



Royal Conservatoire
of Scotland

Equality Outcomes 2021-2025

EQUALITY OUTCOMES 2021- 2025

The Royal Conservatoire of Scotland's Equality Outcomes 2021 - 2025 build on the tremendous progress made and learning we have achieved since the implementation of our original Equality Outcomes in 2013, which were subsequently revised in 2017.

Our Equality Outcomes demonstrate our optimism and commitment to continue to ensure that arts education is accessible to all, for the benefit of all.

This document provides the following information:

1. Overview of RCS Equality Outcomes 2021 - 2025, together with success measures, strategic links, and how they link to the general equality duty of the Equality Act 2010
2. Action plan for Equality Outcomes 2021 - 2025
3. Review of achievements against Equality Outcomes 2017 - 2021

For more detail about any of the information contained within this document please visit our website or contact our Equality, Diversity & Inclusion Officer, Roz Caplan at r.caplan@rcs.ac.uk

OVERVIEW OF EQUALITY OUTCOMES 2021-2025

(more detail for each Outcome is contained later in this document)

	Equality Outcome	Evidence	Strategic Link	Protected Characteristic(s)	Lead/ Responsible	Success Measures
1.	<p>Anti-Racism Everyone within the Conservatoire community will have a greater understanding of their responsibilities in relation to embedding and applying anti-racism within their practice to positively advance equality, diversity and inclusion.</p> <p style="text-align: right;">*B C</p>	<p>Institutional and Local Action Plans Curriculum/ Programme Reviews Anti-Racism Training – delivered and feedback Staff and student surveys:</p> <ul style="list-style-type: none"> • Dignity Surveys • Satisfaction Surveys • International Student Survey • Library Surveys • Leavers Surveys • Complaints Reporting 	<p>Anti-Racism Action Plan RCS Strategic Plan SFC Outcome Agreement</p>	<p>Race Religion & Belief And all Intersections</p>	<p>Board of Governors CSMT EDI Forum HR, AAS SU All Staff All Students</p>	<p>Anti-Racism embedded throughout curriculum, both in terms of content and how it is being taught Ongoing development of institutional and local Action Plans Feedback from Black Union Improved feedback via relevant surveys Statistical data from Report and Support Ultimately a decrease in complaints relating to racism</p>
2.	<p>Neurodiversity To develop knowledge and good practice to fully support neurodiverse students and staff within the creative arts.</p> <p style="text-align: right;">*A B</p>	<p>Research undertaken to establish numbers of current students and staff, their needs and identify gaps in current support/ provision Policy and procedures developed in consultation with relevant stakeholders</p>	<p>RCS Strategic Plan SFC Outcome Agreement</p>	<p>Disability And all intersections</p>	<p>CSMT EDI Forum HR, AAS, RKE, SU</p>	<p>Implementation of good practice policies and protocols to meet the identified needs of neurodiverse students and staff Positive feedback via relevant surveys Showcasing and promotion of artists who identify as neurodiverse</p>

<p>3.</p>	<p>Gender Based Violence To develop good practice, not only in responding to GBV within the lives of our students and staff, but changing perspectives on how it is responded to within the curriculum</p> <p style="text-align: right;">*A B C</p>	<p>Sign up to the Fearless Glasgow Report & Support collaborative tool Standard GBV training rolled out to all relevant staff RCS specific policy and procedures developed in consultation with relevant stakeholders to address GBV within the curriculum Enhanced training rolled out to all relevant staff</p>	<p>RCS Strategic Plan SFC Outcome Agreement Equally Safe in HE Toolkit</p>	<p>Gender Reassignment Race Religion & Belief Sex And all intersections</p>	<p>Board of Governors CSMT EDI Forum HR, AAS, SU</p>	<p>Accurate reporting of GBV through Report & Support GBV policy and resources easily accessible to students and staff Training (both levels) delivered and evaluated for impact Texts used within curriculum reviewed to ensure GBV is not glorified Performances that include sensitive elements to be supported by Intimacy Choreographer</p>
<p>4.</p>	<p>Enhancing Board Diversity To enhance the diversity of our Board of Governors</p> <p style="text-align: right;">*A B C</p>	<p>Awareness Raising activities to address key issues: - i.e. what is involved in being a board member; change perceptions about who can be a board member etc. Design and deliver free and open access board member training to prepare individuals for potential future applications as a board member.</p>	<p>RCS Strategic Plan RCS BSL Plan SFC Outcome Agreement</p>	<p>All protected characteristics</p>	<p>Board of Governors CSMT HR, Marketing, BA Performance, External Partners</p>	<p>Awareness raising and training activities delivered in multiple formats and evaluated for outcomes Improved Board of Governor diversity data relating to:</p> <ul style="list-style-type: none"> • Expressions of interest • Applications • Successful selection

***The General Equality Duty**

A: Eliminate unlawful discrimination, harassment and victimisation and other conduct that is prohibited by the Equality Act 2010.

B: Advance equality of opportunity between people who share a relevant protected characteristic and those who do not.

C: Foster good relations between people who share a protected characteristic and those who do not.

E.O. Ref:	Commitment	Current position	Action required	Lead	Milestones
EO1: Anti-Racism					
Everyone within the Conservatoire community will have greater understanding of their responsibilities in relation to embedding and applying anti-racism within their practice to positively advance equality, diversity and inclusion					
1.1	We will enact our commitment to Anti-Racism through the ongoing development and implementation of our Institutional Anti-Racism Action Plan (ARAP).	The ARAP was launched in August 2020, with the first quarterly update in December 2020 and most recent in March 2021 . The full document can be viewed on our website.	We will continue to maintain the energy and impetus behind the ARAP by consistently working with students and staff and providing quarterly online updates to ensure we can be held to account	Assistant Principal	Quarterly
1.2	Academic staff will be involved in the development and implementation of their School or Programme ARAP	The School of Music and each programme within the School of DDPF ¹ is developing their own ARAP to identify specific local actions to progress, which will in turn support the institutional ARAP	Quarterly reviews and updates of focussed activity by School or programme	Director of School/ Programme Heads	Quarterly
1.3	We will continue to develop our Anti-Racism training provision and provide appropriate programme specific support where required.	To date, Anti-Racism and Active Bystander training has been delivered to a significant number of academic staff by external consultants.	Everyone will be required to attend Anti-Racism workshops as part of a programme of ongoing development	Director of HR	July 2021 for initial roll out to all staff

¹ Drama, Dance, Production and Film

		We are developing our own materials to roll out to all remaining staff.	The training will be appropriate to an individual's role within the institution		
1.4	Board of Governors will undertake anti-racism training with clear details about their role and responsibilities as members of the Board.	To date, this training has not been offered to members of the Board of Governors.	We are designing targeted training for Governors which is being programmed in for May 2021 onwards.	Director of HR	December 2021
1.5	Students will undertake anti-racism training at the start of each academic session with expectations of behaviours outlined.	We introduced mandatory anti-racism training at the start of the 2020/21 academic session.	We will continue with this input, which was provided by the Scottish Association of Minority Ethnic Educators	Registrar	Annually
1.6	We will continue in our work to ensure that we make significant and sustainable progress towards an anti-racist curriculum at all levels of study across the Conservatoire.	Priorities so far have included involving students in discussions about their learning, and future direction, and these discussions are in turn feeding into the strategic discussions regarding the Learning and Teaching Strategy, and how we identify and share good practice in 'Decolonisation' across disciplines and levels of study.	All programmes at all levels will have been evaluated (production choices, performance repertoire, resource lists, assessment tasks, competitions, exercises, pedagogical methodologies and professional involvement)	Assistant Principal Heads of Programme Academic Directors	December 2021 for recognisable and significant change in each programme
	1.7	Our Equality Impact Assessment (EIA) process provides a mechanism for enabling this to happen.	We will relaunch the EIA process with enhanced training for colleagues responsible for policies, systems and processes	Director of HR	December 2021

E.O. Ref:	Commitment	Current position	Action required	Lead	Milestones
<p>EO2: Neurodiversity</p> <p>To develop knowledge and good practice to fully support neurodiverse students and staff within the creative arts.</p>					
2.1	<p>We will undertake research to:</p> <ul style="list-style-type: none"> ○ review good practice in other educational institutions and organisations; ○ to establish the number of current students and staff who identify as neurodiverse; ○ to gain an in-depth understanding of their needs; and ○ to identify what gaps exist within our current provision 	<p>We know that we have a number of neurodiverse students and staff, but we have no definitive means of recording this, nor of specific needs. We have introduced some provisions and training, but recognise the need for a more coordinated and sustainable approach for the future, taking on board good practice elsewhere and within the RCS.</p>	<p>Desk research into good practice into other educational institutions and organisations.</p> <p>Survey of all students and staff to ascertain who identifies as neurodiverse</p> <p>Individual meetings with respondents to explore and gain understanding of how their experience of being neurodiverse affects them and their work/ study</p> <p>Identify what needs individuals have and how/ if those needs are being met.</p>	<p>Director of HR</p> <p>Registrar</p> <p>Director of Research & Knowledge Exchange</p>	<p>Research phase to be completed by end of 2021 calendar year</p>
2.2	<p>In consultation with relevant stakeholders, we will develop policy and processes to:</p> <ul style="list-style-type: none"> ○ address the gaps identified through our research; and ○ implement good practice across the Conservatoire 	<p>We have various procedures that provide support to neurodiverse students and staff (i.e. Disability in Employment Policy) but they are not focused on neurodiversity, nor do they take into account many of the issues that we are increasingly becoming aware of</p>	<p>We will develop an overarching policy statement to make clear what neurodiverse students and staff can expect from the RCS. This will be supported by a range of good practice <i>Protocols and Provisions</i>, which will be compiled and continually developed from the best elements of our existing</p>	<p>Director of HR</p>	<p>Draft policy to be ready for consultation by February 2022</p>

		within our learning and teaching community.	practice combined with our learning from other organisations,		
2.3	We will develop training and development for all students and staff on how to constructively work and collaborate with neurodiverse and neurotypical fellow students and colleagues	We have brought in training from the National Autistic Society for a small number of staff, and individual staff members have attended a range of workshops on neurodiversity, but we need to develop a much more coordinated approach to training for our whole community.	We will continue to source external training where we do not currently have the expertise within the Conservatoire. We will continue to grow our internal knowledge base	Director of HR Registrar Director of Research & Knowledge Exchange	July 2022
2.4	We will promote and celebrate the work of artists who identify as neurodiverse	A successful student bidder to our EDI Creative Fund developed two events relating to dyslexia and art. A number of student led initiatives have been created and explored during Bridge Week.	Neurodiverse staff and students will be asked to consider if they wish to promote their work within a neurodiverse showcase	Directors of Schools	March 2023

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E.O. Ref:	Commitment	Current position	Action required	Lead	Milestones
<p>EO3: Gender Based Violence</p> <p>To develop good practice, not only in responding to GBV within the lives of our students and staff, but changing perspectives on how it is responded to within the curriculum</p>					
3.1	We will develop a GBV policy that not only takes account of all vital generic content and resources but is also specific to the RCS in terms of addressing GBV within curriculum texts and productions.	GBV is referred to within a number of other policies (e.g. Dignity at Work & Study) and we are actively engaged with the Fearless Glasgow and Equally Safe initiatives, but we recognise the need to develop a policy which specifically focusses on GBV and issues that are specific to our unique learning and teaching environment.	A policy will be developed, drawing together existing and developing resources from various agencies, in conjunction with key stakeholders, This will lead to an institutional approach to GBV that will: <ul style="list-style-type: none"> ○ ensure policy and resources are easily accessible to students and staff ○ review/ discuss texts used to ensure GBV is not glorified ○ ensure use of Intimacy Choreographer whenever appropriate 	Director of HR	Draft policy to be ready for consultation by August 2021
3.2	We will develop and roll out GBV training to ensure that all staff are aware of the policy and the resources and support that exists.	Key staff have undertaken GBV training but this has not been rolled out across the RCS.	A training package will be developed to provide basic GBV awareness raising for staff. It will ensure that they are aware of support and resources and how to signpost them to survivors of GBV.	Director of HR	Aim to have this training ready for launch in advance of AY21/22
3.3	We will develop and roll out enhanced training for all relevant staff on how to specifically deal with the academic and	Nothing currently in place.	Once we have fully developed our policy and have reviewed texts, this enhanced training will be designed	Director of HR	Aim to have this training ready for

	production issues around addressing GBV themes within texts and productions.		to change the perspectives of how GBV should be addressed and responded to within the curriculum. It will also provide greater detail on the role of the Intimacy Choreographer.	Director of DDPF	launch in advance of AY22/23
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E.O. Ref:	Commitment	Current position	Action required	Lead	Milestones
EO4: Enhancing Board Diversity To enhance the diversity of our Board of Governors					
4.1	To extend the diversity of our Board of Governors beyond gender, to embrace all protected characteristics, so that we can effectively reflect the artistic community.	We are currently engaging the services of Nurole to widen the pool of applicants to our BoG vacancies, but this does not have an impact until much later in the process. Similarly our previous collaboration with Changing the Chemistry was focused at the later stages of the process. We have also committed within our BSL Act Plan to consider having a co-opted member who is a BSL user on the Board of Governors	<p>To identify, review and potentially implement best practice elsewhere (i.e. Glasgow School of Art’s Board of Governors Equality and Diversity Statement).</p> <p>To ensure that effective monitoring provisions are fully implemented for all current and future governors</p> <p>To ensure that governors receive EDI training</p>	Secretary to the Board Director of HR	Biennial reporting in Mainstreaming Equality Report
4.2	Developing a Future Pool of Potential Board Members		<ul style="list-style-type: none"> o Clear messaging about what being on a board means for different types of organisations and 	Board of Governors	July 2022

	Raise awareness of what is involved in being a board member		<p>more specifically for RCS – different messaging formats for different audiences</p> <ul style="list-style-type: none"> ○ The variety of knowledge and expertise that can benefit an organisation through its board ○ The sub-levels of involvement in other activities beyond the board meetings themselves ○ How board members benefit from the experience ○ Information about training and induction 	<p>Secretary to the Board</p> <p>Director of HR</p> <p>Director of External Relations</p>	
4.3	Change perceptions about who can be a board member		<ul style="list-style-type: none"> ○ Run workshops with students / alumni to identify perceptions / biases and identify ways to challenge them ○ Share experiences of own processes for applying to become a board member ○ Run workshops with groups outwith RCS – community feedback ○ Encourage staff to share information with students as part of informal conversations / learning ○ Showcase members from RCS and partner institutions covering breadth of diversity ○ Use different platforms to reach different target audiences 	<p>Board of Governors</p> <p>Secretary to the Board</p> <p>Director of HR</p> <p>Director of External Relations</p>	December 2022
4.4	Enable self-recognition as a potential board member		<ul style="list-style-type: none"> ○ Clear communication about the skills, knowledge and life experiences that are valued in board membership 	<p>Board of Governors</p>	December 2022

			<ul style="list-style-type: none"> ○ Emphasise the reciprocal nature of board membership ○ Different types of boards ○ How to get involved, how to network, ○ Visual references that support the rhetoric – demonstrate the diversity of individuals on boards across organisations through showcasing, include in online publications (e.g. alumni magazines – showcase alumni who are currently on boards, include in Principal’s news etc. what our staff / ex-staff members are doing in terms of board activity) 	<p>Secretary to the Board</p> <p>Director of External Relations</p>	
4.5	Offer practical experience and training to prepare for future applications as a board member		<ul style="list-style-type: none"> ○ Design and deliver general ‘Board Member Training’ in multiple formats on an open access basis (face to face / online, pre-recorded / live, in BSL format and other formats) which includes information about: <ul style="list-style-type: none"> ▪ different types of boards ▪ different types of members ▪ style of meetings ▪ ways they are conducted ▪ how to understand information that is presented (e.g. finance/budgets, risk, strategic plans) ○ Widely advertise opportunity to participate in training for free, no joining requirements 	<p>Board of Governors</p> <p>Secretary to the Board</p> <p>Director of HR</p> <p>Director of External Relations</p>	March 2023

			<ul style="list-style-type: none"> ○ Organise informal 'open evening – come and meet board members' online to ask questions and get to know them ○ Work with partner organisations to offer a structured 'observation and mentoring' scheme 		
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Review of progress against Equality Outcomes 2017- 2021

The following pages provide details of:

- Our previous Equality Outcome commitments
- The details of the outputs and actions we pledged to undertake to achieve each individual Equality Outcome
- Our achievements in the identified areas
- Where things did not go as planned

Equality Outcome Ref:	Commitment	What we Achieved and What we Learned
EO1: Our learning, teaching and administration environment is supportive in relation to all students and staff		
Key Learning Point: It became apparent that however worthy this Equality Outcome commitment was, it was too broad to be realistically monitored and achieved within the given timescale. For this reason, we have refined our scope and focus with the aim of ensuring that our commitments can more readily be achieved, whilst still being challenging.		
2021 Review Summary: The principles of this Equality Outcome are embodied within, and will be progressed through, the ongoing work of our Institutional Anti-Racism Action Plan. It is also reflected within a range of revised and enhanced policies and practices which benefit students and staff across the Conservatoire.		
1.1	We will develop our institutional knowledge and awareness relating to ethnic diversity and engaging communities.	<p>We piloted training from Radiant and Brighter on both <i>Ethnic Diversity & Equality</i> and <i>Cross Cultural Communication</i>. Both programmes received very positive feedback (but evaluations did not elicit data relating to any measurable changes in behaviour following training).</p> <p>We commissioned targeted Race Equality workshops for our Learning & Teaching Conference in September 2017 and brought back the visiting academic to run sessions with key staff groups during 2018, with more programmed for 2019.</p> <p>We have engaged with the Race Equality Training programme led by AdvanceHE with a view to implementing elements of it over the coming academic session.</p> <p>A key outcome of all training to date has been to highlight the need for more targeted awareness raising and development in this area to address issues around whiteness, race and perceived power in the classroom and beyond.</p> <p>2021 UPDATE: we have developed a comprehensive Anti-Racism Action Plan (ARAP) in conjunction with our Black Union (comprised of students and alumni), which is under continual review. The most recent update can be viewed here. All Programmes within the School of Drama, Dance, Production and Film are in the process of producing their own ARAP, whilst the School of Music is developing a school-wide action plan.</p> <p>In September 2020 we implemented Anti-Racism training for all academic (FT/PT), some professional services staff and all students. Active Bystander training has also been undertaken by over 100 key members of staff. An evaluation of the impact of the training and what the next steps</p>

		<p>should be in Conservatoire wide education and development has been undertaken. This has demonstrated that colleagues benefited from the training (90% Anti-Racism Training; 87% Active Bystander training), with many requesting a rolling programme of work in this area to develop knowledge and confidence.</p> <p>We are developing online Anti-Racism and Active Bystander training for staff who have not yet accessed this training and will be exploring how to best continue a programme of ongoing and customised support to individual programmes within the Conservatoire.</p>
1.2	<p>We will develop the capability and confidence of our staff to effectively promote positive attitudes within students from an early age and to challenge inappropriate language and behaviour in a positive way within the learning environment.</p>	<p>We have agreed with <u>Radiant & Brighter</u> to jointly produce a training package in 2021 to deal with inappropriate language and behaviour by all age groups within the learning environment.</p> <p>2021 UPDATE: The training we have already undertaken (see above) and the wide range of activities outlined within our ARAP are now addressing this</p>
1.3	<p>We will improve the level of staff and student knowledge and awareness relating to disability and mental health issues</p> <p>We will develop a community of support for staff in front facing roles to deal confidently with all types of diversity.</p>	<p><i>Birds of Paradise</i> delivered a series of Disability Equality Training workshops for us, reaching a large number of key frontline staff and have had a measurable impact on their understanding and awareness of disability issues, as well as staff confidence in dealing proactively with students, colleagues and visitors. <u><i>We are committed to engaging with them again.</i></u></p> <p>We continue to train staff and some students as Mental Health First Aiders and are looking to develop our capacity to provide this training in-house in the coming year. This will assist our development towards the <u><i>Healthy Working Lives</i></u> Silver Award, thereby enhancing further our positive working and learning environment.</p> <p>2021 Update: Our trained Mental Health First Aiders (MHFA) have been opting in to featured Q and As published by our Marcomms colleagues. In addition to these staff profiles, a dedicated space on the Portal, both the HR pages and the RCS Wellbeing site, has been created for MHFA with staff contact details and profiles.</p>

<p>1.4</p>	<p>We will educate staff and students on trans issues and provide a positive and supportive space for anyone who identifies as trans or non-binary</p>	<p>Our <i>Trans & Gender Diversity Policy and Procedure</i> was published in November 2018 and we will be running workshops for staff in spring 2019 to ensure that all members of our learning and teaching community can understand and help to support both the concepts and practical implementation of the policy.</p> <p>2021 UPDATE: we have run several workshops for staff which were effective and assisted in the further development and implementation of the policy (e.g. the agreement to introduce movable screens into all dressing rooms, which would have benefits for many individuals, not just trans and gender diverse students, i.e. anyone whose religion, culture, disability or personal preference would benefit from modesty screens.)</p> <p><u><i>We are developing online training to enable the workshops to be delivered to students and other staff during the current pandemic and beyond.</i></u></p> <p>We remain active members of the TransEDU Community of Practice, which brings together staff from colleges and universities across Scotland to share expertise, develop practice, and gain peer support in advancing trans equality within their institutions.</p>
<p>1.5</p>	<p>We will achieve Silver Award in the Healthy Working Lives programme, run by NHS Scotland</p>	<p>We achieved the Bronze Award and will be working towards the Silver Award in the 2019/20 academic year.</p> <p>We have been limited in the progress we are able to make towards the Silver Award due to one of the criteria, which is that we must have a plan in place and be delivering Mentally Healthy Workplace Line Manager Training to our own line managers. There are very limited places to attend the Train the Trainer training for this, and therefore until we are allocated a place, we will not be able to meet this particular requirement. We are on the waiting list.</p> <p>2021 Update: Our Bronze award was preserved at the start of the pandemic and as the HWL staff team have been redeployed due to the Covid response there is no ongoing support or assessment for maintaining Bronze or progressing to Silver. Once the programme resumes the Wellbeing Forum will recommence work on progressing our Silver Award.</p>

<p>1.6</p>	<p>We will provide a sample range of Mindfulness activities to promote health and wellbeing</p>	<p>Both staff and students have been provided with access to a range of Mindfulness activities, including yoga, mindfulness and wellbeing workshops.</p> <p>We will continue to provide activities at key stress points throughout the year (i.e. exam periods, Mental health week) as attendance statistics and feedback show that this is more effective than ongoing programmes or blocks of sessions throughout the academic year.</p> <p>The Wellbeing Forum has also arranged a wide range of workshop and information sessions throughout the last two academic years, covering issues such as: cancer, epilepsy, heart health, smoking cessation, sedentary working lives, stress awareness and coeliac awareness.</p> <p>2021 Update: In response to the first lockdown, all Wellbeing content moved online including the staff Yoga provision which continues to be offered on a weekly basis via Zoom and is subsidised for staff by the Wellbeing Budget. A dedicated Wellbeing during Lockdown Portal site was created with various resources, blog posts and featured content updated regularly to provide ongoing support and advice to staff.</p> <p>This site continues to operate and grow to follow national campaigns and staff led activity. An important partnership has been created between Wellbeing and Comms to help us share the work we're doing to improve wellbeing and also to showcase the good practice that is already happening locally in teams. The RCS News will feature a Wellbeing section regularly with news, updates and blog pieces. As ever, any suggestions or offers from the Wellbeing forum of what to focus on or to showcase something great that they do would be happily received and shared. To try and focus our resources we will look at different wellbeing themes during the remainder of the academic session. The themes will be pandemic appropriate but also universal to good health and wellbeing practices. Themes such as Sleep, Eat, Do, Move are on the list of possible activities.</p>
<p>1.7</p>	<p>We will become a recognised <i>Dementia Friendly</i> organisation</p>	<p>Dementia Friends Scotland ran a successful workshop for Community Music students.</p> <p>We remain committed to liaising with <i>Dementia Friends Scotland</i> to run workshops for key frontline staff to ensure we are a welcoming venue to all visitors. We have extended our milestone for implementing the workshops to April 2020.</p> <p>2021 UPDATE: Dates for a workshop had been scheduled for May 2020. This was delayed due to the Covid-19 pandemic but will be reinstated as soon as possible.</p>

<p>1.8</p>	<p>We will forge partnerships with local Students Unions to provide a broader range of support to our students with protected characteristics</p>	<p>In addition to our partnership with Glasgow Clyde College's LGBTQ Society, we have forged strong links with the POC (People of Colour Society) at Glasgow School of Art. We have collaborated on women's events with University of Strathclyde and are seeking to establish a wheelchair basketball event with Glasgow Caledonian University.</p> <p>Anecdotal evidence suggests that students feel the benefit from being both members of a small, institution whilst being able to access the benefits of student societies and organisations at our larger neighbouring institutions.</p> <p>2021 UPDATE: The RCSSU has forged partnerships with Central School of Speech and Drama with joint events with disability officers offering unique support.</p>
<p>1.9</p>	<p>We will provide students with critical information and advice relating to sexual health</p>	<p>The SU continue to make information and resources accessible to students. Under normal circumstances, we invite sexual health charities (e.g. Terence Higgins Trust) to our Fresher's Fair and do not require payment for their stall, as is standard with other participants.</p> <p>2021 UPDATE: Students have had additional support and knowledge through advertised campaigns by Scottish charities such as Waverley Care and HIV Scotland.</p>

Equality Outcome Ref:	Commitment	What we Achieved and What we Learned
EO2: An increased diversity of students and staff involved in learning and teaching at the Conservatoire		
Key Learning Point: As with Equality Outcome 1, we recognise that the overarching statement for this Equality Outcome is very broad. However, our individual actions were focused and specific, enabling them to be effectively monitored and evaluated through the interim review period.		
2021 Review Summary:		
2.1	We will take action to address the gender imbalance on identified programmes (whilst recognising and respecting that some people experience gender differently, for example, people who identify as transgender or non-binary).	<p>We developed a Gender Action Plan, in which it was identified that in terms of ‘subject’ (as defined by SFC using JACS), the only subject offered by the Conservatoire that exhibited a ‘severe gender imbalance’ (i.e. greater than 75% of one gender) was “Training Teachers”, which represents our part-time Masters in Education. This programme had a gender breakdown of 81% women and 19% men in a total of 79 students. It was stated that the reasons for the imbalance in that single subject would be considered as part of the annual programme monitoring process.</p> <p>Research into this has establish how we might redress the balance more favourably. From this analysis it is possible to see that the issue is compounded by the following:</p> <ol style="list-style-type: none"> 1. The disproportionate number of females to males studying a Creative Arts subject at UG level (68:33) 2. The disproportionate number of females to males studying education at PG level (72:28) 3. The disproportionate number of females to males studying part-time on a taught PG programme (61:39) 4. The disproportionate number of females studying on our programmes with a dance specialism (94:4) <p>The proportions of female to male on our programmes reflect application statistics to the programmes and as such it seems that we will need to engage in more targeted marketing and recruitment processes, if we are to redress the balance. We have been engaged recently in some more intensive recruitment drives aiming to reach a much</p>

		<p>wider range of applicants. We will monitor this for intake 2019 and will review the potential ways in which we can make the programmes more attractive to male applicants as part of our programme review process, now underway.</p> <p>In the 2018/19 academic year, Dance has been identified as having a ‘severe gender imbalance’, with a current gender breakdown of 83% women and 17% men, from a total of 52 students. This programme did not previously have a gender imbalance, and the impact of a very small cohort numbers can skew the ‘story’ that the raw data and percentages tell.</p> <p>Other areas exist where we wish to address the significant male majority, such as in Conducting, are within the School of Music. To this end, we hosted a Royal Philharmonic Society’s weekend workshop for aspiring women conductors in February 2019 and made funding available to cover the costs for the 4 internal applicants who attended. The impact of such support will take time to measure but we will track the progress of these students, as we do all of our students, to identify the benefits to them of their engagement in this initiative.</p> <p>Composition was another area within the School of Music which had a significant male majority but this has shifted over the last two years, both in the number of women staff and working in the discipline, alongside more women and non-binary students.</p>
2.2	We will actively participate in Advance HE’s (formerly Equality Challenge Unit) Athena SWAN Charter	<p>We decided to await the outcome of the Athena Swan consultation process before progressing our work in this area. The Athena Swan template for applications did not allow for contextualising narrative for institutions like ours that are small, specialist and primarily responsive to student needs in terms of staffing (rather than, say, to building Research centres/teams).</p> <p>2021 Update: <i>Following the Athena Swan Review, we decided that it was not a priority area for us to pursue at this time. That is not to say that gender and trans issues are not of key importance to the RCS, but rather that we believe that the amount of time spent</i></p>

		<i>in gathering data for submissions could be better spent at this time in implementing activities and initiatives to more radically bring about change.</i>
2.2.1	We will facilitate the development of a more equal workplace for staff by working to eliminate gender based occupational segregation.	<p>We have consulted with Close the Gap on best practice and will continue to do so. We are continuing to work with Family Friendly Scotland to identify any areas where we could enhance our working practices.</p> <p>We launched our Conservatoire Colleague Coaching Scheme in Spring 2019 which we believed may appeal especially to female colleagues, although it is available to all staff.</p> <p>2021 Update: Whilst formal take up of our Coaching Scheme has been modest, it appears that women are more likely to participate in the provision, as 83% of coachees identify as female.</p> <p>Other elements of this objective will be addressed under EO4</p>
2.3	We will extend our range of summer school dance provision over the next 2 years to encourage more engagement from our local BAME communities	<p>We had considered running some targeted summer schools in both Classical Indian dance and Classical Chinese dance, but further research identified that there would not be the uptake for these programmes. We have a significant number of young Chinese dance students who attend RAD Ballet classes and we are hoping that these will transfer into applications to other programmes.</p> <p>2021 Update: Due to the pandemic we haven't yet been able to target local minority ethnic groups for our summer school. We continue to develop our relationships with students from Japan who joined remotely in the summer of 2020.</p> <p>The Chinese students who have been participating in classes from Short courses are still too young to apply for the BA programme. The next step for them would be successful entry into Junior Conservatoire and all local children were invited to the recent pre junior taster days.</p>

2.4	By 2020 we will have increased the proportion of Transitions students from a BAME background	<p>In January 2017 the BAME composition of the Transitions cohort stood at 9%. This dropped slightly to 8% in January 2018 but rose significantly to 16% in January 2019. Our Fair Access Plan 2017 – 2021 provides full details of our commitments in this area.</p> <p>2021 Update: 17% of the cohort (21 students) were from a Black, Asian or other minority ethnic background. This represents an increase of 2% (3 students) on 2018-19 and 7% (14 students) on 2017-18 baseline year.</p>
2.5	By 2020 we will have increased the proportion of Transitions students from a care experienced background	<p>In January 2017 the care experienced composition of the Transitions cohort stood at 2%. This rose to 4% in January 2018 and jumped considerably to 14% in January 2019.</p> <p>2021 Update: 14% of the cohort (17 students) were care experienced or estranged². This was a small decrease of 1% (1 student) on 2018-19, but still shows growth from the 2017-18 baseline of just 4% (5 students).</p>
2.6	We will develop our partnership work to ensure that we are effectively engaging with our diverse local and national communities	<p>As part of the Equality Challenge Unit's <i>Attracting Diversity</i> project legacy, we have been working with our Research Department to conduct some important field research with St Albert's Primary in Pollokshields, Glasgow. The school has an ethnically and socially diverse demographic. The project delivery will largely be conducted by BAME artists and our own BAME students. This research takes into account our previous research which highlighted the need to widen our outreach approach and start earlier in order to better engage with Glasgow's BAME communities in regards performing arts (and specifically, Drama).</p> <p>Our plan to implement a pilot project with Glasgow schools to engage and develop talent within our local ethnically diverse communities has been replaced with the St Albert's School project. We are working directly with St Alberts and if this is a successful model, this could be rolled out to other similar schools dependent on staffing and budget.</p> <p>We are also working with Open Door to increase the diversity of applicants for BA Acting and BA Production programmes. This is the first year of working with Open Door</p>

² Please note that this now includes estranged students so is not directly comparable to the data previously quoted.

	<p>as an official drama school participant so data is limited until all offers have been distributed.</p> <p>We have 1 Production applicant from this year’s Open Door cohort and 36 BA Acting applicants. Aside from this, people who were involved with Open Door last year (prior to our official involvement) have also applied – we have 7 BA Acting applicants. They will all fall within the eligibility criteria of Open Door, which includes having a household income of less than £25k, and less than £30k should they be from London.</p> <p>2021 Update: The initial project launched with St Albert’s Primary School in Pollokshields was a trial project as part of the field research being conducted in conjunction with the Research Department. The aim was to engage with younger children from ethnically diverse communities in regards to performing and production arts (specifically drama, music and production). The project delivery was mostly conducted by Black and Asian artists and students who worked with a P6 class to devise and deliver a performance incorporating, music, drama and production lighting and sound. This was a great success and feedback was positive from pupils, parents and the school. Budget allowing, the intention was to follow this up with a more regular workshop with St Albert’s, potentially following the same pupils through P7. This model could then be rolled out to similar schools depending on staffing and budgets involved. Due to the Covid-19 pandemic, the follow up workshops were unable to proceed, and as such further field research has been unable to continue during this current academic year.</p> <p>The Film Open Day hosted a cross partner event called <i>“Being Young, Creative and Black in Scotland: Collaborative Opportunities like Nowhere Else”</i> working with partners Africa in Motion, GMac Films, Fans Youth Film Festival, and the RCS Fair Access team. This has proved a positive collaboration particularly at a time when there have been many challenges in working with young people within the school setting.</p> <p>We have been working with Open Door since 2018. Primarily the scheme is for prospective Acting students but has now broadened to include Production students,</p>
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		<p>also. Recently, one of our Lecturers in Acting held a workshop with the Open Door cohort for this year's applicants. We currently have three Open Door students studying across two year groups, and 15 active applications for this years' intake. We have also nominated one of our third year BA Acting students to take part in Open Door – Elevate, a scheme for graduating BA Acting students that provides mentorship, support and free workshops with leading industry professionals.</p>
2.7	<p>We will continue to seek and foster partnerships with arts organisations who work with groups with protected characteristics and individuals/ groups who face additional barriers</p>	<p>We continue to progress this work through our partnership with Focus West and other key arts organisations. During this period we have worked with: Scottish Youth Theatre, National Theatre for Scotland, Scottish Ballet, MCR Pathways, Scottish Dance Theatre, Sistema (Big Noise) and the Youth Community Support Agency.</p> <p>2021 Update: Additional partnership work has been undertaken with GMac, and Ayr Gaiety Theatre in conjunction with the Ayrshire Champions Board</p>
2.8	<p>We will extend our use of technology to widen access to our music programmes</p>	<p>Technology is being maximised to enable one to one music teaching for a small number of Junior Conservatoire students in remote and rural areas.</p> <p>In addition to the work done as part of the Junior Conservatoire, we have created an exciting learning resource pack, accessible via our portal, for schools and communities to learn how to make films on their mobile phones. We also have created some videos, also available on our portal, for people living in Aberdeenshire, and across Scotland through our <i>Widening Access to the Creative Industries</i> programmes, to understand more about the creative industries.</p> <p>2021 UPDATE: Our ability to engage with people on all of our programmes in hard to reach groups has been enhanced as a result of the Covid-19 pandemic, although there remains an inequality of access to technology which needs to be addressed. <u><i>The RCS and SU have sourced funding for a supply of equipment which can be loaned out to those students who are in need, but the unequal access remains.</i></u></p>
2.9	<p>We will extend our Third Age programming to provide more</p>	<p>The Third Age Theatre class is now well established, participating in the <i>Luminate</i> Festival in 2017 and planning to do so again in the future.</p>

	opportunities for people over 55 to engage in the arts	<p>We believe that the impact of this class is enhanced social interaction and giving a voice to older people in society, and we intend to review the impact within the next two years.</p> <p>2021 UPDATE: The Brunch Ballet Buddies has been introduced to run online during the summer of 2021. This course is designed to bring people aged over 60 together online to share in fun dance activities and meet like-minded people. This class welcomes all experience levels and is designed as a fun way for people to experience dance for the first time or recap movements they have learned previously but may have not used for a while.</p>
2.10	We will develop an open access Community Choir, which will require no previous experience.	Attempts were made to develop this but this was discontinued due to a lack of demand. It highlights the need to gather evidence to support making commitment to action.
2.11	We will seek additional funding to establish more bursaries to enable a broader range of participants who face barriers to engaging with the arts to benefit from Lifelong Learning activities.	<p>Our Agnes Allen and James McAvoy bursaries are ongoing and continue to be oversubscribed. We are working with our Fundraising Team to increase funds to make activities as accessible as possible and reduce financial barriers, for example in the provision of wrap around childcare for summer courses without costs being transferred to parents/ carers.</p> <p>2021 UPDATE: In collaboration with Juniors DDPF a review of the criteria which our bursary/scholarship awards are based on was undertaken. This was to allow us to distribute a higher percentage of financial support to those who are struggling financially, and also to allow us to support more people whose financial situation has been impacted by Covid. We have made this criteria transparent to applicants on the website and are ensuring that a link to information about financial support is clear on all promotional materials.</p>
2.12	We will develop and support student led activities to promote widening access, promoting “real models” rather than “role models”	All SU diversity related activities are led by a person with the appropriate protected characteristic, thereby developing and modelling leadership skills. This is clearly defined during relevant celebratory events, such as Black History Month when we had a Women of Colour Panel, LGBTQ History Month with a Panel Discussion with

		<p>representatives from SQIFF and Vogue, amongst others. Women’s History Month 2019 kicked off with a Women in Leadership workshop for any students who self-identify as women, to debunk the myth that women do not have good leadership skills. The workshop was run by the NUS Scotland Women’s’ Officer. This approach is continued beyond these practices.</p> <p>2021 UPDATE: The establishment of the formalised Black Union and the creation of the SU Equality & Diversity Committee, which includes EDI Reps, Disability Reps and LGBTQI+ Reps, seeks to ensure that all voices are heard and can be fed through to the EDI Forum.</p> <p>Student EDI Reps from all years of the BA Acting programme have been elected by their peers to sit on the EDI Forum with effect from AY 20/21.</p> <p>The SU and the Liberation Officers support activities and events to promote diversity within the arts both within and beyond the Conservatoire.</p>
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Equality Outcome Ref:	Commitment	What we Achieved and What we Learned
<p>EO3: All of our policies, systems and processes for students and staff are inclusive, accessible and transparent, demonstrating the benefit of reflecting on previous performance and feedback to the enhancement of our practice</p>		
<p>Key learning point: We have become more aware of the need to make all of our policies accessible to people with differing needs and aim to review and revise written documents in as simple and clear a format as possible and appropriate.</p>		
<p>2021 Review Summary:</p>		
<p>3.1</p>	<p>We will review our Equality Impact Assessment (EIA) process and ensure that it is fit for purpose</p>	<p>We reviewed and updated our EIA process and piloted it on our 2018 Outcome Agreement for the Scottish Funding Council. We planned to roll out training and support to all policy owners to ensure that all of our policies and practices are appropriately assessed for any impact on a protected group.</p> <p>2021 UPDATE: An online training programme is being developed to assist colleagues in undertaking EIAs. This will be underpinned by written guidance and ongoing support from the EDI Team as required.</p>
<p>3.2</p>	<p>We will ensure that we make events, performances and information accessible to our d/Deaf students (and audiences where applicable)</p>	<p>We published our BSL Plan in October 2018 which lays out our detailed plans for how we will continue to enhance access to information, our events and performances to BSL users. Our BSL Plan contains details of our commitments to extend this access up to 2024, and is regularly reviewed and updated by a Working Group comprising staff, students and external representatives, including BSL users within all of these categories.</p> <p>We also aim to further develop the creative integration of d/Deaf performers in productions, providing employment opportunities for graduates. During AY 2019/20 we committed an extra financial resource to supporting this, and other work specifically identified within our BSL Plan.</p>

		<p>2021 UPDATE: Our BSL Act Working Group continues to work towards the delivery and monitoring of the commitments within our BSL Plan. We were pleased to note that we had already achieved all of the recommendations for action contained within the 2020 Review of all FE/HE institutions, undertaken by Deaf Action on behalf of the Scottish Government. A further review will be taking place in August 2021.</p>
3.3	<p>We will develop the Inclusive Education module of our M.Ed. for Arts Pathway 5 for dance professionals, to ensure that learners at all levels have the appropriate support.</p>	<p>This module was delivered for all students on the MEd Pathway 5. The module will be progressed through the May exam board. It was delivered by a colleague who has considerable expertise in inclusive education having previously led Strathclyde University’s MEd in Inclusive Education.</p> <p>2021 UPDATE: We have employed the colleague who led on the delivery of the Inclusive Education module as a permanent member of our delivery team. He was instrumental in helping us embed this within the design of the new programme, and delivers content on inclusive education to all students within the modules that come under the Teaching Practice Enquiry strand. As students on the PG Cert in Learning and Teaching in the Arts will also undertake these modules, all PG Learning and Teaching participants will now be required to evidence how they are making their teaching practice more inclusive.</p> <p><u>QAA Enhancement Theme: Resilient Learning Communities</u> From AY 2020/21 to AY 22/23, the RCS will be engaged in developing a series of projects in response to the QAA’s Resilient Learning Communities theme. This particular theme clearly resonated with staff and students, many of whom now form the steering group for the work of the theme. We are currently developing a series of workshops and presentations designed to allow staff and students from across our institution to share what they understand a Resilient Learning Community to be, and to propose ways in which we might develop</p>

		<p>projects to ensure we are becoming more resilient as individuals and as a community. Some of the themes currently being investigated include anti-racism, mental health, resilience coaching, community building and how we might begin to address some of the challenges of generating a truly inclusive learning environment. The theme will form the basis of our staff Learning and Teaching Conference in September 2021.</p>
3.4	<p>We will improve how we administrate and market our Lifelong Learning (LLL) courses to ensure that they are more accessible</p>	<p>The LLL prospectus format was improved in 2018 with clearer listings - all important course information (dates, prices, etc.) in black ink on white background.</p> <p>We do not currently accept applications in BSL, but we offer 1:1 support to D/deaf students to complete application forms. Some of our staff have basic BSL skills but if we need increased support we organise interpreters to attend a “booking in” meeting with potential students.</p> <p>The online booking and customer management system has been implemented; it is still in development for some functionality, but is fit for purpose for LLL. It is a much improved system which is more user friendly and gives students a degree of control over their bookings (they set up an account with us which they can access and amend information).</p> <p>2021 UPDATE: Much of the marketing and administration of Short Courses³ activity has been impacted by the Covid pandemic – most significantly the shift to all materials being digital, and all administrative support being remote (via email) rather than in person in our office. We continue to work with Marketing to create materials that are visually accessible and which include clear information about access to</p>

³ LLL is now called Short Courses

		our courses (in practical and financial terms). In the past 6 months we have had key documents and information translated into BSL for D/deaf students and potential students. We are about to trial application support via Zoom to people who find using our online booking system challenging.
3.5	Where possible, we will mainstream individuals with specific learning needs into mainstream Lifelong Learning classes rather than accommodate them in separate programmes.	<p>All applicants to Lifelong Learning courses are asked to provide details of their access and additional support needs, explaining that <i>“In order that we can create a safe and enjoyable educational experience, it is important that we are aware of any requirements or support needs students may have. This will help us prepare and plan our work with you as well as support your participation in classes”</i>.</p> <p>2021 Update: This continues to be our approach to working with people with ASN and we communicate through our marketing materials that we welcome all participants to our courses and are able to make adjustments and provide support to anyone who discloses the need. As well as asking for this information in our application form, we contact every booker who notes a learning/support need individually to check that we have a full picture of how best to work with the student. We are currently working with other pre-HE departments (Fair Access and Junior Conservatoire) to organise a series of seminars and training sessions for our teaching staff which covers how to work with students with various support needs.</p>
3.6	The Students Union will review its committee structure to ensure that it is as inclusive and accessible as it possibly can be.	<p>The SU has made a concerted effort to ensure the Student Council is diverse, and the constitution has been edited to this effect. Role descriptors for the Liberation Officers have been developed and published. The SU committed to encouraging more BSL users onto the</p>

		<p>Student Council and is now proud that over 10% of members of the Council are BSL users.</p> <p>2021 Update: The SU has increased the role of Liberation Officers and has developed the Cultural Diversity Officer roles to be more centralised to internal work within the Schools.</p>
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Equality Outcome Ref:	Commitment	What we Achieved and What we Learned
<p>EO4: We have a comprehensive set of student and staff equality and diversity data that gives us a precise picture of our Conservatoire community and enable us to undertake accurate analysis of under-representation</p>		
<p>Key 2019 learning point: The content of this Equality Outcome largely replicated our Equal Pay Review Action Plan and was therefore unnecessary duplication. We therefore decided to remove the duplication and report on these activities only in the Equal Pay related specific documents from now on.</p>		
<p>2021 Review Summary:</p>		
4.1	<p>Develop our staff monitoring data to enable us to analyse all access to training and development opportunities</p>	<p>We are in the process of implementing this; we have purchased the learning and development module for I-Trent and are identifying the most effective method of capturing the necessary data to ensure we can use this information meaningfully for reporting purposes.</p> <p>2021 Update: We are now logging all training information we receive into itrent, both the compulsory and elective training that comes through Staff Development Requests</p>
4.2	<p>Increase our understanding about access to flexible working at all levels within the institution to assess whether it is impacting upon the career development of any staff (this can include part time hours and full time hours worked on a flexible pattern)</p>	<p>We undertook a staff survey in May 2018 to gather data on gendered experiences around access to training, development and flexible working. 70% of respondents identified as female. Whilst the majority of staff were aware of how to access training, there was a clear need to make all staff aware of internal processes to request development opportunities. This will be largely addressed within our new Professional Updating Scheme which is to be launched shortly. The majority of staff were also aware of their rights to request flexible working but a lesser number were aware that this could be unrelated to family or caring responsibilities, and we are considering how best to promote this.</p>

		2021 Update: <u><i>The pandemic has led to enforced home/flexible working for many staff and consideration is now being given to how to accommodate the range of requests for flexible working that is expected as we gradually return to work. A policy is being developed which includes a range of options that seek to meet the needs of both the individual and the institution.</i></u>
4.3	Reduce the overall gender pay gap within the Conservatoire	The actions and subsequent updates for this are contained within our Equal Pay Review. All further references to equal pay and occupational segregation will be referenced there to avoid duplication. 2021 Update: Please refer to our Equal Pay Review 2021
4.4	Investigate and address the increasing gender pay gap for part time staff	As at 4.3
4.5	Investigate and address the pay gap relating to BAME staff	As at 4.3
4.6	Review the allocation of hours to hourly paid staff to ensure there is no gender bias	As at 4.3
4.7	Explore the areas where there is evidence of occupational segregation to review what action can be taken to address the situation	As at 4.3
4.8	Introduce a new system to track all pre-HE students to enable better monitoring of protected characteristics and socio-economic backgrounds	Work is ongoing in this area. Whilst it will not be possible to implement a system that combines both pre-HE and senior schools, enhanced monitoring is enabling better tracking of students than previously and this will continue to be enhanced. 2021 Update: Short Courses recently undertook a review of the questioning and language used in our online course application form in relation to gender identity, disability and ethnicity. Through consultation with other Pre-HE teams and Fair Access, we agreed a set of changes to how we ask for and gather data about this personal

		<p>data which demonstrates best practice. We are currently working with the external company who hosts the booking system to implement these changes – we have come up against some barriers due to the software being used by multiple external agencies, but hope to move forwards with this over the coming months.</p>
4.9	<p>The HR Department has become aware of a potential issue around age within the staff body in terms of team dynamics and relationships</p>	<p>We will monitor this area to assess whether age is a protected characteristic around which we will need to build an action in our next round of Equality Outcomes in 2021.</p> <p>2021 Update: Whilst age remains one of the nine protected characteristics, we have decided not to focus on it within our new Equality Outcomes as it would not be a proportionate response to a very small number of issues raised. We will continue to address those issues within our mainstream work.</p>