



Royal Conservatoire
of Scotland

Mainstreaming Equality Report 2023



Figure 1 - L'étoile – above and below stage

For more information about this Mainstreaming Equality Report, please contact our Equality, Diversity & Inclusion Officer Roz Caplan r.caplan@rcs.ac.uk

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

A note on terminology: The terms BIPOC (Black, Indigenous and People of Colour) and BPOC (Black and People of Colour) have been used throughout this report, in place of terms such as Black and minority ethnic, following consultation with the Black Union, our students and staff.

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PART 1

Introduction

Imagine a world where the performing arts are for everyone; that every individual in every community can be the ones expressing themselves through their creativity or being the people experiencing or responding to the creativity of others.

At the Royal Conservatoire of Scotland, we are committed to these ambitions and on a journey to understanding and to responding to the central importance of equality, diversity and inclusion in defining our future as an institution as well as that of the emerging artists who train here.

Over recent years, this community has worked with focus and commitment to embed both in culture and in process our instincts for equality, diversity and inclusion. Our goal continues to be to advance our understanding while providing a solid platform for ambitious work we envisage, both in terms of organisational infrastructure and the student and staff experience here at RCS now and in the future.

The Royal Conservatoire of Scotland is a national and international centre of excellence for the performing arts, with a students and staff community from more than 60 countries. We are regarded as world-leading and have ranked consistently in the global top 10 of the prestigious QS World Rankings for performing arts education. Through our innovative curriculum, we offer a highly specialised education in and across the art forms of music, drama, dance, film and production, as well as through our world-leading research.

We recognise the power and potential we have through our learning, teaching and our art making to contribute to achieving greater equity and inclusion through the arts. We are aware of our responsibilities and continue to listen, learn and respond as we develop our practical understanding of anti-racism as well as the intersectionality of this work with so many other areas of institutional responsibility, including work on gender-based violence, disability and economic disadvantage.

The next Strategic Plan, which will take us to 2030, recognises the central importance of equality, diversity and inclusion in defining the future of this organisation and the creative industries we can help to innovate. It has never been more important for individual artists, communities and institutions such as our own to pay heed to diverse ways of thinking and practicing, to enable the performing arts and the artists and creative producers within them to thrive and drive positive change.

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. Please read our [Equality Outcomes 2021-2025 \(Interim Review\)](#) which provides details of our equality outcomes, together with a review at the halfway point of our progress towards achieving our stated aims
- 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 2023](#)
- 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 2023 (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 our activities and functions. In January 2023, the Scottish Funding Council and the Equality & Human Rights Commission (EHRC) jointly published “*Tackling Persistent Inequalities Together*”¹. This report outlines the persistent inequalities in the tertiary system and asks institutions to address them by contributing to a set of National Equality Outcomes (NEOs) as part of their Public Sector Equality Duty. Details of the NEOs are contained within Appendix 1, alongside our current position in relation to our ongoing or planned work for achieving them.

¹ “Tackling Persistent Inequalities Together”, 18th January 2023, EHRC and Scottish Funding Council

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 Deputy Principal and Director of Human Resources, together with other members of the Conservatoire Senior Management Team, are also regular attendees of the forum.
- Our Fair Access work is scrutinised and supported at the most senior level of the Conservatoire. The **Fair Access Committee**, convened by one of our Governors in partnership with the Director of Fair Access and the Head of Fair Access, 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).
- The newly established People and Culture Committee is responsible for the review of people strategies across RCS. This includes both a specific focus on the employee life-cycle and also the strategies and policies relating to the student life-cycle. The committee shall provide a People and Culture report to the Board of Governors which will include Equality, Diversity and Inclusion activities, oversee and monitor agreed performance indicators in terms of recruitment, development, absences, and staff health, safety and wellbeing – including review of:
 - Staff turnover statistics including information from exit interviews
 - EDI statistics and statutory / regulatory reports
 - Dignity at the Conservatoire survey / other staff survey data

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 role of the Equality, Diversity & Inclusion Officer within the Conservatoire, one of the two part time posts was established as a full-time post during the last academic year, providing a major increase in provision over the last 3 years. This reinforced the institution's commitment to ensuring the provision of a comprehensive and proactive EDI team, to the benefit of our learning and teaching community.

The Conservatoire 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, Diversity and Inclusion feature in every Board meeting, 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.
- Six 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.
- 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](#). Our latest version, filmed during LGBT History Month 2023, is currently being edited and includes more CSMT and Trans voices than ever before. We hope to launch the new video during Pride month, June 2023.
- The work of the **Equality, Diversity & Inclusion Forum** oversees initiatives including the *Equality, Diversity & Inclusion Creative Fund* each year, details of which can be seen at page 40. 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 took place via a pre-recorded video by the EDI Team. 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.
- Additionally, there is a separate mandatory session for all new students focusing specifically on understanding the forms, manifestations and practices of racism and discrimination, how to embed an **Anti-Racism** approach to their interactions and their role in addressing and advancing anti-discrimination and anti-racism in the teaching-learning environment and wider society. We have an accessible [Equality, Diversity & Inclusion](#) website 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 three broad areas: *Students, Staff and Institutional*. 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 (EDI) activities, visit our website: www.rcs.ac.uk.

Our Students

Fair Access

Fair Access and EDI within the Conservatoire are both focussed on advancing equality of opportunity for disadvantaged groups throughout the student lifecycle. They both seek to address issues of access, retention and success for protected groups.

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.

We have long been acknowledged as 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

Transitions is our award-winning performing arts initiative, which began in 2013. We believe that everyone with talent and potential should have access to training at the Royal Conservatoire of Scotland regardless of their background.

We understand that for many people who want to pursue a career in the performing arts, finding and funding suitable training activities and courses can be challenging. The Transitions initiative aims to provide funded training for those wishing to study the performing or

production arts. We want to prepare students for degree-level training at conservatoire or university level. Transitions seeks to help people from key Scottish postcodes who would like to study dance, drama, music, production or filmmaking and offers mentoring and funded training.

Transitions is for Scottish residents living at postcodes that are identified as being within the top 20% on the Scottish Index of Multiple Deprivation (SIMD) list.

Each year, Transitions students receive:

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- Funded tuition on part-time programmes in your chosen art form through RCS Junior Conservatoire or RCS Short Courses
 - Masterclasses, workshops and creative conversations with some of Scotland's leading artists
 - Coaching to identify personal goals
 - Performance trips
 - Personal development experiences and skill-building workshops
 - Collaborative performance opportunities
 - Financial support towards the costs of attending activity at RCS
 - Support with applications, auditions and interviews and, where an offer is made, support into your degree programme at RCS
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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.

As part of our 'Come & Try' programme, these are based at the Royal Conservatoire of Scotland, via Zoom or an external venue, all outwith school hours:

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- Short Courses
 - Music, Film and Theatre Trips
 - Mentoring
 - Fair Access Expo
 - Summer School Scholarships
 - Masterclasses
 - Meet The Maker
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Additional Support - For those ready to take their study further, we can provide support with:

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- Focus On Applications
 - Interview and Audition Preparation
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Who Can Take Part?

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.

All pupils need is enthusiasm and to be either:

- studying at a participating school
- living in an SiMD1 postcode or
- care experienced or estranged

Care Experienced Students

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

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

Estranged students at RCS currently benefit from:

- Priority consideration for financial assistance from our HE Discretionary Fund if your student funding package is not sufficient to support you while you study
- Access to monthly Estranged Student Drop-in Sessions with other estranged students and support staff

The Fair Access Team is also 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 many more can be seen on the [website](#).

<p>Get Into Pilot Programme</p>	<p>In 2022 we piloted 3 programmes designed to encourage young people with limited experience in the Performance arts. Each has a unique approach to supporting young people to begin to develop the skills they need to further pursue their chosen art form.</p> <p><u>Get Into Musical Theatre</u> is a 24-week course over 3 terms designed to encourage two specific groups into the discipline: Black, Indigenous and People of Colour (BIPOC), and Rural. 10 young people aged 14-20 from SIMD20 backgrounds attend. 7 of these identify as BIPOC and 3 as rural.</p> <p><u>Curious About Film</u> is a monthly workshop delivered by Film and Television Industry professionals. It is delivered in partnership with GMAC Film. It is targeted at people living in SIMD20 backgrounds, refugees and asylum seekers and BIPOC To date, 39 people aged 16-30 have engaged with these sessions.</p> <p><u>Get Into Production</u> is an outreach series designed to encourage pupils and teachers to engage with the production arts. We have delivered 4 sessions in collaboration with the Production department at RCS, Ayr Gaiety, Ayr College reaching 71 pupils and 28 teachers/community workers. We will be running further <i>Get Into Production</i> activity in partnership with the Beacon in Inverclyde and Eden Court in Inverness.</p>
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The Team provided learning experiences for Deaf/hard of hearing pupils attending low progression/ rural schools through a partnership with our BA Performance team, Eden Court & Dingwall Academy in the Highlands and St Roch’s school in Glasgow. Voices of participants, artists and gatekeepers have helped to shape the interventions. A detailed evaluation of this work can be seen at Appendix 3.

The Fair Access Team produce a regular newsletter which can be signed up to [here](#).

Diversifying our Student Body

As detailed above, the work of our Fair Access Department is focused on ensuring that all sectors of the community have the opportunity to engage with activities within the Conservatoire.

Another initiative we have been involved with since 2018 to diversify our student body is **Open Door**, 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.

Primarily the scheme is for prospective Acting students but broadened to include Production students also.

This organisation is focused on helping young people from underrepresented and marginalised backgrounds access acting programmes in drama schools. It paused its activity to recalibrate following reports that several of its students had experienced sexual misconduct at other partner drama schools and conservatoires.

Whilst our own BA Acting programme was not cited for misconduct, we recognise that this is a very live issue in the Conservatoire sector and one that we would be wise to seek support on. BA Acting has resumed its partnership with Open Door and the Conservatoire, along with Guildhall, Royal Welsh Conservatoire and RADA, has signed up for this process which should not only bring us assurance in our procedures, but offer a public kitemark of assurance for our current students and recruitment.

Students - Within the Conservatoire

The activities described in the following sections provide an insight into how equality, equity, 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 have 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 (JC) 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.



Figure 2: Junior Conservatoire students

We aim to develop each young person's unique creative potential and we remain committed to ensuring that equality, diversity and inclusion 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.

The Junior Conservatoire for Drama, Dance, Production and Film (DDPF) offers a selection of training programmes across these disciplines for young people aged from 11-19 years who have a passion for an art form. These auditioned entry programmes are fun, student centred and provide excellent skills for young people to develop and use as a pathway into further and higher education. All programmes are taught by professionals in their field who inspire students to take their learning further during each session.

Alongside this we have a Pre-Junior Conservatoire of Dance for young people in Primary 4-7 as a stepping-stone into auditioning for the Junior Conservatoire Modern Ballet programme. Alongside this, the JC DDPF department run the open access Short Courses in dance. These classes do not require learners to audition and are available to anyone who signs up from age of 3 to adults. Some young people who attend these classes use them as a first step into Junior Conservatoire training.



Figure 3: Junior Conservatoire Ballet class

Since the last report, the JC DDPF has:

- Diversified the core staff team though increasing the number of people and the gender balance of the team.
- Introduced a process whereby students can request one to one support from one of 3 JC DDPF coordinators, alongside the Head of Department whenever they require this throughout the year.
- Diversified the part-time staff team by employing BPOC lecturers to deliver weekly classes, although it is acknowledged that there is still more work to do in this area.
- Continually encouraged staff to diversify their examples of work selected, so all students feel included and see examples of themselves.
- Increased the number of recruitment sessions in schools delivering sessions across Scotland to diversify the student community attending JC DDPF.
- Undertaken Anti-Racist training with our Pre-HE staff team
- Attended Mental Health Training for Young Adolescents and Understanding Self Harm led by Young Minds.
- Provided a safe space for students to use their chosen name/ gender when attending the JC DDPF activity. Staff work with students on an individual basis to ensure the name/ gender of their choosing is respected, and doesn't cause any unknown harm, when sending communication to Parents and carers.
- Worked closely with the Fair Access team ensuring that potential Transitions students are identified during the application process; they can then be financially supported if they are not accepted onto the Transitions programme through the bursary and scholarship funds.

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.

Bursary/Scholarships

We continue to offer bursary/scholarship support to our students. We have recently reviewed the criteria for bursary support in relation to the cost of living and energy crisis. We have now changed our bursary approval system to a monthly panel, and this has been beneficial in ensuring that we are providing a more timely system of approval for students. We 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

We have made significant efforts to resolve some of the challenges around the questioning and language used in our online course application form in relation to gender identity, disability and ethnicity. We have been in consultation with the external company who hosts the booking system to implement these changes, and while some have been possible, there are some areas that are yet to be resolved. We will continue to work on this in collaboration with the external company.

We have altered our class registers to include gender descriptions as disclosed by students in order that staff are aware and have developed improved practices in communicating this information.

Staff Training/Upskilling

We continue to provide training and upskilling opportunities for our staff in relation to equality and diversity:

- We recently held a training session for our teaching staff on gender identity and awareness.
- The core Short Courses team have recently completed anti-racism training.
- The Short Courses teaching team recently took part in a training session with a representative from Down Syndrome Scotland.
- We plan to organise a training session on working with neurodivergent students for our core staff and teaching team later this year.

Our Curriculum

Undergraduate & Postgraduate Students

Learning to Collaborate

This module is part of the Undergraduate core-curriculum for all first-year students at the Conservatoire. Through this module students practically explore how to work together as responsible and effective creative partners through the creation of a short performance or film. With students from all undergraduate programmes working together in small groups, there is a focus on embracing and working with diversity both in relation to students' backgrounds and identities, and the diversity of creative practices, artforms, and genres present within each group.

The module has returned to being delivered in-person through a blended mode for the past two years. The lecture content was divided between two in-person sessions with two sessions made available as podcasts, video files with BSL translation, and transcripts so that students could access this in whichever way they chose. This was after reflection about how best to accommodate the wide variety of and amount (18% of year 1 students) of learning agreements across the student population.

BSL-users were offered a 2-hour language comprehension and clarification session for each of the digital lectures facilitated by a native BSL-user to ensure their understanding of the interpreted content.

For assessment, students continue to be offered a choice between written, audio, or video submissions to enable them to present the required information in a mode that is most accessible for effective communication.

Lecturers working on the module represented neurodivergent, BPOC and LGBTQIA+ artistic communities.

The Options and Collaborations team has been undergoing Curriculum Review in the AY2022/23, which has led to a proposal to re-imagine Learning to Collaborate as a new module entitled Creative Citizenship due to be launched in September 2023. This module will explicitly engage all first-year undergraduate students in discussions and explorations of key concepts and understandings related to actively, responsibly, and ethically contributing to the diverse landscape of the performing arts within Scotland and beyond.

School of Drama, Dance, Production and Film (DDPF)

The School of DDPF contains a broad range of unique UG and PG programmes. The very specific requirements of each discipline require bespoke strategies to ensure that we are aligned with the underpinning values of RCS and our commitment to provide an equitable, ethically driven inclusive environment for a diverse range of students and staff. Each programme has its own annually updated Anti-racism strategy and there is a monthly DDPF EDI subgroup meeting, composed of a selection of heads of programme, permanent DDPF staff, our RCS EDI team and guest contributors from particular areas of specialism. We have set aside an EDI budget to enhance our ability to engage with practitioners and artists from under-represented groups and to provide events and speakers that can add additionality to the core programme. The EDI week curated by the BA Acting programme is an example of one such initiative.

BA Acting

Since the last publication of this report, the BA Acting programme have introduced EDI Student representatives. The two representatives of each year group liaise with an assigned member of the staff team. The responsibility of the student representatives is to feedback matters of Equality, Diversity and Inclusion concerning the student experience. This includes subject content, matters of delivery, raising concerns, suggestions or feedback. The representatives regularly relay information to and from their peers to the staff team. An anonymous feedback/suggestion/ concern form has been set up to allow sensitive matters to be expressed confidentially, if needed.

In June 2022, the first EDI week took place inviting staff and students to join for a series of workshops, talks and readings. Invited guests from various parts of the professional industry joined us to discuss matters including disability and the actor's responsibility, diversity and choice in the recorded voice, creative responses to societal issues, the marginalised storyteller and a celebration of RCS women.



Figure 4: BA Musical Theatre students in Little Women

An Ethics session has been included in the delivery of Critical and Reflective Practice (CaRP). Originally delivered within Professional Practice, this class now takes place within the first term for first-year students. Students also engage in sessions titled ‘Where Do You Stand?’ considering privilege, ethnicity, disability and gender in casting matters. This is in addition to conversations and workshops on *Intimacy Coordination within Professional Practice*. (Similar to a stunt director, an intimacy coordinator is responsible for aiding in the safe creation of sex scenes and, most importantly, ensuring actors are comfortable and consent to what they’re being asked to do.)

The programme remains committed to engaging and inviting external practitioners from currently under-represented groups to match the needs of the actors in training. To date, we have engaged mentors, casting directors, directors and movement lecturers.

Staff were engaged in Anti-Racism training delivered internally. A member of the staff team attended ‘Consent in the Acting Classroom’ training. There is still an acknowledged need for programme specific training to meet the individual needs, challenges or learning affecting day-to-day work.

In 2022, the programme successfully received support from the EDI Creative Fund. The fund was used to create a video celebrating the ‘Additional Languages’ spoken by staff and students from the BA Acting programme. The video highlights the diversity of voices and backgrounds of staff and students. A link to the video can be viewed at page 40.

BA Acting continues to explore partnerships with external organisations to engage and develop potential students for the programme from diverse backgrounds. This includes a continued partnership with Open Door (see page 13) as well as delivering ‘Applying to Drama School Sessions’ via the Almeida Theatre and to selected schools and colleges in Scotland.

BA Modern Ballet

The Ballet Department has made significant progress in the areas of equality and diversity and are working alongside Scottish Ballet, who we deliver in partnership with. In several of the areas below, the department’s work is regarded as sector leading, and is being replicated in other schools/institutions.

The degree level programme has very close links to the Junior Conservatoire, so we take the opportunity to implement the same initiatives from Juniors upwards:

- The repertoire being delivered has been diversified and the materials used to support the teaching has been carefully screened across all modules. This extends to the choice of repertoire, choreographers selected, screening of filmed/picture resources to ensure that the dancers featured are more diverse.

- Repertoire has been reviewed to ensure appropriate themes and content – to identify material from traditional ballets which may now be regarded as racist, sexist, or culturally inappropriate. This has been supported by actual change in the profession – Scottish Ballet’s work on ‘yellow-face’ and the representation of the travelling community in their Christmas productions (which involve students) has been demonstrated this work in practice.
- A shift away from traditional ‘gender’ roles – all dancers have opportunities to learn different ‘roles’ and where new work is being created, commissioned choreographers are challenged to break down traditional gender stereotypes
- The department has worked and is continuing to work with Scottish Ballet in the creation of new resources for all students, which feature diverse dancers
- Workshops and masterclasses with dancers from Scottish Ballet who are actively involved in the EDI group and alongside practical dance sessions, cover areas such as costume, hair/make-up, and representation of diverse groups in ballet
- Review and implementation of new uniform lists – both to include dance kit in a variety of skin tones and to remove traditionally gendered language for students/parents
- Scholarship awards to BIPOC students on the BA programme, to support increasing representation
- Progress in the area of mental health – specialist workshops/modules in mindfulness and resilience for dancers, which is regarded as sector leading
- Ongoing work on a ‘Parent Code of Conduct’ for Juniors students
- Specialist Performance Medicine provision introduced for undergraduate students – this provides specific physical and mental screening and ongoing support by dance specialists (physiotherapy, nutrition, mental health)
- Staff CPD - anti-racism training and mental health first aid
- Staff CPD in positive teaching approaches and use of language (specifically gendered language) in the studio is sector leading
- The introduction of pointe work for male dancers

BA & MA Musical Theatre

Over the past two years, the Musical Theatre department has:

- diversified the dance and creative staff teams (i.e. directors/choreographers/musical directors).
- collaborated with the Research and Knowledge Exchange department to host a talk with Professor Hannah Robbins (Associate Professor of Black Studies at Nottingham University) around the life and professional experiences of Lena Horne. This was followed by a panel event Q&A at which Hannah was joined by performers, directors and writers from BPOC and LGBTQ+ communities within the UK and US. These inspiring individuals were able to share their lived experiences and offer advice and support for those about to enter the industry.

- broadened of sources and resources through all areas of teaching included engagement with Latinx work within Acting/Greek Theatre module and non-western dance styles being promoted.
- Team members have been working with the recruitment/fair access teams on a '*Get into Musical Theatre*' initiative, which individuals from under-represented communities who have an interest in studying musical theatre in the future are supported to attend. A recent meeting was organised between current students of colour on the BA MT programme and those in the '*Get into Musical Theatre*' group and our students spoke very positively about the visible changes within the department and institution in recent years in relation to Anti-Racism and Inclusive practices.
- BA MT season programming processes continue to allow for more scrutiny and consultation with student groups and production teams; including critical reading and identification of any problematic language, themes, content or casting assumptions. Longer lead-in times through planning allows for interrogation of and consultation around these challenges.

BA Contemporary Performance Practice (CPP)

The new curriculum has a decolonial perspective which has been initiated with some strategies. These have been introduced in the BA Contemporary Performance Practice curriculum to implement EDI as a central strategic point of focus for the School of DDPF. These include master classes with British performance artist [Dr Harold Offeh](#), [Dr Cristina Fernandes Rosa](#) expert on decolonial performance and dance practices and Glasgow artist and film maker [Alia Syed](#).

Students in year 3 and year 4 have expressed the importance of having been taught by a Scottish artist with mixed south Asian heritage with a considerable oeuvre. To further implement EDI strategies, Black studies, Black performances and a series of practices (call and response procedures, coolness, sampling) have been introduced in the curriculum review of the programme. In contextual studies, areas such as black feminism and decolonial thought will be covered. In parallel, a series of books and materials (Estream video content) have been purchased to pursue this strategy already during this year. These materials add some fields that were missing such as: Black feminism, gender identity, Black performances, Black studies, Black British artists, decolonial thought, critical race theory, queer theory, gender theory and posthumanism.

A new event curated by the Interim Head of Programme was initiated entitled *Go and Tell It to The Mountain*. It consists of a series of live talks and a podcast with invited guests around performance, live art and contemporary theatre. The intention is to highlight important research and conversations on performance in the present time with contributions from artists, academics, and cultural practitioners.

Expanding reading lists and diversity of resources in line with curriculum developments and decolonising curriculum work; books and other content (digital) were acquired, are available to the students in the library and will be part of the new curriculum that is under review in 2023.

BA Film

The Film programme, in conjunction with Fair Access, Africa in Motion and Glasgow Media Access Centre (GMAC) held a 'Diversity In Film' event in March 2022.



Figure 5: Film students at work during the covid pandemic

This partnership continues to grow and the group have undertaken considerable work.

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 newly found knowledge and understanding.

A staff member has joined the Representation and Inclusion working group at the Association of Sound Designers, which will enable us to keep informed on developments and to have an influence on the industry.

Visiting guest staff have continued to add diversity and depth to the student experience.

Guest speakers in Personal and Professional Development modules have included Producer, Zainab Syed (Zainab is the only Muslim theatre producer in Australia); Lighting Designer, [Prema Mehta](#); Stage Manager, [Sunita Hinduja](#) and Solar Bear Director, [Jonathan Lloyd](#).

A skin tone lighting workshop has been held for second year students, to ensure that they have the knowledge and experience of providing appropriate lighting for all skin tones, which has not always been the case.

A facilitated panel talk took place with [Backstage Niche](#), one of whose three main aims is to provide support to those from a culturally diverse background studying Production Arts, and to also help graduates entering the workforce of the theatre industry. They provided four professional freelancers (stage management, lighting, sound and stage) from their membership to talk to our students about their careers and answer questions in an open and inclusive space.

MA/MFA Acting/ Directing Classical and Contemporary Text

In response to consultation with students and alumni, we continued our efforts toward anti-racism and more generally intersectional approaches to equity and inclusion through the introduction of the Creative Response Project in term 2. The origin of this project was in an alumnus specifically articulating that while staff-led work on classical text often brings contemporary perspectives, methods and approaches to the work, they felt that there needed to be space in which students could explore and apply these approaches (and others) on their own in a student-led way. The project – which involved a one-week engagement creating a performed response to a classical text on which the students worked during their studies – was generally a success with some student groups diving into the freedom and possibilities of the project and others more tentative.

Generally the most positive response was from students who were already inclined to challenge canonical status of texts, while those less inclined to do so on their own found the project more difficult. We do not see this as a problem, but rather as a step toward creating a more equitable learning environment in which greater possibilities for student-led work is provided. Moreover, a greater range of methods of engagement with classical text is now explored from traditional fidelity to the text, to radical deconstruction. This creates a broader base of exploration, recognizing a variety of student aims and ambitions and filling a crucial gap that previously existed on the programme. Students have requested more anti-racism training. While they recognized that the programme is proactively engaging on these issues, there is room for even greater engagement in future academic years. One specific request was related to the programme's approach to casting and dramaturgy with regard to identity. The students recognized that the programme's ethos in this area is both strong and (in their view) forward-thinking and arguably industry-leading. However, they also noted that while the programme has handled this approach well (particularly in *The Dutch Courtesan*), teaching in this area is needed. As such, the programme is introducing a session on identity-informed dramaturgy for the coming academic year.

Centre for Voice in Performance

Our unique identity as a world leading Performing Arts Institution attracts students from all over the globe allowing the Centre for Voice in Performance to record and collate a variety of contemporary accents and dialects of English. All voice recordings are authentic – gifted by our students (and staff), under the title of MEDEA.

This living archive is designed to complement existing web-sites such as www.dialectsarchive.com and spi:ki:zi but also offers additional features:

Heritage Dialects reflects the contribution of the African Diaspora and is part of the Conservatoire's commitment to anti-racism.

[Click here](#) to listen to i-DARE (Identity: Dialects, Accents, Race explored) – six podcasts released on World Diversity Day2021 featuring RCS students in conversation about their voices.

School of Music



Figure 6: A section of one of the Conservatoire's orchestras in concert

Composition

Although we have largely moved back to in-person teaching for all departmental classes, we have continued to make use of online seminars for our Composition Forums, which has allowed us to continue to invite a broader range of visiting speakers for our students. Once again, we have drawn together a balanced list, inviting many female creators, such as [Cassandra Miller](#), [Sarah Hennies](#), [Cat Hope](#) and [Carola Bauckhault](#), alongside a number of BPOC creators, such as [Anthony R. Green](#) and [Daniel Kidane](#).

We were very pleased that [Errollyn Wallen](#) has joined us as a Visiting Professor of Composition, contributing to a number of workshops, and [Kate Moore](#) has continued in post with us, delivering many tutorials and class activities on her visits from the Netherlands.

We are proud of our progress towards gender balance in the department, which we have now achieved across our student cohort, and are also currently very close to within our staffing.

A number of our staff and students have been engaging with creative activities for young people around Scotland, and this has helped us identify a number of individuals in advance of them applying to our courses, so that we are able to offer additional support where this might be required; this has undoubtedly helped us to broaden our reach as a department, and we have received applications from individuals from a number of new schools across Scotland (e.g. from which we have never had applicants previously).

Strings

We invited [Clifton Harrison](#) to adjudicate the Watson Forbes viola competition and work with our viola students in a masterclass. Clifton is an African American violist whose research focus is on Black, Asian and ethnically diverse classical and contemporary composers/sound artists.

Both the Strings department and the Strings summer schools continues to attract students from diverse backgrounds and SIMD 2040.

Outreach work includes a trip to the Dominican Republic in March where a series of classes and workshops were given for young musicians.

The department has also established an informal anti-racism library.

Woodwind

The Woodwind Department's commitment to mainstreaming equality has led to new ties with the Chineke Wind Quintet. This follows on from the Artistic Planning department recently inviting them to perform at a lunchtime concert in the Fridays at 1pm series, which was a great success. For those unfamiliar with the Chineke Wind Quintet, they are a classical ensemble made up entirely of BPOC musicians. The woodwind department recognizes the importance of showcasing a diverse range of musicians to our students and audiences, and the Chineke Wind Quintet's performance was an excellent opportunity to do so.

Additionally, the department has created a new fair access venture that will premiere at the "Come and Try" event in April. This project aims to reach musicians that the RCS doesn't normally connect with, and it will be a collaboration between senior woodwind students, student composers, and a member of staff who is a member of the [Red Note Ensemble](#) and an experienced facilitator in these events. This initiative will enable the students to develop their skills in facilitating these events and at the same time develop strong ties with the local community.

Leaving the pandemic behind us, we were able to run our second Scottish Clarinet Festival sponsored by Buffet Crampon and The Wind Section. We welcomed over 100 clarinetists of all ages and stages to take part in a full day of masterclasses, concerts and participatory experiences supported by our staff, alumni and students as well as colleagues and participants from the Junior Conservatoire.

The event also included The Scottish Schools' Clarinet Competition, an event designed to help the Woodwind Department engage with schools all over Scotland.

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.

In academic year 2022/23, the BEd (Music) Programme is going through review and as part of that process, we have addressed a number of recommendations from the report *Teaching in a Diverse Scotland: increasing and maintaining minority ethnic teachers* (Arshad 2018). We have re-evaluated our entrance requirements for the Programme to ensure that:

- there are not any unintended barriers to access for BPOC applicants and, indeed, a range of other applicants who may be disadvantaged due to systemic inequalities
- broaden the range of instruments that we offer for principal study. Over the past three years, we've started to offer rock and pop instruments (previously we were limited to mainstream classical, jazz and traditional) and from September 2023 we are offering a place for principal study tabla.

As part of the review, but also over the past couple of years, we have reviewed the content of our curriculum to ensure that a broader range of cultural contexts is foregrounded and that there is a good balance of these. As part of our day-to-day delivery, staff critique with students the language of our discipline, its origins and potential to exclude, trigger or offend.

Postgraduate Learning and Teaching Programmes

Staff have continued to develop their thinking around how we make tangible positive steps to address structural racism as outlined in our Anti-Racism Action Plan. We recognise this is a complex but fundamentally important priority area. As the students on the MEd and PG Cert in Learning and Teaching in the Arts are all professional educators, most, if not all, are already engaged in addressing issues of inclusion and diversity within their own professional context. Whilst the bulk of our students are situated in Scotland, and are cognisant of the national social justice agenda, we also have students from countries such as Singapore, China, Thailand and the UAE. This adds a layer of complexity, as we need to be sensitive to cultural relativity and differing priorities within non-western contexts. Indeed, to be prescriptive in the promotion of a particular belief system would make us guilty of the very thing we are attempting to address.

Anti-Racism been a standing discussion point in Programme Committee meetings, with student reps highlighting progress made, but raising the point that we could do more to address the issue of intersectionality. Whilst we need to be careful not to dilute the Anti-Racism message, the need to challenge dominant hierarchies, to question assumptions and to identify how each of us is subject to our own particular social conditioning is central to the criticality we are

aiming to develop in our learning community. Designing inclusive learning experiences is stated as a learning outcome, and we require each student to contextualise that within their own context, but to prescribe a single doctrine would be at odds with the enquiry-based nature of the study.

Over the last three years we have been investing in expanding the range of the e-resources that we make available for our students. Part of the issue with the diversification of education sources has been the unavoidable dominance of white, middle-class, white men of privilege within the historical educational discourse. However, with much support from library colleagues and research from key members of the staff team, we have invested significantly in increasing the range of e-books and e-journals that present non-western perspectives on the arts and on arts education. The head of programme and a lecturer co-delivered pilot sessions delivered through the library on diversifying the literature we share with our students.

The head of programme in their role as organiser of the Curriculum Development Day scheduled a repeat of this session within the day, along with parallel sessions specifically on the Anti-Racist Curriculum. We have adapted the delivery of the Teaching the Arts module to signpost learning and teaching theories from established and credible sources from non-Western populations and have found (unsurprisingly) that this serves to enrich the quality of critical conversation and thinking within our community of practice. Criticality has been a strong focus across all modules and supporting the development of criticality appears to have raised the standard of submissions for all year groups.

Over the last few months, the head of programme has been interviewing arts educators about their practice and making these podcasts available for students (and the public). Whilst this represents a chance to focus on disseminating the work of our graduates, we are also interviewing individuals that we met at the recent International Teaching Artist Collaborative (ITAC) conference in Oslo. Interviews have been conducted with arts educators from Singapore, India and the US and we hope to continue this series with arts educators in the Philippines, and from the Canadian First Nation Cree community. In each case, we do not intend to point to any practitioners or resources as being 'diverse', but rather to ensure that the spectrum of voices we introduce our learners is inherently diverse as a holistic provision. Our February intensive weekend sessions focus on artist/teacher identity, and we have invited keynote speakers [Jeffrey Tan](#) from Singapore who leads the Teaching Artist Asia network and [Eric Booth](#), the renowned arts educator and lead of the International Teaching Artist Collaborative (ITAC). We have also invited Jamaican-born poet and UAL student Aaliyah McLaughlin, who, following a recent internship with Leaders Unlocked is piloting an online anti-discrimination workshop, *Our Reality*, which was created by individuals with lived experiences.

Over this last year, the staff team have made it a priority to engage with professional learning opportunities such as the *RCS Spotlight on Diversity* sessions, QAA Enhancement Theme Conference Sessions on *An Anti-Racist Curriculum*, UKAT's Webinar on *Decoding Cultural Communication*, the University of Reading's webinar *Multilingualism as Social Justice*, and

UHI's International Women's Day Events. Team members have continued to develop and present their work around mental health and identity and one member gave a keynote speech at a major US conference on their specialist subject, inclusive pedagogy.

As a team, we continue to challenge ourselves in terms of our education offer, and a current area requiring deeper investigation is the dominance of Western-centric research methodologies and how the prevailing values and practices of the wider global research community may be suppressing valuable, rich and useful knowledge from cultures operating with different epistemologies and methodologies. Evidence of impact is likely to be gradual and subtle, and we see this line of enquiry as a direction of travel rather than as a destination we are likely to reach in the near future.

Postgraduate Music (MMus/MA/AdvPGDip/ArtDip)

In alignment with the School of Music Anti-Racism Action Plan, we have worked with [Black Lives in Music](#) to diversify recruitment of our External Examiners.

In learning and teaching, the Graduate Seminars and Practice Research module offer vehicles for student to critically challenge their approach to music history, including racial literacy.

Cross Conservatoire

Students Union (SU) and Equality, Diversity, and Inclusion

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

In 2023, the Student Union voted to introduce a new SU Non-Sabbatical Executive role of Equality, Diversity, and Inclusion Officer from the next academic year. The role will further increase the proactive approach that the SU deals with EDI in the day-to-day work as well as particular consideration for accessible events. The new EDI officer will also chair a new SU Equality, Diversity, and Inclusion Forum which will benefit the existing RCS EDI Forum with greater representation of students.

The Student Union proudly supports affiliated student-led EDI focussed groups within RCS, including;

- Black Union
- LatinX Union
- Asian Association
- Disability Committee
- LGBTQIA+ Society
- Trans Union

Several of these groups are contributing to the Anti-Racism Actions Plans in both schools and organise social events and campaigns throughout the year.

The SU held successful campaign days for International Women's Day and University Mental Health Day. Both were a blend of in-person and online resources and participation from Glasgow-based groups as well as Alumni.

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 2022, Bridge Week was held as a Digital Festival with students creating, performing, documenting and recording work which was then disseminated digitally through the summer across platforms such as Instagram, Facebook and RCS social channels. This model had to be established during the Covid 19 Pandemic and as we have come out of the Pandemic and had a lifting of restrictions the decision was made to keep Bridge Week as a hybrid of in person and online content.

Rather than working across a range of RCS venues and spaces, students gathered together in the Ledger Recital Room and reinvented the space to reflect the needs of their performance and project. Although the performances were not open to the general public both staff and students were able to

attend and having a 'festival home' in the Ledger created an atmosphere for the week that was supportive and busy.

All 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. Here are 3 examples from the 9 shows that took place.

Free Improvisation and Dance

A collaboration between musicians and dancers exploring free improvisation to devise a new audio-visual performance.

Beyond Freedom and Dignity

This project was designed to make/devise performance about Dignity based on Francis Fukuyama's book *Identity* and B.F. Skinner's *Beyond Freedom and Dignity*. It contained a dancer alongside two musicians: a violinist and a cellist.

The project was a collaboration across multi disciplines to seek understanding of what dignity meant to the students, and what kind of sounds and movements could deepen their understanding of dignity?

The Faith of Water

This originally stemmed from an idea around "music of hypothetical cultures," or music of places that don't exist. Part of this involved creation of different tuning systems, and instrumental families that would make sense given the authenticated cultures context.

The student describes the process leading up to the performance:

After developing these ideas I wanted to bring it into reality, and through glass bottles I was able to do so. Some of the other composers were also intrigued by this until it expanded into a desire to create a suite of improvised music for an ensemble of false constructions of this culture's music. The main idea for instruments we had stem from this was to exclusively use instruments created from vessels filled with water. This includes vases, pots, canteens, glasses, water bottles, cups, tea kettles, glass bottles etc... To make even the slightest sounds be heard, and to expand our artistic vocabulary, live electronics would also be incorporated. I want to place these instrumental ideas within the context of an ancient ceremony for this hypothetical culture, in which myself and the other composers design various ways of playing these instruments depending on individual "hymns", that are then shifted between. These might be placed in between explaining about this fake culture, either pretending like this is a historical recreation in a lecture, a cult ritual in the modern day using these recreated sounds, or just as the ritual would be itself, with various holy words said between these hymns.

British Sign Language (BSL) Training for students

All new students continue to receive basic BSL and Deaf Awareness workshops as part of their induction package.

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.

Our Staff

Staff Wellbeing

We have introduced a new Employee Assistance Programme, [Spectrum Life](#). Spectrum Life is a free, confidential counselling and wellbeing support service that provides in-the-moment support to employees through multiple access points – 24-hour freephone, live chat, What's App and text, and an online portal. Spectrum Life is available to support employees across a wide range of areas such as work-life balance, stress, depression, anxiety, grief, bereavement, financial and legal advice, health advice, career guidance, retirement, and workplace conflict.

We have a number of staff within the organisation who are trained as Mental Health First Aiders. During 2022, we brought in the services of Charlie Waller Trust to provide training to staff on mental health awareness, responding to student distress, and mental health for line managers.

We are delighted that our heavily subsidised lunchtime yoga sessions for staff have returned to being back in person following a successful programme of online yoga throughout the pandemic.

Staff Training

Anti-Racism Training

Over the last two years we have developed a range of training initiatives and interventions under the umbrella of Anti-Racism training. This training has been delivered to both students and staff in the form of both face-to-face and virtual workshops.

The training has been designed and delivered with a range of different audiences and knowledge levels in mind, from incoming students to highly experienced professionals. We recognise that everyone, including the EDI Team, continues to be on a learning journey and we all benefit from respecting and learning from the knowledge, background and life experience of others. All training provision is continually updated to reflect this.

The range of training delivered over the last two years includes:

- ✓ An Introduction to Anti Racism – for all new students
- ✓ Embedding Anti-Racism Practice in Performing Arts Education

We have also worked with Advance HE to customise their [Introduction to Race Equality e-learning course](#) for use by all our staff and students.

Active Bystander Training

Provided to both staff and students, this training equips our learning and teaching community to understand the benefits of being an active bystander and to promote diversity and inclusion within their daily work or practice. The workshop provides practical tools for individuals to challenge not only overt discrimination but also to disrupt covert forms of exclusionary behaviour.

Anti-Racism Training for Governors

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

Introduction to Trans Awareness Training for Governors

The EDI Team worked with the Trans Students Association to design and deliver training for our Board of Governors. The training was well received, and regular workshops were requested on a range of key diversity issues.

Equality, Diversity & Inclusion Induction

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

- Defining equality, equity, diversity and inclusion
- Equality law in the workplace
- The power and impact of language
- Dignity and respect at the Conservatoire

BSL/ Deaf Awareness

Our dedicated Translation & Interpretation Coordinator continues to run 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. Feedback from staff attending this training can be seen at Appendix 4.

An EDI Sensitive Approach to Auditions

All staff involved in audition panels, be they employed by the Conservatoire or visiting professionals, are required to attend a training session run by a member of the EDI Team, the

Disability Advisor and the Head of Fair Access. The workshop provides information about equality legislation in relation to employment, education and training, and the opportunity to explore how to respond appropriately in specific, sometimes sensitive scenarios. Participants are also provided with information and guidance about contextualised admissions, to ensure marginalised applicants with talent and potential are not disadvantaged from accessing our programmes.

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, 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 can be viewed [here](#).

In mid-2022, it was suggested that the ARAP had been embedded within the institution to a point where the quarterly institutional updates were no longer the best way of presenting our progress.

The following was therefore agreed:

- Different schools, programmes/departments should decide what to prioritise and focus on in reviewing their ARAPs. For example, having a student focus by involving students in its formulation, monitoring and updating.
- the reviews would focus on assessing the key performance indicators (KPIs²) and impact of actions implemented by all ARAPs. In addition, the review would identify any learning that could be shared to improve practice, approaches, policies and strategies.
- departmental ARAPs would be made more accessible and visible by publishing them on the portal.

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, which meets at least termly, takes the lead in the development and monitoring 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.

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

The RCS Dignity at Work and Study Statement and Guidelines outline the areas of acceptable behaviour (including the RCS's Code of Professionalism and Conduct) across the whole organisation and provides a framework for how any unacceptable behaviours will be dealt with. The Dignity at Work and Study Statement applies to all staff, students, contractors and consultants of the Conservatoire and is currently being updated to provide further clarity regarding process and support for each of these different groups.

² Key Performance Indicator

Sharing Pronouns Guidance

In 2022, the EDI Team worked in partnership with the Trans Student Association to develop guidance for all staff and students on the importance of respecting an individual's chosen pronouns. This guidance includes specific information for staff on how to share pronouns appropriately within different learning and teaching environments, depending on the age and stage of those involved, in accordance with Scottish Government advice.

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 have included:

With funding from the Equality, Diversity and Inclusion Creative Fund, BA Acting students and staff made this short video celebrating the diversity of languages within the department. The video has now been uploaded to the Conservatoire's YouTube channel and can be viewed via the link below.



[BA Acting Additional Languages video](#)

"Do we speak your language? The Royal Conservatoire of Scotland's BA Acting Programme welcomes applications from aspiring actors from all over the global comm..."

www.youtube.com

The Rainbow Coalition on Anti-Racism Panel

BPOC students and alumni from diverse backgrounds shared their experiences and knowledge of working in the performing arts within a safe space while decentering whiteness and championing the elimination of anti-racism. The intention was that these inter-racial discussions would foster good relations and partnerships between the three Student Unions involved (the Black Union, the Latinx Union and the Asian Union) and the wider RCS Community.

Exploring Trans-masculinity

An immersive exhibition of work, surrounding the experience of coming to terms with a transmasculine identity. This was combined with an acknowledgment of the importance of internet connections for the queer community as a way to intentionally seek out others who accept and have an agency in accessing their own "chosen family".

The work promoted trans joy; it served as a platform for both transgender/queer individuals to feel understood and seen, and an opportunity for cisgender individuals to be able to take space to reflect and empathise.

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.
- We have a developing programme of relaxed performances. A relaxed performance is where the ambience of the performing space and theatre 'rules' are relaxed. These performances are ideal for neurodivergent people and those with learning disabilities, or anyone who would benefit from a more relaxed environment (e.g. the audience is able to leave and return at any time, the lighting and sound levels are lowered).

Diversity & Inclusivity in Library Collections

The RCS Whittaker Library is committed to counter contemporary and historic racism and inequality in our collections. To that end we are taking an active role in this work and have initiated and developed important projects to support the increasing of diversity within our Library collections and supporting the work involved in decolonising the curriculum across the RCS. Specifically, our work includes:

- Publishing the first Scottish HE Library collection statement, acknowledging the work to be done in this area. You can find this on our [Catalogue](#).
- Creating the [D is for Diversity](#) year-long blog series, highlighting diverse materials in our collections
- Creating the [Diversifying the Library Collections](#) padlet page
- Launching a project to support the production of inclusive resource lists: this involves the library team analysing current lists to review the dominant voices and narratives in subject areas, and recommending resources, publishers, performers, creators and makers in support of building inclusive collections

- Successfully secured a £5K grant from the SLIC (Scottish Library & Information Council) [Innovation and Development Fund](#) for our “Spotlight on Diversity” project. This project is delivering events and workshops to encourage the RCS community to work in partnership with the library team to explore what diversity means to them and how diversity in Library collections can inform practice and innovation within the curriculum. As a neutral, safe space, the library is uniquely placed to promote inclusivity and aims to facilitate open conversations to affect change and advocacy for Library collections and the curriculum.
- Hosting the first “Diversifying Resource Lists” workshop, showcasing work ongoing within RCS and showcasing work from external colleagues

The feedback received on this work has indicated its value to our community.

“The work you did on the diversity of our reading lists was hugely helpful and something we will be using as a central element of our Anti-Racism Action Plan.....For some time we had been planning to do an analysis of this, but weren’t clear how to...in response to your reports, we are considering employing someone to engage in an exploration of published, non-western education approaches, so that we can really enhance our understanding of learning & teaching from a more global perspective... your work on the diversity reports has been extremely useful, Thank-you!”

Additional resource created (and constantly being developed) include:

- [Diversity E-Books: Race & Identity](#)
- [Diversity Print Books: Race & Identity](#)
- [Library Diversity Portal](#)
- [Composers of colour Resource lists on the catalogue](#)
- [Diversity E-Book pages – DDPF](#)
- [Diversity E-Book pages – Music](#)
- [Educators Around the World map](#)
- [Women Composers](#)

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 values, with the HESA methodology being applied throughout³.

N/A is used where providing data on totals would reveal one or more of the categories where there is a total of less than 5 individuals (<5).

RCS Student Population

To aid in the interpretation of statistics that are broken down by school and course level, the proportion of active students in each school at each course level is shown below for the academic years 2010/11 to 2021/22. This gives an indication of how big an impact a particular school and level subgroup has on an overall RCS statistic.

The Royal Conservatoire of Scotland has a total of 1250 students of which 71% are studying at Undergraduate level and 29% at Postgraduate level.

Students by Sex

The table below shows a breakdown of active students in 2021/22 by sex, school and course level. A total of 730 (58%) students were female, 495 (40%) were male and 5 (<1%) identified in another way or preferred not to answer the question.

2021/22 Student by Sex	DDPF				MUSIC				L&T	
	UG		PG		UG		PG		PG	
	No.	%	No.	%	No.	%	No.	%	No.	%
Female	240	60	35	58	255	53	110	56	90	77
Male	145	36	25	42	218	45	80	42	25	23
Other	0	0	0	0	5	1	0	0	0	0
Prefer not to say	10	3	0	0	10	2	5	2	0	0

Due to the small number of our students who identify as trans, non-binary and/or gender diverse, our analysis will focus on the binaries of female and male.

Female students outnumber their male counterparts to some degree in all departments and at all levels, but this is most significant within Learning & Teaching. This is possibly due to the way in which the programmes are delivered, which make them flexible and accessible.

All programmes within this department operate on a part-time basis through a blended learning model, which includes a mix of face-to-face sessions, online sessions, one-to-one

³ <https://www.hesa.ac.uk/about/regulation/data-protection/rounding-and-suppression-anonymise-statistics>

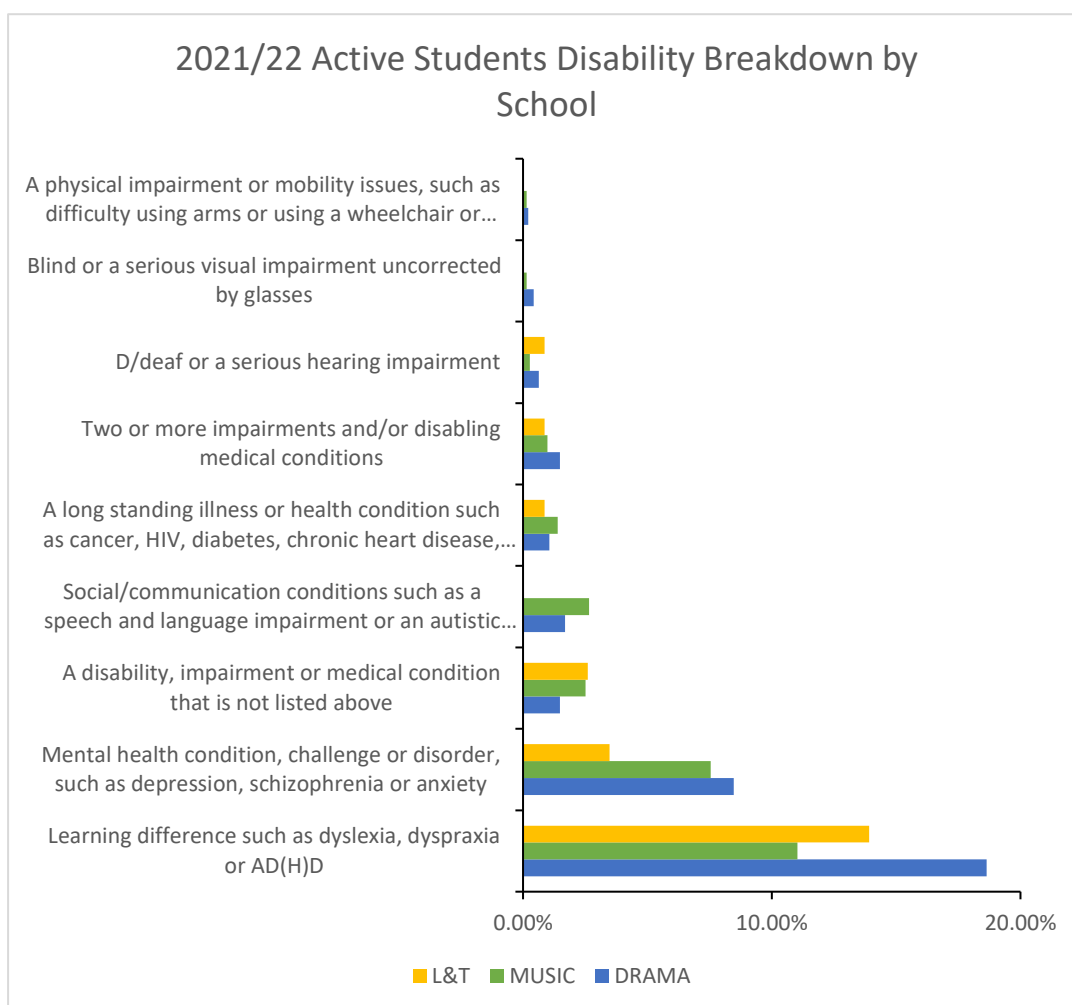
tutorials and independent study (distance students can study the programmes fully online, accessing the face-to-face sessions through a video conferencing platform).

Students by Disability

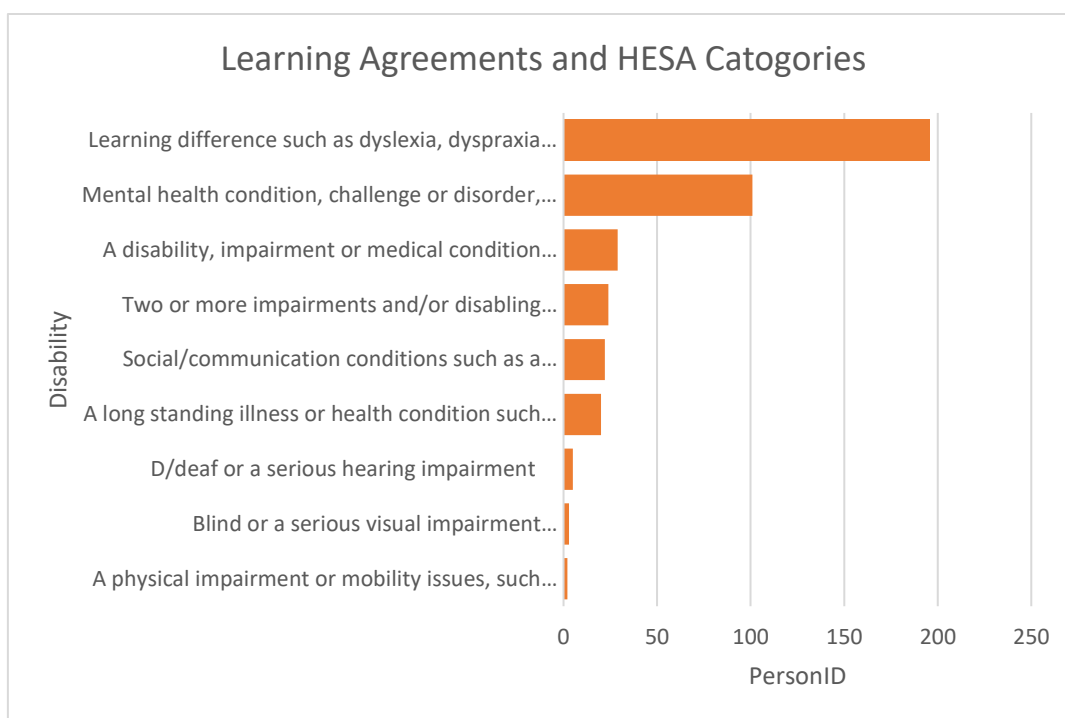
The table below shows a breakdown of active students at RCS in the 2021/22 academic year by disability status, school and course level. A total of 830 (66%) students had no known disability and 370 (29%) had declared one or more disability.

2021/22 Students Disability Status	DDPF				MUSIC				L&T	
	UG		PG		UG		PG		PG	
	No.	%	No.	%	No.	%	No.	%	No.	%
No known disability	250	63	40	63	320	66	140	72	85	72
Known to have a disability	135	33	20	37	145	30	40	21	25	23
Prefer not to say	15	4	0	0	20	4	15	7	5	5

The chart below shows a full breakdown of students in 2021/22 known to have a disability by type of disability and school.



The chart below shows a full break down of students with a learning agreement and their HESA Disability category. As per previous years, learning differences and mental health conditions are by far the most common challenge to students who have a learning agreement in place.



Students by Ethnicity

The table below shows a breakdown of active students at RCS in the 2021/22 academic year by ethnicity, school and course level. A total of 1005 (80%) students were white and 210 (17%) were BPOC.

2021/22 Active Students Ethnicity	DDPF				MUSIC				L&T	
	UG		PG		UG		PG		PG	
	No.	%	No.	%	No.	%	No.	%	No.	%
White	325	81	50	80	410	85	115	60	105	91
BPOC	65	16	10	18	60	13	65	35	5	5
Not Known	10	3	0	0	15	3	10	5	5	3

UK Domiciled Students by Ethnicity

The table below shows a breakdown of UK domiciled active students at RCS in the 2021/22 academic year by ethnicity, school and course level. A total of 790 (90%) students were white and 70 (8%) were BPOC.

2021/22 UK Domiciled Active Students by Ethnicity	DDPF				MUSIC				LEARN	
	UG		PG		UG		PG		PG	
	No	%	No	%	No.	%	No	%	No	%
White	260	89	20	95	330	92	80	87	100	92
BPOC	30	10	0	0	30	8	10	9	5	5
Not Known	0	0	0	0	<5	<5	5	<5	5	<5

Students by Sexual Orientation

The table below shows a breakdown of active students at RCS in the 2021/22 academic year by sexual orientation, school and course level. A total of 745 (59%) students were heterosexual and 285 (23%) were LGBTQ+.

2021/22 Active Students by Sexual Orientation	DDPF				MUSIC				LEARN	
	UG		PG		UG		PG		PG	
	No	%	No	%	No	%	No.	%	No	%
Heterosexual	190	48	25	42	320	65	120	63	85	76
LGBTQ+	130	32	25	43	90	19	25	13	15	13
Not Known	80	20	10	15	75	16	45	24	15	11

Staff

We have the greatest number of full-time staff of any UK conservatoire and many of our teaching staff are practicing professionals in their own right, including our part time hourly paid/ fee paid and fixed term contract staff.

Gender

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 8 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	
2023	Female	216	57
2023	Male	163	43
	Total	379	

NB: Please note that these figures do not contain details of trans and non-binary staff.

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 2023](#).

Please note that numbers of staff will not correlate with those referred to within the Equal Pay Review as different dates were used for data collection.

Numbers of staff by grade and gender in Academic Years 2019/20 and 2021/22 (the last full academic year for which we have data):

Grade	AY 2019/20 Female	AY 2021/22 Female	AY 2019/20 Male	AY 2021/22 Male	AY 2019/20 Total	AY 2021/22	AY 2019/2020 % Female	AY 2021/22 % Female	AY 2019/20 % Male	AY 2021/22 Male
1	7	9	12	5	19	14	37	64	63	36
2	<5	<5	5	<5	N/A	N/A	29	N/A	71	
3	16	19	20	23	36	42	44	45	56	55
4	35	35	17	17	52	52	67	67	33	33
5	37	43	22	19	59	62	63	69	37	31
6	26	26	11	14	37	40	70	65	30	35
7	52	51	42	47	94	98	55	52	45	48
8	7	5	14	7	21	11	33	45	67	55
9	12	18	16	22	28	40	43	45	47	55
10	<5	<5	0	<5	<5	<5	N/A	N/A	N/A	N/A
CSMT	<5	5	5	5	N/A	10	44	50	56	50
Totals	200	219	158	165	358	380				

NB:

- i. N/A is used where providing data on totals would reveal one or more of the categories where there is a total of less than 5 individuals (<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 (51) 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, 6 and 7, which include many administrative and support roles. We know from our ongoing research into occupational segregation that these are fields 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 five women now sitting on the Conservatoire Senior Management Team, making up half 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.

Ethnicity

The number of our permanent staff from who identify as BPOC has increased slightly in both numbers and percentage terms. We fully acknowledge that our current representation of just over 8%⁴ of the Conservatoire’s permanent workforce is low, but it is now double the

⁴ This includes staff who identified within the overarching categories of Black, Asian and Any Other Ethnic Background, which incorporates staff identifying as Chinese and of dual heritage. These statistics are combined due to low numbers and to therefore avoid the possibility of identifying individuals.

composition of the BPOC population of Scotland, which stood at 4% in the 2011 census (the 2022 census results were not available at the time of reporting).

We remain committed to undertaking appropriate activities to achieve representation at all levels of the workforce and are working with external agencies to develop positive initiatives to enhance our performance in this area over the coming two years and beyond.

Number of staff by ethnicity at 31/07/22:

	No.	%
Asian	5	1.3
Black	7	1.8
Not Known	27	7.1
Other	17	4.5
White	325	85.3
Total	381	100%

Disability

The overall number of staff who identify as having a disability has slightly increased since our last report in 2021, rising from 19 to 26. This represents 7% of our workforce, which is 1.7% higher than in 2021.

	No.	%
Not disabled	190	50
Long standing health condition	5	1.3
Mental health condition	6	1.6
Specific learning disability	7	1.9
Unspecified disability	8	2.2
Information refused	165	43
Total:	381	100%

Advance HE's **Equality & HE: Staff statistical report 2022** states that: "Overall, 6.0% of staff working in HEIs disclosed as disabled in 2020/21. Disability disclosure rates were higher among staff working in Northern Ireland (7.4%) and Wales (7.3%) than in England (6.0%) and Scotland (5.0%)."

This shows that our disclosure rate is higher than the average in Scottish universities, despite the fact we still believe that some colleagues continue to opt out of declaring disabilities to us. We continue to seek ways to encourage disclosure amongst our staff and job applicants and continue to seek out good practice examples within and beyond the higher education sector for implementation within the Conservatoire.

Disabled colleagues are represented at the majority of grades from 3 to 10, and in a wide range of roles.

Recruitment

The following section reviews data relating to the recruitment of staff during the academic years 2020/21 and 2021/22. During this period 191 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 (Front of house 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 quarter (23.5%) of successful candidates identified as male, just over two thirds (68.9%) as female, and 7.6% did not identify their gender.

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

Number of applicants for jobs during academic years 2020/21 and 2021/22 by gender:

	Applicant		Withdrawn		Interviewed		Appointed	
	No.	%	No.	%	No.	%	No.	%
Female	885	61.6	7	0.8	170	19.2	82	9.3
Male	447	31.1	<5	<5	95	22.3	28	6.3
Decline to answer	61	4.2	<5	<5	7	11.5	<5	<5
Info not given	44	3.1	0	0	21	47.8	7	15.9
Total	1437	100	13		293		119	

Disability

During this same period, 10% of all applicants declared that they had a disability, translating to just over 5% of all appointments. This is an 80% increase in applications whilst the appointment rate has remained static.

Disclosure rates have improved considerably, with the number of candidates who declined to declare they have a disability falling from nearly 19% to 6.5%

Number of applicants for jobs during academic years 2020/21 and 2021/22 by disability:

	Applicant		Withdrawn		Interviewed		Appointed	
	No.	%	No.	%	No.	%	No.	%
Disabled	143	10	<5	<5	36	25	7	5
Not disabled	1200	83.5	10	<5	221	18	98	8
Info not given	94	6.5	<5	<5	36	38	14	15
Total	1437		13		293		119	

Ethnicity

The number of BPOC applicants has remained static at 13.8% of all applicants, the same proportion as reported in 2021; this is a significant rise from 7.26% which was reported in our 2019 report.

However, the application to appointment rate has now improved considerably, with the proportion of all appointed candidates who identified as BPOC rising to 9.2%. This is a significant development from our previous report when the figure stood at a concerning 3.88%.

We are actively reviewing opportunities for broadening our range of advertising job opportunities with the aim of encouraging the widest and most diverse selection of applicants.

Number of applicants for jobs during academic years 2020/21 and 2021/22 by ethnicity:

	Applicant		Withdrawn		Interviewed		Appointed	
	No.	%	No.	%	No.	%	No.	%
Asian	53	3.7	0	0	15	28	<5	<5
Black	22	1.5	0	0	<5	<5	<5	<5
Other*	124	8.6	<5	<5	23	18	5	4
Info not given	59	4.2	0	0	27	46	8	13
White	1172	82	12	1%	225	19	101	7
Total	1437		13		293		119	

* Other includes Chinese and dual heritage

Sexual Orientation

There was an increase in Lesbian, Gay and Bisexual applicants during this period, rising from 14.74%.to 22.2%. Whilst applications from lesbians remain significantly lower than from gay men and people who identified as bisexual, 21% of those appointed identified as lesbian, gay or bisexual, an increase from 15.48% in 2021.

Number of applicants for jobs during academic years 20/21 and 2021/22 by sexual orientation:

	Applicant		Withdrawn		Interviewed		Appointed	
	No.	%	No.	%	No.	%	No.	%
Bisexual	184	12.8	<5	<5	28	15.2	13	7
Gay man	102	7	0	0	26	25.5	8	7.8
Gay Woman/ Lesbian	34	2.4	<5	<5	7	20.6	<5	<5
Heterosexual/ Straight	913	63.5	9	1	184	20.1	76	8.4
Information Refused	165	11.5	<5	<5	42	25.6	13	7.9
Other	40	2.8	0	0	6	15	5	12.5
Total	1437	100	13		293		119	

Age

As in our last three reports, the majority of applicants (47.5%) to posts within this period fall within the age category 19 – 29. This converts to 41% of all successful appointments, although the age of new employees ranges from “18 or less” to “50 – 59 years”. It is worthy of note that 6.7% of new colleagues over the last two years have been aged 50+.

Number of applicants for jobs during academic years 2020/21 and 2021/22 by age:

	Applicant		Withdrawn		Interviewed		Appointed	
	No.	%	No.	%	No.	%	No.	%
18 years or less	12	0.8	0	0	<5	<5	<5	<5
19 – 29 years	683	47.5	5	0.7	103	15	49	7.2
30 – 39 years	357	24.9	5	1.4	73	20.4	27	7.56
40 – 49 years	175	12.2	<5	<5	47	26.9	21	12
50 - 59 years	131	9.1	<5	<5	39	29.8	12	9.2
60 years or more	19	1.3	0	0	5	26	0	0
Information refused	60	4.2	0	0	25	41.7	8	13.3
Total	1437	100	13		293		119	

Religion and Belief

Unlike previous years, when the data highlighted that the majority of applicants and successful candidates did not have a religion or belief, the largest category in this reporting period is for “**Information Refused/ Not given**”. This could potentially reflect a change in society where individuals feel less comfortable in being open about their religion and belief, as opposed to the growing trend in the reduction of people who subscribe to a religion or belief⁵. This is an issue that we will address by making it even more clear within our job adverts that we are actively seeking representation from all sections of our society. We will clarify that the

⁵www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/religion/bulletins/religionenglandandwales/census2021

monitoring data is not made available to those involved in the recruitment process, why we are asking for the data, who will have access to it and what we will do with it.

In previous years, the highest number of applicants from any one religion identified as “Christian - Roman Catholic”, but in this reporting period this changed to “Christian – Church of Scotland” for the first time. This category provided for 11.5% of all job applicants during this period and for 8.4% of successful appointments.

Number of applicants by religion and or belief:

	Applicant		Withdrawn		Interviewed		Appointed	
	No.	%	No.	%	No.	%	No.	%
Any other religion or belief	20	1.4	0	0	<5	<5	<5	<5
Buddhist	20	1.4	0	0	7	35	0	0
Christian - Church of Scotland	165	11.5	<5	<5	29	17.6	10	6
Christian - Other Denomination	25	1.7	0	0	<5	<5	<5	<5
Christian - Roman Catholic	121	8.4	<5	<5	29	23.9	9	7.4
Hindu	10	0.7	0	0	0	0	0	0
Jewish	6	0.4	0	0	<5	<5	0	0
Muslim	9	0.6	0	0	<5	<5	0	0
Sikh	<5	<5	0	0	<5	<5	0	0
Spiritual	50	3.5	0	0	11	22	<5	<5
No religion/ Atheist/ Agnostic	374	26	<5	<5	64	17	31	8.3
Information Refused/ Not given	636	44	20	3.1	136	21.4	63	9.9
Total	1437	100	13		293		119	

Leavers

During the 20/21 and 21/22 academic years, 54 members of staff (permanent, fixed term contracts and hourly paid Front of House staff) left the Conservatoire, with 61% of all leavers being women. A small number of leavers identified as BPOC and/ or identified as gay or bisexual (*less than 5 on each occasion*). None of those leaving gave any indication that their decision was related to their protected characteristic(s). Six leavers had a disability; one individual’s reasons for leaving was partially related to their disability.

Not all leavers who resigned shared their reason for leaving, but of those who did, the highest number were leaving to take up a post elsewhere, moving out of the area or 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., other than the one referred to above.

We have changed our exit process with the intention of gathering more information for analysis in future years.

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 less than 5 grievances raised, all of which related to working relationships. The grievances, which were raised by white members of staff, were dealt with under the formal Grievance Resolution procedure.

Disciplinary Cases

There were less than 5 disciplinary processes initiated during this period, the majority of which involved male members of staff.

All cases related to “Inappropriate Behaviour”, but none of them involved protected characteristics.

Board of Governors

There are currently 7 female Lay Governors and 7 male Lay Governors, giving a balance of 50% female and 50% 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 officii) there are currently 11 female, 10 male and less than 5 non-binary or trans Governors. Fewer than 5 Governors identify as BPOC at this time.

We enlist 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

NATIONAL EQUALITY OUTCOMES (NEO) 2023

NEO	RCS Position	Senior Lead
Success and retention rates of students and seeks improvements, at a national scale, for older students in the university sector and younger students in the college sector.	We will check age statistics for students re success and retention	Academic Registrar
Satisfaction levels of disabled students in relation to the reasonable adjustments put in place to support their learning and student experience.	Disability Advisor to undertake satisfaction survey/ seek feedback from students	Academic Registrar
Address the imbalance on courses by sex.	This was previously addressed within our Gender Action Plan. We remain aware of these issues and continue to strive to address them	Directors of Schools
The mental health of staff and students and seeks improvements in student learning outcomes and assurances of access to mental health support.	Introduction of new staff Employee Assistance Programme and ongoing support provisions as detailed within this report. Introduction of enhanced provision for students, including specialist provision to respond to needs of those from minoritized groups Increased number of Mental Health First Aiders trained across the Conservatoire	Director of Human Resources Academic Registrar
The safety of students and staff and steps taken to address harassment particularly in relation to disability, race, sexual orientation, trans identity and religion and belief.	Development and delivery of Active Bystander training to staff and students. Continued development of Anti-Racist training, delivered to both staff and students. Trans Awareness training delivered to Board of Governors	Director of Human Resources
Responding to the Scottish Government's Equally Safe strategy particularly in relation to prevention, support and response mechanisms.	Pledged to take the Emily Test within next 12 months Development of our Gender Based Violence Policy Training First Responders, in partnership with Glasgow and Clyde Rape Crisis (GCRC) In discussion with GCRC to provide additional support to our students and staff.	Director of Human Resources Academic Registrar

<p>Proportionate representation of staff, Boards and Courts particularly in relation to race and disability.</p>	<p>This is an area that we have been striving to achieve for a long time and we are continuing to work towards our goals.</p>	<p>Director of Human Resources Academic Registrar</p>
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Appendix 2

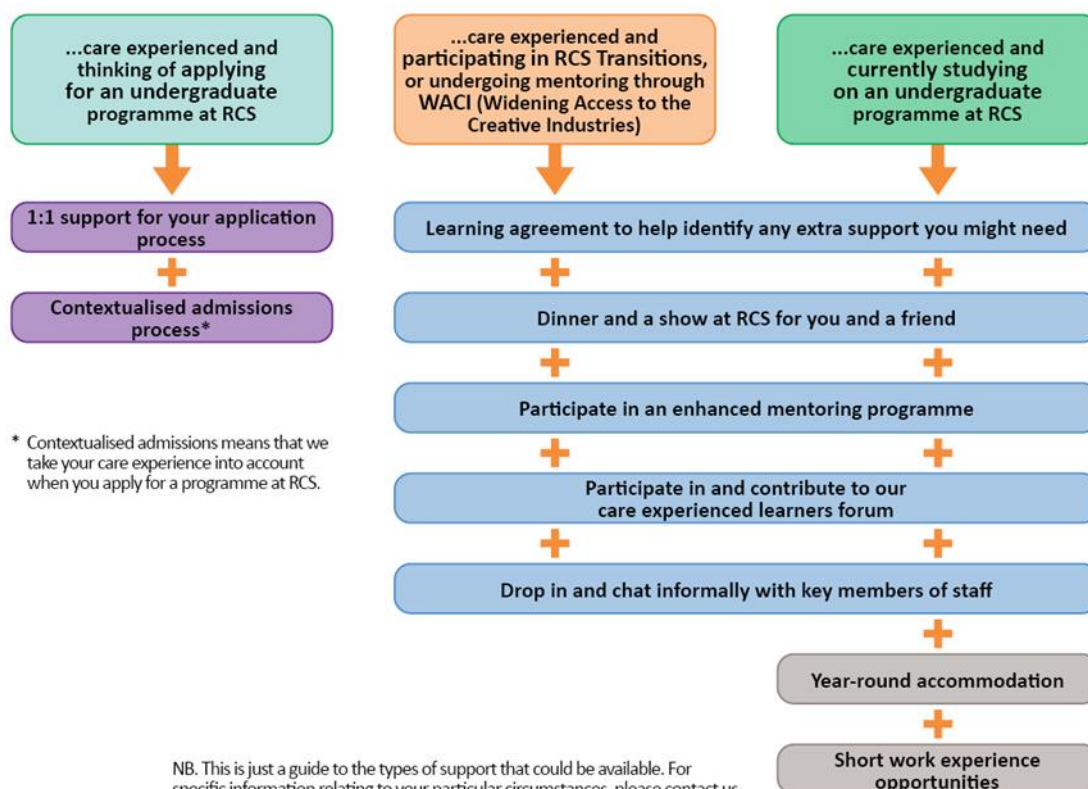
Website Information on Support for Care Experienced Young People

At RCS, we have key staff who can help support and give you advice if you are care experienced. These members of staff will also be able to tell you about activities and opportunities for our care experienced students such as mentoring and the care experienced forum.

It is important to us to ensure our approach to Corporate Parenting is embedded within the key pillars of our institution. Our Corporate Parenting plan is linked to our [Strategic Plan](#) and our [Fair Access plan](#).

We know that care experienced young people can face significant disadvantages when it comes to [Accessing Education](#). At RCS, we want to ensure that care experienced young people have sufficient supported access to creative arts education at all levels. With that in mind – here’s a quick guide to the ways we can support you if you are a care experienced learner.

Ways RCS can support you if you are...



Appendix 3

Evaluation of Fair Access/ BA Performance project at Dingwall Academy and St Roch's

Fair Access has a history of working with St Roch's Secondary school in Royston, Glasgow, an area of significant disadvantage and SIMD20 postcodes. The school has many pupils identifying as BIPOC, refugees and seeking asylum and the largest unit for Deaf Education at any secondary school in Scotland. The Drama teacher at St Roch's Mhairi Quinn (MQ), uses BSL herself and has pioneered innovative ways to support young deaf people to achieve highly in SQA examinations, despite their facing multiple barriers. Staff from Fair Access, the RCS BA Performance in English and British Sign Language and Education Scotland are working together with MQ and other educationalists to help SQA adapt their assessment criteria in Drama for young deaf candidates in order to be more equitable. In November 2022, two staff from BA Performance (one deaf and one hearing) led four workshops with a N5/Higher Drama class of deaf pupils, exploring ways to analyse and present texts for SQA assessment.

Dingwall Academy is the largest secondary school in the Highlands with a roll of 1050 pupils. Many face multiple barriers including living at SIMD20/40 postcodes and rurality. Our aim is to engage with schools and disadvantaged pupils in the Highlands in a variety of ways, including working in partnership with Eden Court Theatre, Inverness which offers SQA classes to pupils whose schools don't teach certain subjects. This includes N5 and Higher Drama.

Fair Access worked at Dingwall Academy with BA Performance Acting tutor Mark Stevenson who is hearing and tutor and internationally acclaimed performer Ramesh Meyyappan who is deaf. We were accompanied by a graduate of the BA Performance. At the school we worked with a mixed group of hearing pupils who were learning BSL and deaf pupils, building confidence and communication skills through drama. We also met teachers in a variety of subjects to share information about Fair Access and upcoming projects in partnership with Eden Court. Whilst in the Highlands we also ran Deaf Awareness training for theatre staff at Eden Court and a workshop for their N5 Drama class, which comprises pupils from across the region, including one deaf pupil from Dingwall Academy. This outreach work developed relationships with key organisations in the area, highlighting and extending our Fair Access offers to young people who face multiple and varied barriers to access.



AIMS:

1. To build relationships with schools in areas of disadvantage in order to reach young people who face barriers to accessing performing and production arts
 2. To work with young deaf people in these schools who face additional barriers due to their sensory impairment and to provide tools to support them in their SQA examinations.
 3. To provide inspirational role models to young deaf people in the form of professional deaf artists leading the work
 4. To see an impact on engagement in Fair Access opportunities from pupils at these schools
1. To build relationships with schools in areas of disadvantage in order to reach young people who face barriers to accessing performing and production arts
 - Fair Access worked with 41 schools in areas of disadvantage across Scotland in Autumn 2022, reaching 935 pupils who face diverse barriers to accessing the arts.
 - Workshops delivered have included What are the Creative Industries, Production Arts and Technology, Movement and Ballet for Primary Schools and Text to Performance for deaf pupils.
 - Other schools' activity includes:
 - supporting Fair Access Ambassadors as they present in schools
 - focussed careers events
 - meetings with teachers, Developing the Young Workforce and MCR Pathways staff both locally and nationally
 - presenting to Curriculum Leaders of Music, Art, Drama and Dance across Glasgow City Council
 - working with educationalists studying postgraduate learning and teaching at RCS.
 - Fair Access has also run a series of career long professional development sessions, to build teachers' skills and their understanding of our offer to pupils.
 - We have designed and distributed a range of new marketing assets, promoting Transitions and Widening Access to the Creative Industries

Such activity highlights Fair Access and builds meaningful relationships with schools in areas of disadvantage, helping us more effectively reach young people who face multiple barriers. St Roch's and Dingwall Academy typify these schools.

Mhairi Quinn of St Roch's says, ***'This relationship with Fair Access at RCS continues to blossom, and we are delighted about that. Not only has this relationship afforded young people in St Roch's with many opportunities so far but it also allows gives them an understanding and experience of what is possible beyond school.'***

Drew Graham, Principal Teacher of Deaf Education at Dingwall Academy commented on the impact of the work on specific pupils who faced challenges; ***'I'm amazed to see how J has involved himself. We didn't think he'd stay at all as he has such issues focussing. He's more responsive than I've ever seen him, getting right in there. It's because of how Ramesh is working with him and building on what he's good at'***. Of another pupil Drew said, ***'S has all sorts of issues going on at home. His dad died***

last year and his mum struggles with him and his brother, who is a year older and always getting brought home by the police. He's involved himself in the drama and I think he'd be ideal for other Fair Access projects as well.' Many pupils at the school face barriers due to rurality and the fact RCS came to the school was noted positively by pupils and staff. Drew Graham again,

'It's been fantastic watching everybody's involvement today in the workshop and I want to say a massive thank you for the effort made to come up here. It's a long trip and quite a lot of the time we get forgotten about in the Highlands, but you made the effort and it's fantastic, so thank you for doing that. I've also learned a lot more about Fair Access that I had no idea about before and how it can support people in all sorts of subjects.'



2.To work with young deaf people in these schools who face additional barriers due to their sensory impairment and to provide tools to support them in their SQA examinations.

At St Roch's Mhairi Quinn (MQ) wanted support for deaf pupils working on play texts which they will use for the practical part of their N5 and Higher Drama exams. These pupils must analyse the text, characters and relationships despite having reading and writing skills below average due to their education being affected by their disability. In addition, when performing for an external examiner, deaf pupils are marked on acting criteria which includes use of 'voice' despite the fact they use BSL instead. Working with tutors from BA Performance, MQ wanted to find new ways to help deaf pupils understand and engage with text.

To do this, Mark Stevenson (MS) and Rita McDade (RM) chose age appropriate and accessible scenes from plays, then used a steppingstone approach, improvising the situation, then breaking the scene into sections or 'beats' then layering in lines from the actual text, translated from English to the pupils' own style of BSL. As MS comments, ***'Improvisation approach seemed to work well – using clues and basic information to improvise and then check back to text. Gave the students confidence to embody text as situation and make characters their own. Reduced fear or resistance to English. Ownership was developing. Beat changes – breaking script down into manageable sections - was helpful,***

digestible, playable chunks which can then be fitted together...made a longer text more manageable.'

This method seemed highly effective for both teacher and pupils. MQ said,

'It was so brilliant to see the difference in the pupils from three weeks ago to the final session with scripts in their hands. I think Rita and Mark both removed a huge barrier there - I hope they could see that too. The idea of beginning with improvisation and using the text as a stimulus initially, before moving on to using the words of the text, worked perfectly. It really helped to create confidence and understanding amongst the pupils before they started to think about learning lines. This was a brilliant tip that we will continue to use and that I have even started using with other classes.'

Pupils talked about how these techniques helped them get to grips with text, *'It gave us ideas about how to work through a script, how to act and what to do... be like a spy a detective look out for clues and words in the script to find out more'*. Understanding the conventions of written plays also built confidence, *'Learning about the slant words which means it's stage directions...I kind of heard that before but now it's like "oh now I understand that definitely" like "oh that's professional, that's proper, that's how a script looks".'*

At Dingwall Academy there is no drama department, so deaf pupil LM travels on Saturdays to Eden Court where she joins a group of hearing pupils from across the region to study drama at N5 level. When we ran our introductory, game-based drama session at Dingwall Academy, LM was very much the drama expert in the group of pupils, which was very empowering. Being taught by two specialist theatre practitioners, one of whom was deaf was also impactful for her.



LM said, *'It was nice you got to explore a different version of sign, you got to use a bit more of it and use it in a different way. It didn't feel like school it felt like drama on a Saturday which is very relaxed, it's very fun there, we are still learning a lot of skills but it's so enjoyable.'*

When we met her the following day at her class at Eden Court, she was equally happy that the group of hearing pupils were being led by a deaf artist and another who spoke but also used BSL.

Drew spoke of another deaf pupil's method of dealing with barriers, **'We worked out that he takes the batteries out of his hearing aid. Teachers think "oh he's fiddling with that thing" they don't understand it and they leave him alone, but what S is doing is buying himself time to opt out when it all gets too much'**. The workshop led by Ramesh and Mark accepted S's need for space but also invited and expected him to get involved, which he did, affording him a positive creative experience at school. Afterwards, Mark summed up drama to the group like this:

'It's about being brave, standing up and trying something...what's important is that you get up and have a go. It doesn't matter whether you're deaf or hearing it's that shared communication and collaboration with the group that was great to see. It's about building your confidence trying things not sitting back but just keeping going and having a go. For that kind of bravery, I just want to commend all of you'.

- 3 To provide inspirational role models to young deaf people in the form of professional deaf artists leading the work

Young people from disadvantaged backgrounds need to see people with whom they can identify succeed in the performance and production arts, in order to aspire themselves. Asked why it was inspiring to have a deaf artist Rita McDade co-leading the sessions at St Roch's, one pupil said, **'Because it's a good role model shows you the way you can do it and you think, I can do it.'** Rita from RCS describes herself as a deaf dramaturg/intra-lingual specialist, and the whole group agreed that working with her was important to them. **'I liked watching Rita'** said one pupil and Mark afterwards commented, **'It was very valuable to have Rita with us. The students immediately identify with her.'** Mhairi Quinn endorses this:

'It is so important for deaf young people to meet other deaf professionals working in the industry. It is inspirational and shows the young people what is possible for them beyond school. With this particular project it was extremely important to work with a deaf artist given that the language we were exploring was BSL'.

As the group developed skills in performing written English text in BSL, Rita as a deaf dramaturg had great insight. As Mark Stevenson says, **'she understands the issues of translation/fixation on English text and advises on how students might make translation their own.'**

Equally Ramesh as a professional performer who is deaf empowered the young deaf people he worked with and gave both deaf and hearing pupils an understanding that being deaf is no obstacle to professional success. One hearing N5 pupil from Eden Court said, **'I loved the feeling of it. It was like a really different experience of drama because I've never had a deaf instructor before when doing drama and it was nice to be able to incorporate sign into drama.'**

- 4 To see an impact on engagement in fair access opportunities from pupils at these schools

As a result of our work in the school, a deaf pupil from St Roch's is already studying at RCS. Mhairi Quinn comments, ***'We are so very proud that this has even led to ex pupils applying for and successfully gaining a place on the BA Performance course'***. The support from Fair Access has also inspired Mhairi Quinn to pursue change for more deaf pupils, via fairer assessment methods:

'Personally, it is my goal as Drama teacher in Deaf Ed to grow the Deaf Drama Department and influence the SQA to strongly consider updating their courses to become more inclusive – particular for deaf learners across Scotland. Therefore, I feel the relationship we have with Fair Access at RCS will only support us in making sure any courses and assessments that do change as a result will be suitable and in line with what is in place in further education- i.e.- BA Performance.'

LM from Dingwall Academy is aiming for the BA Performance as well, and with the support of RCS and Fair Access we are hopeful that she overcomes the barriers she faces to be successful.

St Roch's is a Widening Access to the Creative Industries school, and we have pupils from the school registered for this programme and others who are Transitions students. Our relationship with Dingwall Academy is developing but we will be engaging further with disadvantaged pupils from across the Highlands at Get into Production, a taster day for Production arts and technology in partnership with Eden Court on March 2nd.



All photos by Matthias Kremer: mkremerphotography@yahoo.co.uk

APPENDIX 4:

Selection of feedback from in-house *Introduction to BSL and Deaf Awareness* workshops

She was a great presenter and facilitator for the training. Aside from her warmth and excellent storytelling skills all the practical exercises were so useful.

I feel 100% more confident and really hope to be able to keep up with learning BSL.

The information around deaf culture and history was really interesting and I enjoyed this aspect of the workshop a lot.

Overall the workshop was enjoyable and valuable, it's great that this runs and it would be great if there was a way to continue on with this further.

I particularly enjoyed learning about the different levels of communication - eye contact, facial expressions, and the energetic quality of what's being communicated. It would be wonderful if the course could continue in some way!

APPENDIX 5

Selection of feedback from *Embedding Anti-Racist Practice in Arts Education* training

The most useful part was having a dialogue in a non-pressured, non-judgemental environment.

Hearing others recognise change is important and must happen is reassuring.

I believe I am now equipped to deal with and recognise racism in a life or work situation.

I thought the questions raised and opportunities for discussion were really useful. It was beneficial to hear about the different contexts and situations which had arisen in different departments.

Thank you very much - this was an informative and thought-provoking session.