time post was established to sit alongside the existing post- holder. This reinforced the institution's commitment to ensuring the provision of a full time comprehensive and proactive EDI team, to the benefit of our learning and teaching community.

The Equality, Diversity & Inclusion Officer provides an annual report, which is received by the Conservatoire Senior Management Team, Equality, Diversity & Inclusion Forum and Fair Access Committee and which is accessible to all staff and students on the portal, as well as on the Conservatoire website. The report is a shortened version of the biennial Mainstreaming Report, and is only presented on the years when this report is not produced.

The Conservatoire Counsellor & Disability Adviser prepares an annual report which is presented to the Schools' Management Teams for discussion and response. The report includes a comparison of progression and degree results obtained by disabled and non-disabled students and compares the admission outcomes of disabled and non-disabled applicants. The report and responses are then passed to the Academic Board.

Visibility

We are very proud to have champions at the highest levels of our institution, who are proactive role models in demonstrating our commitment to equality, diversity and inclusion:

- The Board of Governors identifies a board member as an Equality Champion. Equality and Diversity feature in every Board meeting (within the Principal's update), giving Board members visibility of equality issues and good practice and ensuring that they have the opportunity to question the Conservatoire on Equality, Diversity and Inclusion issues. Our recent round of interviews for new Governors had diversity at the heart of the appointment panel's decision making.
- Three members of the **Conservatoire Senior Management Team (CSMT)** are also members of the Equality and Diversity Forum, a group of committed and passionate staff and students who meet four times a year to progress all matters relating to equality, diversity, access and inclusion. Other members of the CSMT also attend the Forum on an ad hoc basis.
- Members of the **Conservatoire Senior Management Team** are also featured in the Conservatoire's "It Gets Better" video, which provides hope and inspiration to young people who identify as lesbian, gay, bisexual, transgender, non-binary and/or queer. In our newer version, which features an even more diverse range of our staff and students, the Principal opens the video to emphasise the importance he personally places upon diversity and inclusion within and beyond the Conservatoire. The video can be viewed by clicking [here](#).

- The work of the **Equality, Diversity & Inclusion Forum** is well documented and visible through the various projects it has supported, such as Black History Month, LGBTQ History Month and the annual Cultural Café, and through the numerous applications to the *Equality, Diversity & Inclusion Creative Fund* each year. The Forum also provides the focus for consultation with staff and students, both with and without protected characteristics, on the development and implementation of policies and actions that affect us all.
- All new students and staff members attend a face to face **Equality, Diversity & Inclusion Induction** session, although during the pandemic these have taken place via a pre-recorded video by the EDI Officer. The session focusses on the importance that the Conservatoire places on equality, diversity and inclusion and how everyone within the conservatoire community has a role to play in making this a vibrant, welcoming and safe place to learn and work.
- We have an accessible [Equality, Diversity & Inclusion](#) website and portal, which is supplemented by a [Dignity and Equality](#) site focussing specifically on our Dignity at Work and Study Statement and Guidance.

PART 2

Meeting the Public Sector Equality Duties

Everything we do at the Royal Conservatoire of Scotland, as an educational institution, a public performing arts venue and as an employer, is underpinned by our passion and dedication to promoting, developing and celebrating equality, diversity and inclusivity.

Since our last report, we have continued to actively implement projects and initiatives that further this commitment and fulfil the requirements of the Public Sector Equality Duties of the Equality Act 2010, in terms of mainstreaming equality across four broad areas: *Students, Staff, Institutional* and *Community*. A selection of initiatives are detailed within this report, but please note that they do not reflect the entirety of the Conservatoire's work.

For more information about the range of our equality, diversity and inclusion activities, visit our website: www.rcs.ac.uk.

Our Students

Fair Access

Our commitment to fair access begins at an early age. We recognise that to succeed at the performing arts, students need to start developing their skills when they are young. We are proud to have launched widening access programmes throughout Scotland offering education from our conservatoire experts and we hope to see young people from these programmes apply to higher education in the performing arts in years to come.

Figures from the JACS¹ (SFC), released in 2017, show that RCS is leading the way in Scotland in attracting applications and entrants to higher education in the performing arts through our award-winning widening access initiatives. We hope to continue and build on these initiatives to welcome even more talented and passionate students to RCS in the future.

We are very proud of our extremely successful initiatives, specifically:

Transitions Our award-winning fair access programme offering fully-funded training and support for young people living in SIMD 20 Scottish postcode areas.

Each year, Transitions students receive:

- fully-funded tuition on all our programmes through RCS Junior Conservatoire or RCS Short Courses
 - focused coaching sessions
 - masterclasses and creative conversations with some of Scotland's leading artists
 - performance trips
 - personal development experiences and skill-building workshops
 - collaborative performance opportunities
-

¹ Joint Academic Coding System used to classify subject areas

Widening Access to the Creative Industries, more affectionately known as WACI, is run by the Royal Conservatoire of Scotland on behalf of [FOCUS West](#). We offer tailored support to secondary school pupils in participating schools who are interested in the performing or production arts.

This programme works with pupils from [FOCUS West](#) schools who have an interest in progressing to college, university or higher education institutions. A list of the 37 FOCUS West schools can be found at www.focuswest.org.uk/our-schools.

We offer support to pupils in their journey into the production and performing arts, providing a fully funded programme packed with:

In School Activities - These happen within school time organised with teachers and Ambassadors: (please click on any of the items below for more details)

- [School Assemblies](#)
- [Shakespeare in Schools](#)
- [Workshops](#)

Out of School Activities - Activities that pupils can apply to take part in if interested in exploring a discipline. Based at the Royal Conservatoire of Scotland or external venue outside school hours:

- [Short Courses](#)
- [Summer Schools](#)
- [Music and Theatre Trips](#)
- [Mentoring](#)
- [Family and Carers Day](#)

Additional Support - For those ready to take their study further, we can provide support with:

- [Focus On Applications](#)
- [Interview and Audition Preparation](#)

Pupils don't have to be taking part in performance or production classes at school to take part. Sometimes schools don't have the resources to offer classes such as Drama. A love for woodwork, art or costume making is just as at home in the production arts. We provide a space for pupils to try things out and learn about areas that they might never have known existed.

Despite the interruption of the Widening Access to the Creative Industries (WACI) programme by the COVID crisis, we still engaged 506 pupils in instances of direct learning, primarily by online means and approximately 1600 pupils through our assemblies programme prior to lockdown.

Care Experienced Students

We have a Corporate Parenting website and Corporate Parenting Plan, both of which can be viewed [here](#).

We are committed to ensuring that people from all backgrounds feel able to apply to study with us. This includes applicants who have been looked after at home, or in residential, foster or kinship care. The RCS

Care Leavers Handbook, a resource for care experienced applicants considering HE study, was replaced several years ago by the online resource, Propel. Each HEI has a dedicated page on this website; the RCS page can be viewed [here](#).

Key Conservatoire staff and members of the Board of Governors and Fair Access Committee have received Corporate Parent Training from *Who Cares? Scotland*, to equip us to continually improve our policies, procedures and practice. Rather than provide the answers, their training brings care experienced people together with our staff at a strategic and operational level to plan the way forward. We have a number of statutory duties under the Children and Young People (Scotland) Act 2014, specifically that we have a duty to promote the wellbeing of care experienced people. We can only do this if we ensure we listen to, communicate and connect with our care experienced learners in a meaningful way. By working with an extended family of care experienced young people, organisations and care-givers, we are committed to providing a safe environment with good access to services and support for those who need it. To that end, we strive to develop relationships with our care experienced students so that we can provide tailored support.

The Conservatoire has also signed up to the [Stand Alone Pledge](#) for students estranged from their families, to ensure that we are better supporting the needs of estranged students. Estranged students are young people studying without the support and approval of a family network. Young people in this position have removed themselves from a dysfunctional situation and often have no contact at all with their family. These situations can be caused by:

- Emotional abuse
- Mismatched expectations about family roles and relationships
- A clash of personality or values including social and cultural expectations

Enhancing Ethnic Minority Student Recruitment

We continue to seek new and creative ways to encourage more applicants from an ethnic minority background, as our student body remains largely white.

We recognise that there are no quick fixes to this, and that it is important to work with children from a young age to build in them an interest and desire to pursue studies in the performing arts.

A trial project was launched with St Albert's Primary School in Pollokshields as part of field research being conducted in conjunction with the Research Department. The aim of the project was to **engage with younger children from ethnically diverse communities** in regards to performing and production arts (specifically drama, music and production). The project delivery was mostly conducted by minority ethnic artists and students who worked with a P6 class to devise and deliver a performance incorporating, music, drama and production lighting and sound. This was a great success and feedback was positive from pupils, parents and the school. Budget allowing, the intention was to follow this up with a more regular workshop with St Albert's, potentially following the same pupils through P7. This model could then be rolled out to similar schools depending on staffing and budgets involved. Due to the Covid-19 pandemic, the follow up workshops were unable to proceed and further field research has been unable to continue during this current academic year.

The **Film Open Day** hosted a cross partner event called “[*Being Young, Creative and Black in Scotland: Collaborative Opportunities like Nowhere Else*](#)” working with partners [Africa in Motion](#), [GMac Films](#), [Fans Youth Film Festival](#), and the RCS Fair Access team. This has proved a positive collaboration particularly at a time when there have been many challenges in working with young people within the school setting.

Open Door is a London-based organisation which aims to widen access to drama schools and provides its participants with a robust training programme pre-audition, led by industry mentors. We have been working with Open Door since 2018. Primarily the scheme is for prospective Acting students but has now broadened to include Production students also. Recently, one of our Lecturers in Acting held a workshop with the Open Door cohort for this year’s applicants. We currently have three Open Door students studying across two year groups, and 15 active applications for this year’s intake. We have also nominated one of our third year BA Acting students to take part in Open Door – Elevate, a scheme for graduating BA Acting students that provides mentorship, support and free workshops with leading industry professionals.

Welcoming new students to the Conservatoire

A new initiative in 2018 was to produce a very short video to welcome all new students to their new home. This became even more important in 2020, when our new and returning students arrived to a very different environment due to the Covid-19 pandemic.

Below are a couple of the videos that were made to welcome students and to provide them with information about the new social distancing rules on campus once they had arrived.

Watch our Welcome Home video on YouTube [here](#).

Watch our Renfrew Street Campus tour video on YouTube [here](#).

Students - Within the Conservatoire

The activities described in the following sections provide an insight into how equality, diversity and inclusion are mainstreamed into activities from the very start of an individual's journey at the Conservatoire, irrespective of age or stage.

Pre Higher Education

For more than 50 years we've been encouraging thousands of young people to fulfil their artistic potential, develop essential life skills and explore a world of possibilities within the arts and far beyond.

We offer an exciting selection of weekly and weekend courses for children and young people across music, dance, drama, production and film. There are fun and imaginative weekly courses for children between 3 months and 12 years as well as courses for young people aged 12 – 17 years, providing opportunities for young people to engage creatively with different styles and techniques taught by inspiring professionals. We also offer a selection of audition and interview preparation courses for those hoping to progress to higher education training.

Our Junior Conservatoire students are nurtured and empowered to be the best they can be in a vibrant, happy and encouraging environment where supporting young people is at the heart of everything we do. Our students access specialist training across the performing and production arts from world-class teachers and visiting artists who are leaders in their particular field. Students study with us each week during the academic year and, as well as developing their artistic skills, they also meet other young people who share their passion for the arts, have fun and make friends for life.

We aim to develop each young person's unique creative potential and we remain committed to ensuring that equality and diversity underpins everything we do. We welcome applications from young people with additional support needs and we offer means-tested bursaries and scholarships for applicants in need of financial support.

Some of our recent and current Pre-HE EDI initiatives include:

- Delivery of transphobia training for our JC DDPF students.
- We are actively recruiting for students in schools across Scotland to try and diversify our student body in JC DDPF. We specifically would like to grow the number of students who attend from minority ethnic communities and encourage students with disabilities to attend the Juniors DDPF training.
- Staff in JC DDPF are being actively encouraged to suggest a diverse range of materials for students to watch, read and learn from.
- Staff are actively encouraged to bring in guest artists from across the sector highlighting diversity and equality in their art form. We are undertaking a review of each art form's curriculum during the next 6 months.
- Our student booking system is under review (alongside all Pre-HE departments) to be more inclusive for all students.
- Addressing the financial barrier- There has been a recent review of the criteria for bursary and scholarships for JC DDPF which is already enabling students to be more financially supported to attend the RCS. For next academic year we should be able to support more students financially and in some cases being able to provide 100% bursary/ scholarship.

- The role of the JC Coordinator will be highlighted more to students at the start and throughout the year as they are there to encourage students in their learning and also to assist with anything else that a student may need support with so we have more active engagement with students who need it most at the time they need it.
- With effect from AY21/22, at least one mandatory session during student induction on diversity and inclusion for all students.

Fair Access Team

The Fair Access Team is involved in a wide range of successful projects which continue to encourage as many people as possible to get involved with the performing arts. Below are just a couple of examples of the Team's work, but more can be seen on their [website](#).

Limitless

- We continue to be involved in the [Limitless](#) partnership (with National Autistic Society and National Theatre Scotland).
- We had planned a neurodiversity performance festival, but this was put on hold because of Covid related restrictions.
- The next steps are with the partnership and new member, the Scottish Neurodiverse Performance Network (which was founded by members of the Conservatoire)
- We aim to do an online version of the proposed festival / symposium for delivery this year, which will hopefully be a three day event

Last year we held a 1 day symposium and the above idea came from a steering group meeting

Neurodiversity project *The Storyteller*

The project was led by Harry Josephine Giles was for anyone on the autistic spectrum, including people with earlier diagnoses such as PDD and Asperger's, and including people who don't have a formal diagnosis. Participants made their way through The Storyteller, then took part in a discussion on the stories they came up with.

You can find out about the project [here](#).

Fair Access Team expertise

Two members of the Team have experience of working with young neurodiverse students. One member is on the frontline with these students, and has been able to put in place some really effective individually tailored support.

e.g. a dance student who was finding online learning extremely challenging was bought a dance mat to be able to feel a sense of place and space when dancing. This was done following a 1:1 session with the member of staff who worked with the student to 'close the learning square' and help the student stay on track.

Short Courses

The Short Courses Department provide programmes for children, young people and adults, including those who are 60+. Below is a selection of activities which have sought to enhance equality over the period of this report within this area.

Bursary/Scholarships

In collaboration with Juniors DDPF a review of the criteria which our bursary/scholarship awards are based on was undertaken. This was to allow us to distribute a higher percentage of financial support to those who are struggling financially, and also to allow us to support more people whose financial situation has been impacted by Covid. We have made this criteria transparent to applicants on the website and are ensuring that a link to information about financial support is clear on all promotional materials.

BSL Translation

Short Courses have increased the number of BSL translated documents which the department offers to potential and current students. This includes bursary/scholarship application guidance, course welcome information and the Pre-HE Online Teaching Policy.

Course Application Form Review

Short Courses recently undertook a review of the questioning and language used in our online course application form in relation to gender identity, disability and ethnicity. Through consultation with other Pre-HE teams and Fair Access, we agreed a set of changes to how we ask for and gather data about this personal data which demonstrates best practice. We are currently working with the external company who hosts the booking system to implement these changes – we have come up against some barriers due to the software being used by multiple external agencies, but hope to move forwards with this over the coming months.

Staff Training/Upskilling

Short Courses have been in discussion with other Pre-HE teams about how we can continue training and upskilling our core and teaching staff in areas of equality. We were recently able to have two team members attend Gender Identity training which the Fair Access team ran. Short Courses are currently putting together an application for some funding to organise training for our tutors with Downs Syndrome Scotland, so we are better able to support young people and adults with DS who wish to join our courses.

Our Curriculum

Undergraduate & Postgraduate Students

Learning to Collaborate

The module *Learning to Collaborate* is part of the newly reviewed Undergraduate curriculum, replacing the previous *Introduction to Collaborative Practice*. Part of the learning was to facilitate exploration in groups of topics and issues relevant to and important them rather than asking them to respond to set stimulus (The Universal Declaration of Human Rights as per the previous module). This was to better enable students to define their own parameters as a group as part of their learning.

The module still retains a strong focus on respectful collaborative working, with many of the presentations explicitly addressing issues of equality and diversity.

In this year of online teaching, lecture content was made available as podcasts, video files and transcripts so that students could access this in whichever way they chose. They also had a whole week to engage with this before a group live Zoom discussion, therefore they could have choice about when they accessed the lecture content. This was after reflection about how best to accommodate the wide variety of and amount (26% of year 1 students) of learning agreements across the student population.

Lecturers were selected who represented neurodivergent, minority ethnic and LGBTQIA+ artistic communities. Unfortunately [Corey Mwamba](#), a wonderful musician and advocate for the BAME community, had to cancel but has agreed to come back next year.

School of Drama, Dance, Production and Film

BA Performance in British Sign Language (BSL) and English

The BA Performance students and students from the Hannover School of Music and Drama were scheduled to take part in an exchange project from March to June 2020 with support from the German Ministry and the Research Department at RCS. Due to the pandemic, this project was adapted for online delivery and there is a video of students work and reflections which can be viewed [here](#). It was a project that looked at how students who use different spoken and signed languages can connect and create work together. There was also a focus on cultural dramaturgy and the importance of having a BSL Dramaturg within rehearsal rooms not only to support translation and BSL but to explore how we can connect culturally in our imagery and staging.

Students worked with [Solar Bear Theatre Company](#) in their co-production which also saw graduates of the programme being employed as members of the creative team as movement director and captioning advisor. Promoting deaf artists in production and creative roles is paramount in continuing to develop fairness and excellence in our industry.

In our showcase performance we collaborated with BA Actors to look at performances in BSL and creative possibilities and processes of voicing over material and playing together.

We employed a number of visiting artists to create “at home” videos to inspire the creation of new work in our artists during lockdown. This initiative also saw all industry specialists engaging with captioning these videos and so explored how freelance artists can make steps towards accessibility in their online content.

The BA Performance programme are consulting with a minority ethnic graduate on the programme’s Anti-Racism Action Plan. We are searching for BSL related materials on racism within the language of BSL and how BSL and the deaf community’s experience intersects with this area.

The final production for this cohort is directed by [Ramesh Meyyappan](#), and is a visual adaptation of *The Overcoat*. It has been supported by the Research Department in exploring how to make script accessible to BSL users in rehearsals.

Students are also working with BA Filmmaking students to collaborate on their short films at the end of the academic year.

We have continued to support the integration of BSL by graduates into work for the *On The Verge* and *Into the New* festivals.

The Conservatoire has employed a freelance deaf translator to keep communications accessible to BA Performance students during the pandemic.

British Sign Language continues to be offered to other students as a choice module, with uptake by a wide range of students remaining consistently high.

BA & MA Musical Theatre

We have facilitated working relationships with several artists of colour who our students have encountered in dance, performance class, professional practice seminars, and our actor-musician production of *Violet*, directed by RCS alumni [Aaron Lee Lambert](#). Our second years also had two masterclasses with Tony nominee [Forrest McClendon](#).

A successful series of dance classes were run incorporating some of the seminal work of American choreographer [Alvin Ailey](#).

We have restructured the delivery of our Critical & Contextual Studies module away from a Euro/American-centric chronological model to one addressing major themes throughout modern musical theatre history and interrogating highlights of and obstacles to inclusive practice.

We ran a workshop with the MAMT cohorts around representation in musical theatre and how it affects an individual's repertoire choices. Conversation continues on how underrepresented artists can best access material from the canon with authenticity and without appropriation.

We are in conversation with rights-holders around how best to interpret existing work through a more inclusive lens.

BA Contemporary Performance Practice (CPP)

Throughout 2020 we have developed collaborations with colleagues in Fair Access to ensure that we are providing pathways into the programme for students from SIMD areas and those who are care experienced.

CPP/Transitions Podcast Collaboration October/November 2020

Students from CPP1, 2 and 4 worked with Transitions students on a new creative collaborative project developing podcasts using sound and visual elements. We are developing longer term collaborations for academic year 2021/22.

Recruitment: Expanding our practices -New Lecturer Post Academic Year 20/21

In September 2020 we appointed a new Lecturer in Contemporary Performance Practice, having advertised via various channels including the RCS website and social media and Creative Scotland. The Interim Head of Programme researched how to ensure job advertisements are as inclusive as possible prior to this post being advertised and specified anti-racism experience in the role to inform our practice in this area.

Opening up all new opportunities and visiting artist roles to public open calls

We elected to open up all of our opportunities to an open call which was circulated on RCS channels, through Creative Scotland and on the SCUDD and ARTALL mailing lists to attract as wide and diverse a range as candidates as possible. In response to the review, we were seeking new perspectives to contribute to the CPP programme in a range of roles. These opportunities included multiple Visiting Artist roles as well as a Producer, External Examiner and advisory panel.

Learning and Teaching

One of the CPP Lecturers is leading on the *Crippling Art and Academia* project in 2020-21, with the support of a CPP alumni and visiting tutor.

The Interim Head is currently undertaking a series of workshops titled “Anti-Racism in the Scottish Arts Sector” run by [Tramway](#) to inform the Anti-Racism in Education work for the CPP department.

We have consulted with graduates and current students on our Anti-Racism in Education work.

For the first time, the *Into the New* festival featured integrated performance as well as BSL interpreted works. We are striving for as much work as possible to be captioned and BSL interpreted as well as exploring integrated work at the start of performance processes.

BA Film

This year we have introduced an Options module entitled – ‘Introduction to African Cinema’. This is currently being delivered by Dr Lizelle Bischoff, Senior Lecturer at Glasgow University, who is also one of the founders of the ‘Africa In Motion’ film festival. This module is an academic module that introduced the students to various aspects of African Cinema from Technology to Women in African cinema.

A Lecturer within the Film Department has created a project in conjunction with the Research & Knowledge Exchange and the library to open up the works of marginalized film makers. It offers an ‘alternative canon’. This work is being shared over the calendar year of 2021 and is being funded by the EDI budget.

BA Production Arts & Design and BA Production Technology & Management

Each year, first year students undertake a protected characteristics project. Within this project in small teams they explore a specific issue within the production arts and how it impacts upon individuals with various protected characteristics. The EDI Officer is invited to the final outcome of the project, where each group makes a short presentation to the other students and programme head to share their new found knowledge and understanding.

The Production students had an online panel debate with four female industry practitioners discussing the challenges (perceived and real) of being female in an often male dominated industry. Some of the student feedback can be seen at Appendix 1.

MA Classical and Contemporary Text (MACCT)

Antiracist theory and practice heavily informed the programme review and is embedded in the programme, not as an add-on, but in the foundation of the pedagogy and philosophy. It is believed that antiracist practice makes creative practice better.

The Head of Programme has undertaken a 5-week restorative justice/practice training programme with the intention of being better equipped to handle what comes after something goes wrong. It is hoped that a restorative approach will be more supportive and more healing for times when (for example) racism, xenophobia, homophobia, sexism, transphobia or antisemitism may rear their head in the programme.

A programme meeting was held to address issues surrounding antiracism in particular, but inclusion and equity more generally, as part of the programme's practice. The EDI Officers were invited to attend this meeting and were impressed by the passion and commitment of both staff and students to fully exploring and examining personal and professional attitudes to diversity and inclusion. It was agreed that further collaboration would follow.

An external person of colour, who specializes in non-hierarchical approaches to theatre-making, was hired as a mentor for the students for their *On the Verge* projects.

Centre for Voice in Performance

There are on-going and developing dialogues and relationships between the Head of Voice and Voice practitioners and coaches with specific skills and experience, offering a more diverse and equitable experience for our Black identifying students and students of colour.

We are ensuring the inclusion of writers from a more diverse background when choosing texts to work on, thereby considering representation from under-represented groups

The Centre for Voice in Performance was awarded funding from the EDI Creative Fund to develop a project led by a staff member in partnership with a 2nd year Acting student. Some details are included below, with the final outcome being ultimately available on the [MEDEA](#) webpage:

MEDEA (Media e-learning: Dialects of English for Actors) was created five years ago in response to a perceived need for our acting alumni to have continued access and support for auditions and roles requiring new dialects. Its genesis was both a celebration of the extraordinary diversity of cultures and voices that exist within the RCS community and made possible by past generations of students 'gifting' their voices to the database. As a WordPress site, it is accessible not only to those who engage with the RCS via Junior Conservatoire and life-long learning, but also used by partner institutions in America, New Zealand and Australia, as a research tool, by the BBC, and available to voice teachers and actors world-wide.

As part of our commitment to anti-racism, the Centre for Voice in Performance now plans to create a collection that highlights voices from across the POC diaspora. We currently have students whose accents range from Ghana to Haiti, Belize to South Africa and beyond. This is a unique opportunity - using the reach and scope of MEDEA - to create a project that actively promotes equality of opportunity by breaking down perceived barriers of drama school training as a bastion of white privilege.

School of Music

Bachelor of Music

As part of our anti-racism action planning/ decolonising the curriculum, the following initiatives have been introduced this year in core curriculum studies:

- IMS1 history: to facilitate discussion around the role and contribution of women as composers and performers in the 17th – 19th centuries; to engage with discussion and critique of the musical canon, in particular in relation to the mythologizing of Beethoven; to include a discussion of the role of empire and colonialization in the lack of a distinct British school of composition in the 18th and 19th centuries, and the impact of British colonialism on the musical cultures of other nations.
- IMS2 history: to refocus the curriculum on music after 1900 and to ensure representation of the music composed by women and people of colour in the repertoire
- New module: Performance Practice. To develop a new module for year 3 core options to replace the Schenker-based Analysis in Performance option that will aim to be inclusive in ways that Schenker's model of music analysis is demonstrably not.

Composition

We have continued to invite a broader range of visiting speakers, often focusing on work by female creators, such as [Anna Clyne](#), [Emma-Ruth Richards](#), [Paula Matthusen](#), [Naomi Pinnock](#) and [Tansy Davies](#), and including creators from minority ethnic backgrounds, such as [Hannah Kendall](#) and [Liza Lim](#). We have also invited back [Dr Kate Moore](#) as our other Visiting Professor of Composition; Kate has delivered a number of classes and tutorials so far this session.

We have also increased engagement with our regular female staff members within the department (through increased hours and student contact), which has also allowed for a broader choice of composition tutors for our students in the coming years.

We have increased our uptake of SIMD 2040 students for next academic session, and continued our engagement with Transitions/Juniors to offer more places to widen access to our Composition courses for students around Scotland.

The change to an online Composition Summer Course also allowed more students from a wider range of backgrounds (and further afield in Scotland) to engage with tutors and practices within the building (with discounts offered to some individuals to allow them to attend).

Strings

2020's BLM movement represented a wakeup call for many well-intentioned people, including colleagues within the Strings Department. Challenging conversations were held about how we can be agents of change - anti-racist rather than simply not racist.

Among the issues we discussed were "blind" auditions. The department has been holding "blind" or "screened auditions" for orchestra positions for 4 years. In professional orchestras world-wide they are common place at least for opening rounds, so it is useful for our students to have the experience of playing to a screen rather than a panel, not speaking, not wearing high heels etc. to give any clues to their gender. However many UK orchestras still do not use them; the Head of Programme has

since petitioned the UK Musician's Union to make this mandatory at least for public funded orchestras, and explained how and why his opinion has changed 180 degrees, but it is still not universal. As a HEI we should not only be thinking about preparing students for the profession *as it is*, but about how we and they can be agents of change. I now think that the "equal playing field" of screened auditions is not enough to make orchestras and Classical music more representative. Additional support for musicians from under-represented backgrounds is now crucial.

The Masters Performance class seminars provide an opportunity to open a debate which encouraged a critical way of thinking about our repertoire. As issues arose, we could timetable breakout seminars which allowed us to continue the debate in a more detailed way. The seminar on **Cultural Appropriation** was an example of this - a student had played a piece based on Jewish themes and we discussed whether it could be played as an abstract "pretty piece" without reference to its original cultural and religious context. The subsequent seminar was a lively discussion which took in Elvis and the Rolling Stones and whether Cultural Appropriation described their use of Black music, and moved on to orientalism in Classical music and an attempt to understand better standard repertoire which relies on an outdated view of "the other", in particular *Chinoiserie*, Jewish music, Andalusian music, and Lutheran Christian music. Indeed the group included people from Asia, a person who identifies as an Andalusian Jew, and a Lutheran Christian.

We decided to include music by **Black composers** in each departmental concert (ultimately there were only two concerts due to restrictions during this period). The composers we presented were [Florence Price](#) and [William Grant Still](#). We also gave the Scottish premier of Errollyn Wallen's Cello Concerto, and she attended the rehearsals and performance. Florence Price has since been independently programmed by students in their assessments.

Our BMus 1 chamber music requirement normally asks students to choose quartets from the canon of Haydn and Mozart. This year we added [Joseph Chevalier St Georges](#), a Black contemporary. Several groups tried out his music. (These assessments have since had to be changed due to Covid)

We've also considered the issue of "last naming" canonic White male composers while giving full names for female or lesser-known composers, e.g. "Schumann" and his wife "Clara Schumann". Our written programmes give full names for all composers all in the same format. But in shorthand or in conversation eg "Bach" doesn't need to be "Johann Sebastian Bach" unless necessary in context to distinguish him from his other relatives.

Woodwind

We have been working with Artistic Planning to ensure that we engage artists from diverse backgrounds to work with the department. Recently [Anthony McGill](#) took a Clarinet Masterclass (Anthony is the first African American Principal Player in the New York Philharmonic Orchestra).

We are currently working in collaboration with renowned animator [Paul Rissman](#) on a devising project with our MMus students. Paul will be working with our students on how to develop and devise a project. This will add to the skillset of our students when engaging in future education projects.

A recent graduate has joined the [Paragon Music](#) team as a practitioner. The organisation believe that music and the arts have the power to transform lives. Guided by two key principles - equality and

inclusion – they are dedicated to inspiring young people and adults in Scotland to create new music and dance.

In 2018 we held a Clarinet Festival in collaboration with Buffet Crampon, Paris which brought participants from all ages and stages of playing to the RCS. Covid has delayed projects in 2020 however, we are very keen to hold inclusive music making events with both Buffet and the British Double Reed Society. With BDRS we hope to hold a Double Reed Day in late 2021 if restrictions permit.

When we are allowed to return to more normal working practices, we would like to continue our relationship with [Drake Music Scotland](#), Scotland's leading organisation creating music making opportunities for children and adults with disabilities.

EDI in RCS Education programmes – BEd & PGDE (Bachelor of Education & Postgraduate Diploma in Education)

School placements are a significant part of the BEd and PGDE (Music) programmes. In Scotland, Curriculum for Excellence places the responsibility of Health & Wellbeing on all teachers, therefore compulsory classes which prepare students for their placement explore relevant issues depending upon the focus of the placement – Primary, Lower Secondary (BGE) or Senior Phase. It would be impossible to include a list of every topic covered as the content changes in response to current Scottish Government priorities; however here are some examples:

- Primary focus (BEd 1): Nurture – Getting it Right for Every Child (GIRFEC); the National Improvement Framework; ensuring wellbeing, equality and inclusion; positive respectful relationships and the school community.
- Lower Secondary focus (BEd 2/BEd 3/PGDE): social and emotional wellbeing; developing positive relationships; inclusive classroom practice; tolerance, respect, equality of opportunity; unconscious gender bias when learning an instrument.
- Senior Phase (BEd 4/PGDE): LGBT young people; a learner-centred approach through active learning; performance anxiety.

In addition, all students are expected to develop a deep understanding of professional values, knowledge and skills that will enable them to engage fully with the complexities of a school-based education and to develop their expertise and experience in learning and teaching in line with the Standard for Provisional registration (GTCS, 2012)

Teacher Education (BEd) and **Professional Studies** (PGDE) lectures and seminars encourage students to explore issues related to diversity in a broad sense. There are core elements in BEd and PGDE, and electives which are only available to BEd 3 and BEd 4 if they opt to take specific modules. Here is some more specific information -

BEd 1 students are introduced to diversity in a very broad sense, drawing on their school placement experience. Across two or three seminars, students start to understand the ways in which their school classes are diverse (e.g., looking at ability and disability, ethnicity and social economic factors) as well as their professional roles and responsibilities as a teacher.

In BEd 2, PGDE students join them for a 10 week exploration of inclusion and inclusive practice, exploring some of the key policies, particularly the Code of Practice (Scottish Government), and the professional policies and literature expected of ITE students and of becoming a teacher. As such, the content covered may not be the same as in subsequent years as it is responsive to the frequently changing external influences related to inclusion and inclusive practice. What is constant, is that the content encourages students to reflect on their own beliefs and values, their professional roles and responsibilities and it encourages them to link it closely to their school placement.

In BEd 3 & BEd 4 there are two specialist modules which encourage students to explore inclusion and inclusive practice in more depth. These are opt-in but do provide further in-depth exploration of issues related to equality, diversity and inclusion, again linked to the placement. At this level, the content is more likely to be shaped by the needs/interests of the students as opposed to being led by the tutor.

In addition to the core content of the programmes, BEd and PGDE students are actively engaged with social media and online networks related to Teacher Education. Through their Instagram, Twitter and Facebook pages the students have been incredibly proactive in terms of acting as champions on a variety of issues related to equality, diversity and inclusion. Additionally, students have been engaging in a variety of external webinars and online career-long professional learning events related to equality, diversity and inclusion.

Cross Conservatoire

Students Union (SU) and Diversity

The SU proactively champions and promotes equality, diversity and inclusion in all of its activities and works closely with the EDI Officers to continually enhance the student experience for all its members.

In 2020, the SU established its own Equality, Diversity & Inclusion Working Group (EDIWG) to ensure that all minority voices across the Conservatoire are heard. Issues from the EDIWG can then be fed back to the EDI Forum, which is chaired by the Principal and attended by various other members of staff (including the EDI Officers) and students.

The SU has been at the forefront of supporting Covid-19 related activities throughout 2020 and into 2021, which has been gratefully acknowledged at the highest level.

A sample of the many EDI related activities also spearheaded by the SU during this period include:

- The SU Disability Officer has been running weekly events for students who identify as having a disability and/ or a learning disability, and has linked up with the disability officers at the Central School of Speech and Drama. These events have continued and enjoyed success in joint events between institutions.
- LGBTQ+ SU Reps held a virtual family dinner event for the end of term one and had planned a range of great ideas for 2021 to ensure their peers do not feel isolated. Term 2 allowed for LGBTQ+ officers to rally around LGBT History Month with a set of online events.
- Cultural Diversity Officers have contributed to the Anti-Racism Action Plans in the School of Drama, Dance, Production & Film and the School of Music. They have also been at the forefront of the Conservatoire's response to international issues.
- Student Experience Forum meetings have focused on the Institutional Anti-Racism Action Plan, to ensure that all students have the opportunity to engage with it and fully understand it. Following this the RCSSU Asian Society was officially established celebrating events for the Lunar New Year and work has begun to establish how much further the ARAP can go to support the Asian community of students and staff.
- The SU is reviewing how to achieve full autism accreditation and training and has been working alongside the National Autism Society since January 2021. This has been established with initial quotes and will be at minimum a 6-12 month process to work with the NAS and RCS staff to build better support for people with autism.
- The SU Black Union (SUBU) was formally established and worked tirelessly to host a virtual Black History Month for 2020. The Showcase event was very successful and had excellent contributions from a number of students. The SUBU has enjoyed success through series of events by the Students' Unions Cultural Diversity officers who hosted 3 events surrounding Anti-Racism, Racism in the Arts and How to be an Anti-Racist. These events were supported by the EDI Fund.
- The SUBU has been working on producing a number of podcasts, featuring a range of contributors including alumni.

- The SUBU has been approached by students of all ethnicities to discuss issues around race, and how to deal with a range of issues, which has been welcomed by the SUBU.
- Contact has also been made by people in the industry who want to share the SUBU's contacts and make links with Black artists across Scotland.
- The SUBU President has contacted all BUs across Glasgow and within other Conservatoires to build links and explore opportunities for possible collaborations.

Student Mental Health Partnership Agreement

Since the last Mainstreaming Equality Report, where it was reported that we had confirmed a Student Mental Health Agreement with the Students' Union (SU), aiming to raise awareness of mental health in the arts and creative industries, and to promote support services available to students in a variety of ways throughout the year, we have extended the range of support available to our student community. We have secured additional counselling services for our students, introducing a range of different treatment options, including cognitive behavioural therapy and counsellors who are male and female, from ethnic minority backgrounds and one counsellor who is a BSL user.

Bridge Week

The Bridge Week festival is a now established interdisciplinary, cross-conservatoire performance event where students are given free rein of resources and facilities to stage original, dynamic, diverse and creative work. In 2018, Bridge Week moved from its usual spring slot into a new permanent slot in June, where students created new work, supported each other and challenged their experiences beyond the curriculum. All of the content was created, rehearsed, produced, rigged, managed, filmed, lit and performed by students from across the Conservatoire, who collaborated on a wide range of events. Due to the pandemic, there was no Bridge Week in 2020, but some of the diversity focused events that took place during Bridge Week 2019 included:

- A scratch performance looking at Mental Health and Suicide. The show looks at the rise in numbers in male suicide, the societal view of a man and also the taboo and stigma of suicide within South Asian Communities.
- Set in the high-glam, fake tan world of Essex, this one-act musical follows a pale girl who is permanently tanned in the hands as she tries to fit in with the popular girls and embarks on a journey of self-discovery.
- Imagine two girls braiding each other's hair or holding hands in a grass field. An image of lyricism that "*A Human Tale*" proposes to use, reuse and abuse of. Through this movement piece, women want to shed their socially constructed "girlness". This is a depiction of female relationships that goes above and beyond the comfortable and easy going. Accompanied by experimental music composed for the occasion, they decide to take hold of their ugly side, to become complete and truly part of humanity.

Our Staff

Staff Wellbeing

We have trained over 20 staff as Mental Health First Aiders and provided them with guidance to signpost staff and students to our current mental health support provision. In 2020/21 we have been running regular Mental Health First Aider featured staff profiles in conjunction with the RCS communications team to help identify the trained staff and to serve as a reminder of the service. A dedicated space on both the HR and Staff Wellbeing Portal page was established with guidance on who to contact and what to expect if staff were to require Mental Health First Aid.

Staff have access to both the online renamed [Togetherall](#) support service (previously Big White Wall) and to Workplace Options, our Employee Assistance Programme. These offer support for mental health and other health and lifestyle issues, with off-site counselling services being accessed through the Employee Assistance programme. We also are engaged in various initiatives for the Healthy Working Lives Silver Award (having gained the Bronze Award) which include mental health and support for good lifestyle choices.

Our capacity to run information campaigns and awareness sessions has been hampered by the pandemic and the resultant NHS pause on all Healthy Working Lives activity to redistribute staff resources. To respond to our staff needs during the crisis however, a dedicated *Wellbeing during Lockdown* Portal page was created in April 2020 which began with some resources and staff blogs and now hosts a variety of different pages, online campaigns and resources.

The *Wellbeing during Lockdown* site has featured information on the following national campaigns and wellbeing topics:

- National Eating Disorder Week
- Mindfulness and The Breath
- Mental Health Awareness Week
- Time to Talk Day
- Working well from home

Planned upcoming activity includes financial wellbeing for staff in response to the crisis and trialling mindfulness online.

For several years we have provided heavily subsidised lunchtime yoga sessions for staff, which continue to be extremely popular despite requiring them to move online this year. The Zoom Yoga uptake has been surprisingly high and we are seeing a more diverse range of staff from across academic departments and professional support alike.

Staff Training

Anti-Racism Training

A key commitment within our [Anti-Racism Action Plan](#), published in August 2020, was to provide anti-racism to academic staff within the first term of academic year 2020/21. We commissioned the services of a consultancy with experience both in the HE sector and EDI field, who came highly recommended. Four **Racism, Race Equality & Race Allyship** workshops were run over Microsoft Teams, involving 135 members of staff.

Over 90% of colleagues indicated a higher level of awareness and confidence after attending the workshop in relation to:

- Structural, institutional and individual racism
- Micro-aggressions, micro-incivilities and racial gas-lighting
- The concepts of white privilege, white fragility and white centring

Elements of the training that were found to be particularly useful included:

- Discussions around terminology and language
- Sharing of personal experiences and concerns
- Exploring the meaning of white privilege

Active Bystander Training

During the same period, we commissioned another training provider to run workshops for colleagues on how to be an active bystander. This innovative and award-winning training provided colleagues with the skills to challenge unacceptable behaviours, including those which may have become normalised over time. Four workshops were run, attended by 128 members of academic and support staff.

Over 87% of colleagues felt that they had benefitted from attending this training.

Elements of the training that were found to be particularly useful included:

- Demonstrating how challenging inappropriate behaviour can be done in a non-confrontational way, without causing (further) conflict.
- Solid strategies for dealing with difficult issues and situations

Feedback from staff who attended one or both of the above workshops can be viewed at Appendix 2.

Anti-Racism Training for Governors

To reinforce our commitment to ensuring that the principles and practices of our ARAP are understood and embraced by every level of the institution, specific training is being designed and delivered for our Board of Governors.

Equality, Diversity & Inclusion Induction

All new staff are required to attend a face to face session with our EDI Officer. The workshop addresses key issues including:

- Defining equality and diversity

- Equality law in the workplace
- The power and impact of language
- Dignity and respect at the Conservatoire

The course content is currently under review to enable further enhancements and to include contributions from our more recently appointed EDI Officer.

BSL/ Deaf Awareness

Our dedicated Translation & Interpretation Coordinator runs 2 day workshops as requested for colleagues, to introduce them to basic British Sign Language and develop an awareness and understanding of d/Deaf culture. This is in addition to the training we had commissioned in previous years from both Solar Bear Theatre Company and Deaf Perspective, where colleagues had the opportunity to access BSL Level 1 and Level 2 training provision.

BSL Act Workshops

These workshops are jointly run by our EDI Officer and our Translation & Interpretation Coordinator, to ensure that our academic staff are fully aware of, and empowered to fulfil, their responsibilities under the BSL Scotland Act 2015. Separate workshops are run for colleagues from different Schools, so that programme specific needs can be catered for and responded to.

Equality & Diversity Awareness for Audition Panel Members

All staff involved in audition panels, be they employed by the Conservatoire or visiting professionals, are required to attend a training session run by the EDI Officer and the Counsellor & Disability Advisor. The workshop provides information about equality legislation in relation to employment, education and training as well as the opportunity to explore how to respond appropriately in specific, sometimes sensitive scenarios.

Disability Equality Training

Staff with frontline roles working with the public, and other key staff, have had the opportunity to participate in Disability Equality Training run by the award winning Birds of Paradise Theatre Company. The training is disability-led and looks at disability from a cultural context, building knowledge and confidence.

We will continue to work with Birds of Paradise in the future once we return after the pandemic.

Ad Hoc Training

The EDI Team, in partnership with the Human Resources Department, are responsive to requests from individual departments for meeting identified specific training needs, either directly or through sourcing appropriate external expertise.

Our Institution

Anti-Racism Action Plan

Our [Anti-Racism Action Plan](#) (ARAP) was launched in August 2020 and was developed in consultation with students, including students and alumni who together form the Black Students' Union at RCS, and with others including Senior Management, Chairperson of the Board of Governors and professionals who specialise in Equality, Diversity and Inclusion in the HE environment.

The text below is an extract from the [ARAP Appendix](#):

What is this document trying to achieve?

Amongst other things, a priority of this document is to set out the initial expectations for the development of actively anti-racist curriculum at RCS (including 'decolonised' curriculum).

- There will be devolved plans in each School which will set out action plans in respect of each programme in detail. The timeline for the publication of these is the responsibility of the Schools.
- Meeting our Equality and Diversity targets (for example student recruitment) as noted annually in our Outcome Agreement is not enough. We want to create a community that is safe and productive to work and study in, and full of opportunity without discrimination, for all.
- In the context of this particular document, we want to focus on issues relating to racism, and its eradication. Ultimately the document should be seen as intersectional with regards to our work on LGBTQ+ issues, inclusivity in relation to disability at RCS, and the other work we do with protected minorities to create equitable, positive experiences of our institution and its people.
- The document represents a statement of commitment to improving the experience of our minority ethnic students and staff; achieving the promised actions will deliver that commitment.
- The document is intended to be transparent, and be clear on our commitments and accountabilities in relation to issues of race, ethnicity and structural inequalities.

Since initial publication, two quarterly updates have been published on line to enable both internal and external stakeholders to view our progression towards the commitments detailed out in the ARAP. The quarterly updates will continue to be published and can be viewed [here](#).

BSL Plan 2018 - 2024

The Scottish Government wants to make Scotland the best place in the world for British Sign Language (BSL) users to live, work and visit. This means that people whose first or preferred

language is BSL will be fully involved in daily and public life in Scotland, as active, healthy citizens and will be able to make informed choices about every aspect of their lives.

Our BSL Plan sets out the actions the Conservatoire will undertake during the period 2018-2024 to achieve the same long-term goals as the Scottish Government's [National Plan](#), where these are relevant to the work of the Conservatoire.

Our BSL Plan Working Group took the lead in the development of our BSL Plan. Membership of the Working Group benefits from including BSL users who are students, staff and from external bodies, as well as staff and student representation from across the Conservatoire.

The Scottish Government undertook a review of the BSL Plans of all universities and colleges in August 2020 to establish progress made within each institution. A report was produced outlining their findings and recommendations, which was brought to a meeting of our BSL Act Working Group by a member of Deaf Action, who had worked on the review on behalf of the Scottish Government.

When asked to specifically identify areas of good practice from other institutions which we could learn from, they were unable to do so, as they informed us that we are "ahead of the game" and that our practices are generally excellent. This is extremely positive feedback, but we remain aware of areas that we wish to develop further and are not complacent.

Our full BSL Plan 2018-2024 can be viewed at www.rcs.ac.uk/bsl , together with our signed summary of the Plan.

Dignity at Work and Study Statement

In 2020 we revised our *Dignity at Work and Study Policy* into our *Dignity at Work and Study Statement of Standards and Guidelines*.

Key additions to the previous *Dignity at Work and Study Policy* include:

- enhanced clarity on how to raise an issue and how it would be dealt with (via the complaints, grievance or disciplinary procedure)
- the inclusion of mediation as a first step where appropriate
- linking to the ARAP by having diverse pool of trained people who could undertake investigations
- details of staff support through any process
- inclusion of intimacy guidelines and the role of the Intimacy Choreographer

The inclusion of a section in relation to the filming/rehearsal of intimate scenes is sector leading and very timely.

It is the responsibility of the academic Directors to ensure that everyone involved in productions has a knowledge of these intimacy guidelines. HR will assist this by ensuring that all staff working in this area are sent a copy of the guidelines, including external directors and fee based staff.

Training on intimacy choreography by our in-house specialist is being delivered to heads of department and all staff and who are involved in productions are asked to attend one of those

introductory sessions. Following on from that, more in-depth introduction to intimacy coordination will be delivered for producers, directors and relevant production staff.

The Code of Professionalism and Conduct refers to all staff, with one paragraph being designed specifically for teaching staff. This covers Professionalism and maintaining trust in the workplace, Off-site activities, Professional responsibilities towards students, Professional Competence and Professionalism towards colleagues.

An email providing details of our updated *Dignity at Work and Study Statement of Standards and Guidelines* was sent to all students and staff can be viewed at **Appendix 4**.

The statement on Gender Based Violence is based on the Scottish Government’s Initiative on Gender Based Violence which asks all Higher Education Institutions to ensure that staff are not only aware of the initiative but also are given cards to be able to give to anyone to help them if they are in that situation. One of our Equality Outcomes for 2021-2025 is to develop good practice, not only in responding to GBV within the lives of our students and staff, but in changing perspectives on how it is responded to within the curriculum. Full details of our [Equality Outcomes 2021 -2025](#) can be viewed on our website.

We have a tab on the front page of our website where all information on Dignity and our forthcoming work in this area will be available. It can be accessed [here](#).

Equality & Diversity Creative Fund

Our innovative Equality & Diversity Creative Fund continues to be an extremely successful means of engaging students and staff in actively promoting inclusivity and diversity within and beyond their own art form. We have been overwhelmed with the continued creativity, imagination and inspiration demonstrated by our bidders, which within the last two rounds of bids (prior to the “digital only” round which took place during lockdown) have included:

- “Children of Buchenwald” – funding towards an exhibition and concert to commemorate the 75th anniversary of the liberation of concentration camps and the end of World War 2 in Europe
- “OVER/AT: speaking, being silent” – funding a concert of Scottish, UK and world premier works by trans and non-binary composers
- “Soft Bodies” – supporting a multimedia installation event, incorporating visual art, text and sonic art that explores expressions of femininity across a diverse range of individuals
- “The Panda Project” – funding towards an established project that explores colonised ancestries and the effect of colonisation on modern identities
- “Communication” – a devised piece bringing together d/Deaf and hearing people to explore alternative ways to communicate
- “Trying to Stop a Tidal Wave” – supporting a work in progress about dyslexia and neurodiversity within South Asian communities

Audience Operations

We continue to enhance our provisions for our customers who make the Conservatoire one of Scotland's busiest performing arts venues.

- We have an [accessibility tab](#) on the home page of the Box Office website, detailing all of the facilities available to visitors with access needs. It also provides details of complimentary tickets for visitors' personal assistants when required.
- We have 'Audio Described' performances in addition to regular BSL Interpreted and Captioned performances.
- BSL videos now feature on the screens around the building to promote upcoming productions and events
- Discounted tickets are available for productions via the Deaf Theatre Club.
- Annual relaxed performance of the Christmas show, with a view to extending relaxed performances to other productions on our return to regular programming.

PART 3

Facts and Figures

The following section provides information about the composition of our staff and student bodies in terms of numbers and protected characteristics, where that information is available. It also provides information about the gender breakdown of our Board of Governors.

When viewing percentages in this section, please note that percentage calculations exclude unknown values².

Throughout this report, counts (of student numbers) have been rounded to the nearest five. Additionally, in circumstances where the combination of study and student characteristics applies to fewer than 23 individuals, then neither the count nor proportion is presented.

Students:

This section provides an overview of the composition of the students who attend our undergraduate and postgraduate courses, starting with applicants to courses.

Applicants:

2019/20 Applicants	All applicants		Entrants	
Disability	No.	%	No.	%
Yes	715	16%	60	12%
No	3760	84%	425	88%
Gender	No.	%	No.	%
Male	1590	36%	205	42%
Female	2885	64%	280	58%
Total	4475		485	

Applications for entry into academic year 2019/20 indicates, 12% of successful candidates identified as having a disability, and 88% did not have a disability. Proportionally, those without a disability had a higher success rate. It is common for new students to disclose disabilities after they have matriculated onto a course, resulting in a higher student proportion disclosing a disability (24%). All applicants who disclosed a disability at application are encouraged to request adjustments for audition/interview.

42% of successful candidates identified as male, 58% as female. The female applicant pool is larger than the male applicant pool. Proportionally, males had a higher success rate.

Ethnicity has not been included in this table as this information is not available during the application stage. Ethnicity is only available when a student matriculates to start a programme at the RCS.

Current Student Body (excluding pre-HE)

The Royal Conservatoire of Scotland has a total of 1261 students of which 71% are studying at Undergraduate level, 26% at Postgraduate taught and 3% at Postgraduate research level.

² <https://www.hesa.ac.uk/about/regulation/data-protection/rounding-and-suppression-anonymise-statistics>

The diversity profile of students indicates that the Conservatoire student body comprises:

- 58% Female, 42% Male, <1% who identify in another way
- 15% students are from Ethnic Minority backgrounds and 85% students identify as White.
- 24% students identify as having one or more disability.
- 60% of Undergraduate students are under 21 years old.
- 58% of students indicated they had no religion. 34% of students stated they were of Christian faith, whilst 3% identified as Spiritual.
- 18% of students identified as Lesbian, Gay, Bisexual or Other Sexual Orientation.

Gender:

In 2019/20, 58% of students identified as female and 42% identified as male. Although the ‘Other’ category is included, numbers are small and were <1%. Use of the term 'Other' is for anyone who identifies with the terms intersex, androgyne, intergender, ambigender, gender fluid, polygender and/or genderqueer.

Both undergraduate and postgraduate areas had 58% identify as female and 42% identify as male. This was an improvement in Postgraduate from 2018/19 which was 62%/38% in favour of female students:

Sex		Undergrad		Postgrad		RCS total	
		No.	%	No.	%	No.	%
2018	Male	400	44%	130	38%	530	43%
	Female	500	56%	215	62%	710	57%
	Other	<5	1%	<5	0%	<5	0%
	Total	900		345		1245	
2019	Male	375	42%	155	42%	530	42%
	Female	515	58%	210	58%	730	58%
	Other	<5	0%	<5	0%	<5	0%
	Total	895		365		1260	

The GAP³ outlines the SFC’s headline ambition ‘that by 2030 the proportion of male students studying at undergraduate level at university will be at least 47.5% (or to put it another way, the gap between male and female participation will be reduced to 5%) and that no college or university subject will have a gender imbalance of greater than 75% of one gender’⁴.

The table below includes undergraduate and postgraduate students in the JACS⁵-coded departments:

³ Gender Action Plan

⁴ p5, www.sfc.ac.uk/web/FILES/Corporate_publications_SFCCP052016_GenderActionPlan/SFCCP052016_Gender_Action_Plan.pdf

⁵ Joint Academic Coding System used to classify subject areas

Department-2019	Dance		Drama*		Education		Music		Training teachers	
	No.	%	No.	%	No.	%	No.	%	No.	%
Male	10	20%	165	42%	25	24%	310	48%	20	28%
Female	45	80%	225	58%	70	75%	330	51%	55	72%
Other					<5	1%	<5	0%		
Total	55		390		95		640		80	

*Drama includes Production and Filmmaking.

The two largest departments, Drama and Music, had 58% and 51% identified as female, respectively. Both Education and Training teachers had a larger female proportion but within the 75% of one gender. Dance was the only department to have 80% identify as female.

Education, Music and DDPF are departments that had students identify their sex as other than female or male.

Disabilities:

HESA statistics for 2019/20 (the most recent statistics available) show that 25.9% of the RCS student body disclosed a disability. This makes the Conservatoire the fourth highest reporting amongst the nine listed conservatoires (Royal Academy of Music, Royal College of Music, Royal Northern, Royal Central School of Speech and Drama, Trinity Laban, Guildhall, Conservatoire for Dance and Drama and LAMDA).

NB: HESA systems continue to list the Conservatoire as the Royal Scottish Academy.

Disability CUK

Disability (basic)	Provider short name								
	Speech & Drama	LAMDA Ltd	Dance & Drama	Royal Scot Acad	Trinity Laban	RNCM	Guildhall	Royal Ac Music	Royal Coll Mus
Known to have a disability	28.8% 315.0	27.5% 90.0	27.4% 270.0	25.9% 315.0	20.0% 250.0	17.6% 155.0	15.9% 170.0	14.1% 120.0	10.7% 95.0
No known disability/unknown	71.2% 775.0	72.5% 235.0	72.6% 720.0	74.1% 905.0	80.0% 1,000.0	82.4% 730.0	84.1% 890.0	85.9% 735.0	89.3% 775.0

The Royal Central School reported 28.8% of students with disabilities; LAMDA reported 27.5% and Drama & Dance 27.4%. Both the Royal College of Music and Royal Academy of Music reported less than 15.0%.

The Royal Conservatoire recorded a high proportion of students disclosing a mental health disability at 7.0%. However, while RCS recorded 10.8% of students with a specific learning disability, the Conservatoire for Dance and Drama registered 17.0% and Royal Central School at 12.5%.

In other categories of disability, Royal Conservatoire of Scotland reported the highest number of students with hearing impairments and long-standing conditions (15 and 25 respectively). At the RCS, 130 students (10.8% of students) declared a specific learning difficulty.

Disability filter all students

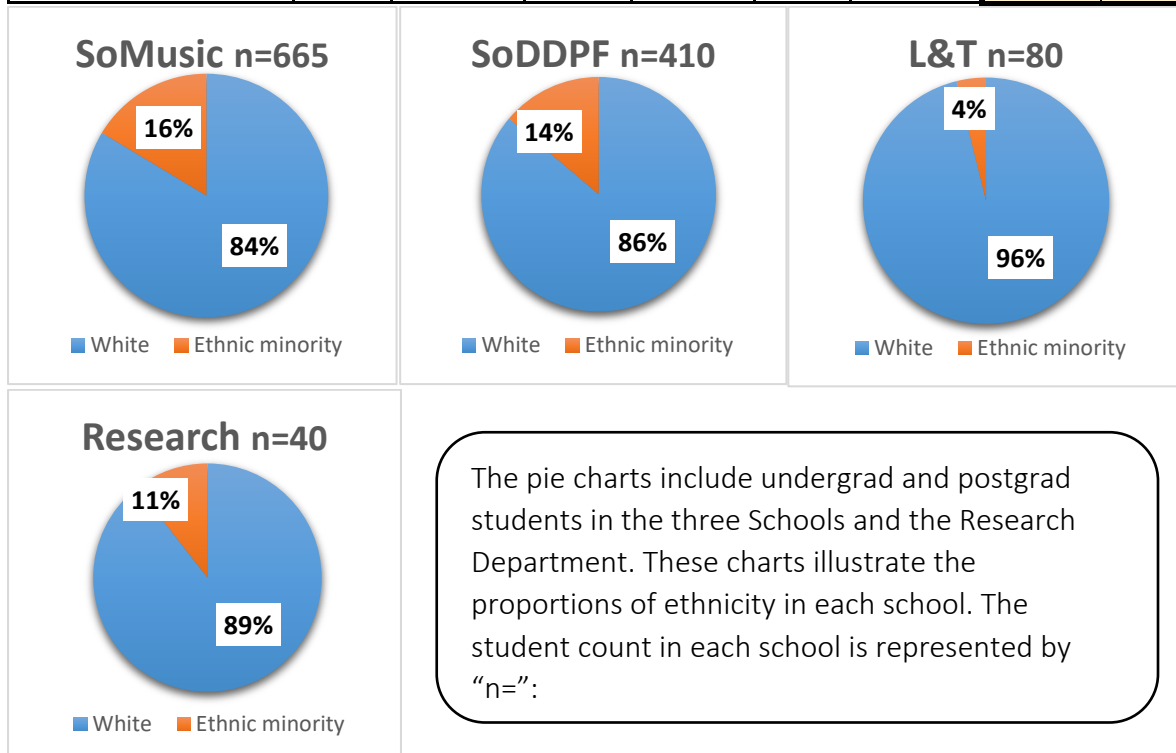
Disability (basic)	Disability (detailed)	Provider short name									
		Speech & Drama	LAMDA Ltd	Dance & Drama	Royal Scot Acad	Trinity Laban	RNCM	Guildhall	Royal Ac Music	Royal Coll Mus	
Known to have a disability	Specific learning diffic..	12.5%	9.8%	17.0%	10.8%	9.9%	7.1%	8.5%	4.9%	5.2%	
	Mental health condition	10.1%	11.0%	5.2%	7.0%	4.6%	5.1%	2.9%	5.0%	2.1%	
	A long-standing illness..	1.5%	3.1%	0.3%	2.2%	1.4%	1.8%	0.8%	1.0%	1.0%	
	Another disability, imp..	1.5%	1.5%	0.8%	2.0%	1.2%	1.8%	0.6%	0.8%	1.3%	
	Two or more conditions ..	0.9%	1.5%	3.3%	1.4%	1.0%	0.7%	1.1%	1.4%	0.2%	
	Deaf or a serious heari..	0.6%		0.2%	1.1%	0.2%	0.1%	0.2%	0.1%		
	Social communication/..	0.6%	0.3%	0.4%	0.7%	1.4%	0.7%	1.4%	0.5%	0.6%	
	Blind or a serious visu..	0.4%			0.3%	0.2%	0.1%	0.4%			
	A physical impairment ..	0.6%	0.3%	0.1%	0.3%	0.1%	0.2%		0.3%	0.2%	
Total	28.8%	27.5%	27.4%	25.9%	20.0%	17.6%	15.9%	14.1%	10.7%		
No known	No known disability/u..	71.2%	72.5%	72.6%	74.1%	80.0%	82.4%	84.1%	85.9%	89.3%	

*Conservatoire data produced from HESA rounded FTE data for the year 2019/20 using Heidi Plus. Data may be different due to rounding and time frame.

Ethnicity:

There has been an increase in the number of students from Ethnic Minority backgrounds; this includes students from Scotland, the rest of the UK, Europe and Internationally. 95% of all RCS students disclosed their ethnicity. Of those whose ethnicity information was known, 15% identified as from an Ethnic Minority, which demonstrates a slow but steady increase.

Ethnicity	2016/17		2017/18		2018/19		2019/20	
	No.	%	No.	%	No.	%	No.	%
White	1005	89%	1030	88%	1015	86%	1020	85%
Ethnic minority	125	11%	145	12%	165	14%	175	15%



HESA require ethnicity to be collected for UK domiciled students only⁶. In order to allow more accurate comparison with HESA, below is the proportion of UK domiciled students. 98% of UK domiciled students at the RCS disclosed their ethnicity. Of those whose ethnicity information was known, 7% identified as from an Ethnic Minority.

Ethnicity (<i>UK domiciled only</i>)	2016/17		2017/18		2018/19		2019/20		HESA 2019/20 ⁷	
	No.	%	No.	%	No.	%	No.	%	No.	%
White	770	95%	795	95%	765	94%	760	93%	175,265	90%
Ethnic minority	40	5%	40	5%	45	6%	55	7%	19,120	10%

The breakdown of our UK domiciled minority ethnic students for 2019/20 is further broken down below:

Ethnicity	Number	%	HESA Scotland %
Black	10	1%	2%
Asian	10	1%	5%
Mixed	35	4%	2%
Other	<5	0%	1%

This table demonstrates that we continue to have significant work to do, particularly in attracting Black and Asian students onto our undergraduate and postgraduate courses. Our commitment to doing so can be seen within the details of our Anti-Racism Action Plan and the work outlined in earlier sections relating to Fair Access and Pre-HE.

Degree classification:

Proportional representation of each characteristic within Undergraduate classifications:

2019/20 graduates	Upper classification		Lower classification	
	No.	%	No.	%
Disability				
Disabled students	25	72%	10	28%
Non-Disabled students	90	85%	15	15%
Gender				
Male	50	84%	10	16%
Female	65	80%	15	20%
Other Sex	0	..	0	..

Proportionally, more people without a disability had a higher classification than those with a disability (85% to 72% respectively). Proportionally, males gained a higher classification than females (84% to 80%, respectively). Those who disclosed their Sex as 'Other', did gain a classification but due to small numbers, the proportions have been suppressed.

⁶ <https://www.advance-he.ac.uk/knowledge-hub/equality-higher-education-statistical-report-2019>

⁷ <https://www.hesa.ac.uk/data-and-analysis/sb258/figure-5>

It is important to note that the majority of our degree courses are not honours programmes, the exception to this being BA (Honours) Contemporary Performance Practice, Bachelor of Music (Honours) and Bachelor of Education (Music) with Honours.

Ethnicity has not been included in this table as due to small numbers, the information would not be reliable.

Staff

We have the greatest number of full-time staff of any UK conservatoire and all our teaching staff are practicing professionals in their own right.

Our permanent workforce has significantly increased over the last two years by 20%. The gap between the proportion of male and female staff remains broadly similar, whilst still retaining an overall majority female workforce.

Headcount by gender over last 6 years:

Headcount		Total	%
2015	Female	145	58%
2015	Male	105	42%
Total		250	
2017	Female	173	56%
2017	Male	136	44%
Total		309	
2019	Female	163	54%
2019	Male	135	46%
Total		298	
2021	Female	200	56%
2021	Male	158	44%
Total		358	

It is of course necessary to look beyond overall numbers of staff to examine where male and female colleagues are located within the institution, both in terms of grade and occupational role. Some key information is contained below, but further details can be seen within our [Equal Pay Review 2021](#).

Numbers of staff by grade and gender in 2019 and 2021:

Grade	2021 Female	2019 Female	2021 Male	2019 Male	2021 Total	2019 Total	2021 % Female	2019 % Female	2021 % Male	2019 % Male
1	7	<5	12	<5	19	<5	37%	67%	63%	33%
2	<5	6	5	5	7	11	29%	54%	71%	46%
3	16	11	20	15	36	26	44%	42%	56%	58%
4	35	29	17	12	52	41	67%	71%	33%	29%
5	37	26	22	20	59	46	63%	56%	37%	44%
6	26	27	11	15	37	42	70%	64%	30%	36%
7	52	39	42	35	94	74	55%	53%	45%	47%
8	7	5	14	13	21	18	33%	28%	67%	72%
9	12	12	16	13	28	25	43%	48%	47%	52%
10	<5	<5	0	<5	<5	<5	100%	67%	-	33%
CSMT	<5	<5	5	5	9	9	44%	44%	56%	56%
Totals	200	163	158	135	358	298				

NB: (i) due to the low number of data, anything less than 5 is expressed as <5

(ii) Due to small numbers, we have not identified Trans members of staff in this table

A significant proportion of our female staff are located within the middle ranges, with the largest single number (52) of female colleagues being represented at Grade 7, which is the grade on which lecturers are paid. The highest proportions of female staff are on grades 4, 5 and 6, which include many administrative and support roles. We know from our ongoing research into occupational segregation that this is a field that men are less likely to apply to work within and we remain committed to undertake whatever means are appropriate and proportional to address this imbalance.

The number of females at the highest level within the Conservatoire has remained consistent over the last four years, with four women now sitting on the Conservatoire Senior Management Team, making up 44% of the total. This is particularly worth celebrating within a small and specialist institution, where there can be limited opportunities to make major changes within a short timescale.

The number of our permanent staff from an ethnic minority background has increased slightly in both numbers and percentage terms. We fully acknowledge that our current representation of less than 4% of the Conservatoire's permanent workforce is low and still does not reflect the composition of the minority ethnic population of Scotland, which stood at 4% in the 2011 census. We remain committed to undertaking appropriate activities to address this underrepresentation at all levels of the workforce and are working with external agencies, including [CEMVO Scotland](#), to develop positive initiatives to enhance our performance in this area over the coming two years and beyond.

Number of staff by ethnicity:

Ethnicity	Number	%
White	313	87%
Asian	<5	1.3%
Black	<5	1.3%
Mixed	<5	1.3%
Any Other	12	3%
Not Stated	22	6%
Total	358	

The overall number of staff who identify as having a disability has remained exactly the same since our last report in 2019, remaining at 19. However, whilst this equated to 6.4% of the workforce at that time, it currently relates to 5.3% due to the increase in our overall numbers. However, this remains significantly higher than the sector average according to the "Equality in higher education statistical report 2016"⁸, which highlighted that over the last decade, the number of staff in the sector declaring a disability has doubled from 2.2% to 4.5%. We remain committed to ongoing activities to enhance the confidence of our staff to declare a disability, safe in the knowledge that they will be supported and enabled to maximise their performance in the workplace.

Disabled colleagues are represented at the majority of grades from 2 to 9, and in a wide range of roles.

⁸ Equality Challenge Unit, "Equality in higher education statistical report 2016 – weighted by full person equivalent"

Recruitment

The following section reviews data relating to the recruitment of staff during the academic years 2018/19 and 2019/20. During this period 155 new members of staff were appointed to a wide range of academic and professional support posts.

Please note that the statistics within this report contain data relating to casual staff (ushers, for example) so will differ from those contained within our Equal Pay Review. There are also variations across the data sets dependent upon how fully applicants completed the anonymous monitoring forms.

Gender

During this period just under one third (31%) of successful candidates identified as male, nearly two thirds (63.6%) as female, and 4.6% did not identify their gender.

Those who identified as male and those who did not state their gender performed marginally less successfully as they progressed through the stages of the recruitment process. The converse can be seen for Female and Trans applicants.

Number of applicants for jobs during academic years 2018/19 and 2019/20 by gender and gender identity:

GENDER	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
Male	525	28.24%	135	30.75%	40	25.81%
Female	1002	53.90%	261	59.45%	100	64.52%
Identify as Trans	13	0.70%	<5	0.52%	<5	1.29%
Not Stated	293	15.76%	41	9.34%	10	6.45%
Declined	39	2.10%	5	0.46%	5	3.23%
TOTAL	1859	100.00%	439	100.00%	155	100.00%

NB: The totals on this table differ from those below as a number of applicants ticked more than one box for gender

We have included gender identity on this table for ease of reference purposes only.

Disability

During this same period, over 6% of all applicants declared that they had a disability, translating to just over 5% of all appointments, which replicates almost exactly the position two years ago. We have also seen a static situation in terms of non-disclosure rates at application stage (where candidates decline to declare whether or not they have a disability) which remains at nearly 19%.

Number of applicants for jobs during academic years 2018/19 and 2019/20 by disability:

DISABILITY	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
Yes	118	6.35%	27	5.83%	8	5.16%
No	1391	74.83%	399	86.18%	136	87.74%
Not Stated	205	11.03%	33	7.13%	9	5.81%
Declined	145	7.80%	<5	0.86%	<5	1.29%
TOTAL	1859	100.00%	463	100.00%	155	100.00%

Ethnicity

The number of minority ethnic applicants remains fairly static, rising to 7.26% of all applicants over the last two years from 6.3% in our last report. Whilst the number of shortlisted ethnic minority applicants was proportionally very slightly higher, the success rate then fell slightly, so that only 3.88% (6 individuals) of all appointed candidates identified as being from an ethnic minority background (last report it was 5.2% relating to 10 new members of staff).

This is disappointing, but demonstrates the importance of our engagement with CEMVO's imminent pilot in enhancing Minority Ethnic Recruitment. We are also supporting the recommendations within the [Scottish Government's Minority Ethnic Recruitment Toolkit](#).

Number of applicants for jobs during academic years 2018/19 and 2019/20 by ethnicity:

ETHNICITY	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
White	1580	84.99%	402	87.77%	143	92.26%
Black	17	0.91%	<5	0.44%	0	0.00%
Asian	42	2.26%	<5	0.44%	<5	0.65%
Other Ethnic Minority	43	2.31%	8	1.75%	5	3.23%
Mixed	33	1.78%	5	1.09%	0	0.00%
Information refused	<5	0.22%	0	0.00%	0	0.00%
Not stated	140	7.53%	39	8.52%	6	3.87%
TOTAL	1859	100.00%	458	100.00%	155	100.00%

Sexual Orientation

There was an increase in Lesbian, Gay and Bisexual applicants during this period, rising from 11.4% to 14.74%. Applications from lesbians remain significantly lower than from gay men and people who identified as bisexual.

The number of successful candidates who identified as heterosexual decreased from 71.6% two years ago to 63.9%.

Number of applicants for jobs during academic years 2018/19 and 2019/20 by sexual orientation:

SEXUAL ORIENTATION	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
Bisexual	151	8.12%	33	7.21%	14	9.03%
Gay Man	102	5.49%	24	5.24%	10	6.45%
Gay Woman/Lesbian	21	1.13%	<5	0.22%	0	0.00%
Heterosexual/Straight	1283	69.02%	323	70.52%	99	63.87%
Other	23	1.24%	<5	0.66%	<5	1.29%
Not Stated	128	6.89%	37	8.08%	14	9.03%
Information refused	151	8.12%	37	8.08%	16	10.32%
TOTAL	1859	100.00%	458	100.00%	155	100.00%

Age

As in our last three reports, the majority of applicants (47%) to posts within this period fall within the age category 19 – 29. This converts to 39% of all successful appointments, although the age of new employees ranges from “18 or less” to “60 or more”. It is worthy of note that 7% of new colleagues over the last two years have been aged 50+.

Number of applicants for jobs during academic years 2018/19 and 2019/20 by age:

AGE	All Applicants		Shortlisted		Appointed	
	No.	%	No.	%	No.	%
18 or less	13	0.70%	1	0.22%	<5	0.65%
19-29	876	47.12%	172	37.55%	61	39.35%
30-39	382	20.55%	123	26.86%	44	28.39%
40-49	173	9.31%	61	13.32%	27	17.42%
50-59	108	5.81%	36	7.86%	7	4.52%
60 or more	23	1.24%	10	2.18%	<5	2.58%
Not Stated	284	15.28%	55	12.01%	11	7.10%
TOTAL	1859	100.00%	458	100.00%	155	100.00%

Religion and Belief

Unlike for all other protected characteristics where the statistics cover the two academic years of the Mainstreaming Report, our recruitment figures are for the 2019/20 academic year only. As in previous years, the data highlights that the majority of applicants (45%) and successful candidates (66%) do not have a religion or belief. As in previous years, the highest number of applicants from

any one religion identified as “Christian - Roman Catholic” (5%), with the highest number of successful candidates who affiliated with a religion identified as “Christian – Other” (3.6%).

Number of applicants for jobs during academic year 2019/20 by religion and or belief:

Recruitment by Religion or Belief	All Applicants		Shortlisted		Appointed	
Religion or Belief	No.	%	No.	%	No.	%
Buddhist	5	0.82%	0	0.00%	0	0.00%
Christian – C of S	29	4.75%	<5	2.29%	0	0.00%
Christian - RC	31	5.07%	7	5.34%	<5	1.79%
Christian - Other	30	4.91%	<5	3.05%	<5	3.57%
Hindu	<5	0.49%	0	0.00%	0	0.00%
Jewish	<5	0.16%	0	0.00%	0	0.00%
Muslim	<5	0.65%	<5	0.76%	0	0.00%
Sikh	<5	0.33%	<5	0.76%	<5	1.79%
Spiritual	10	1.64%	6	4.58%	<5	5.36%
Other	<5	0.65%	<5	0.76%	0	0.00%
No religion	277	45.34%	69	52.67%	37	66.07%
Not Stated	177	28.97%	32	24.43%	7	12.50%
Declined	21	3.44%	5	3.82%	<5	7.14%
Agnostic	6	0.98%	0	0.00%	0	0.00%
Atheist	5	0.82%	<5	0.76%	0	0.00%
Information refused	6	0.98%	<5	0.76%	<5	1.79%
TOTAL	611	100.00%	131	100.00%	56	100.00%

Leavers

During the 2018/19 and 2019/20 academic years, 50 members of permanent staff left the Conservatoire, with 74% of all leavers being women. A small number of leavers had a disability, and/ or identified as gay or bisexual (*less than 5 on each occasion*) although none of those leaving gave any indication that their decision was related to their protected characteristics. No leavers were from ethnic minority backgrounds.

Not all leavers who resigned shared their reason for leaving, but of those who did, the highest number were leaving to take up a promotional post elsewhere, often in other educational institutions although lateral development and returning to study were also reasons given. Other reasons for resigning included relocating, new employment within the third sector and retirement.

There was no evidence in the exit questionnaire data of an equality related issue contributing to the reason for leaving of any ex member of staff.

Analysis of information gained through our exit interview process indicated some interesting themes, with improvement in some areas anecdotally and other areas where the proportion of staff responding negatively was more significant. Exit interview responses indicate that over 50% of responders rated the Conservatoire as a 'Very Good' Employer.

Key themes and changes:

1. Lack of Professional Recognition – a significant proportion of exit interview questionnaires reflected an unsatisfactory experience of professional recognition from leavers whilst in their employment. Whilst we had reviewed our Career Review process and replaced it with a Professional Update process to help address this it is an area that may require further investigation and consideration.
2. Workload – this was previously indicated as a significant reason for leaving in the previous report however responses reviewed within this dataset showed that 89% of responders answered yes to 'Were you able to manage your workload within your expected hours of work'.

Employee Relations

Another important area to review in terms of equality, diversity and inclusion implications relates to routine employee relations matters, specifically in terms of Grievances and Disciplinary processes, where issues of discrimination and unfair practices can potentially be identified.

Grievances

During this period there were 2 grievances raised, relating to either a working relationship or to a contractual issue. The grievances, which were raised by white women, were both dealt with under the formal Grievance Resolution procedure.

Disciplinary Cases

There were 11 disciplinary processes initiated during this period. Male members of staff were nearly twice as likely as their female colleagues to be involved in the disciplinary process, for reasons not identified. Attendance/ absence was the category for which the process was most frequently invoked.

Disciplinary Category	2018-20
Attendance/Absence	5
Dignity at Work	<5
Performance	<5
Total:	11
Involving:	
Male	7
Female	<5
Total:	
White	11
BAME	0
Disabled	<5
LGBT	0
Total:	11

None of the Dignity at Work related disciplinary cases involved protected characteristics.

Board of Governors

There are currently 7 female Lay Governors and 6 male Lay Governors, giving a balance of 54% female and 46% 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 officiiis) there are currently 10 female and 8 male, giving a balance of 56% female and 44% male. One of our elected Governors and one of our Student Governors are from minority ethnic backgrounds, representing 11% of our current Board membership.

The Board identifies one of its number as an Equality and Diversity Champion. Due to a recent recruitment round for Governors the individual has for this role has still be selected.

It should be noted that at the time of publishing, there are four vacancies on the Board which are being recruited to.

We have enlisted the help of [Changing the Chemistry](#) and [Nurole](#) in our recruitment of governors. Both organisations' raison d'être is to support organisations in increasing the diversity, efficiency and functionality of their boards.

Appendix 1

FEEDBACK FROM PRODUCTION STUDENTS PANEL SESSION

The all-female panel comprised a Production Manager, a Lighting Designer, a Set Designer and a Prop Maker.

I loved the panel, I could have asked them questions all morning. It's really lovely to hear their conversation together to get that wide range of experiences. I find the topic of women in theatre really engaging but it is really just great to hear a group of professionals talk about anything. I just feel really lucky that all of them would be willing to take time out of their day to talk to us. PTM1 Stage Management (Female student)

I really loved it, I thought it was a real eye opener to me. I felt it was one of those things that I had never really thought about and has kept me thinking about this since that discussion. Personally I think it's really important that everyone gets treated equally in gender, knowledge and race. I hadn't quite realised how much of an issue this was/ is in the industry and now I've been made aware of it I'll be looking out for it and try my best to help make it right any way I can. PTM1 Stage Technology (Male student)

I felt the panel discussion we had was very beneficial because the panellists spoke about really interesting subjects; especially the gender pay gap.

PTM1 – Lighting (Male Student)

I extremely enjoyed the panel we had on Monday. It was really reassuring to be able to speak with industry professionals who have been through similar hardships to myself and It allowed me to see that I will also be able to become an industry professional despite these hurdles. It was really great to see everyone take part and ask questions and I felt it was really valuable to hear from women across all different backgrounds and specialisms.

PTM1 Stage Management (Female student)

It was a really informative session. I loved that we got a chance to hear from such inspirational women, each having followed such varying career paths, with such different experiences, especially relating to being a woman in this industry. I really appreciated that they took the time to talk to us and answer our questions and would love more sessions like this in the future! PAD1 Props Maker (Female student)

I really enjoyed the 'woman in the industry' talk, it opened up my eyes to many things and inspired me as a woman. I thought it was informative and thought provoking.

PAD1 Scenic artist (female student)

Appendix 2

FEEDBACK FROM STAFF ANTI-RACISM TRAINING (September – November 2020)

I really valued this training. I think it is one of the best we have received through external trainers.

Both sessions were really interesting, well planned and useful. I thought that the Allyship training was particularly good and helpful. An excellent presenter made it engaging. Thank you for organising the sessions.

I think it should be an ongoing opportunity, with yearly or biannual training.

Having seen how easy it is to take action/intervene I would feel comfortable doing this.

Having this training essentially gives employees "permission" to speak up without fearing that they are speaking out of turn.

I found it all very informative - uncomfortable at times - but cause for reflection.

The 4Ds provided a really useful framework to use in these situations. I'd like to think that I would have addressed inappropriate behaviour regardless but the 4Ds gives clear options for this.

It would be great if this wasn't a 'one and done' workshop but a programme of work running over a longer period of time.

The time to have open and honest discussions (and ask stupid questions!) was the most useful and I would have appreciated much more time on this, as this provided the opportunity to learn from colleagues and share experiences.

I would like to have had the chance to role play scenarios perhaps, but the examples were really useful

I thought all aspects of the course were brilliant however I would have preferred it to have lasted longer so all the elements could have been explored in more depth. I liked the fact that the trainer referenced reading material and people to research/follow on social media so that it was possible to 'dig deeper' into the subject after the training had finished.

Appendix 3

STUDENT INFOGRAPHIC ACADEMIC YEAR 2019/20

Equality + Diversity 2019/20



Male	42%
Female	58%
Other	<1%



1 in 4 declared a disability

*14% of students at Scottish institutions have a disability



1 in 6 students declared as gay, lesbian, bisexual or other

10% of students have declared a Learning disability



7% of students have declared a Mental health disability



Age of Undergrad student population



85% are White



1% are Black



6% are Asian



7% are Mixed/Other

** % of those who declared ethnicity



More Females declared a Mental health disability than Males

Appendix 4 – EMAIL TO ALL STUDENTS & STAFF RE REVISED DIGNITY AT WORK AND STUDY STATEMENT

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LIKE NOWHERE ELSE



Dignity at Work and Study

The ways in which we interact with each other across the conservatoire community on a daily basis are so important, which is why we welcome warmly further development of RCS's [Dignity at Work and Study Statement](#). You can also view the Statement in full on the [portal](#).

RCS thrives as a community when it is a study and work environment where all students and staff treat each other fairly and with mutual respect.

This new statement contains a brief summary of the expectations of individuals and details of where people can go for assistance if they feel standards may have fallen short.

Sections include:

- Acceptable behaviour (including the RCS's Code of Professionalism and Conduct)
- How to raise an issue
- Support available if you raise an issue
- How we deal with unacceptable behaviour
- Advice and guidance

- The Anti-Racism Plan
- Safe Space
- Intimacy choreography

The aspiration is that through informal resolutions and mediation as the first step, the vast majority of issues across our community can be resolved easily and quickly. However, there are also details of how to raise formal complaints and how individuals can be supported through any of the formal processes outlined in the Statement.

This Statement of our values, our expectations of each other and the structures in place to support them is just a starting point. We all have a part to play in creating a positive community culture and a great environment for study and work in which everyone can thrive.

Professor Jeffrey Sharkey
Principal

John Craig
SU President

[Read the Dignity at Work and Study Statement](#)



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