

# Investing in Creativity



## The Academy: 2006 - 2013

A submission to the Scottish Funding Council



***From the Royal Scottish Academy of Music and Drama***

*April 2006*

'Our government should back human imagination, our innate creativity, as the most potent force for individual change and social vision... We must make the development of our creative drive the next major enterprise for our society.'

**Jack McConnell, First Minister**

*St Andrews Day, at the RSAMD, 2003*

'Why does the Scottish Government invest in culture - is it necessity, or simply good to do so? As the Government of a civilised and progressive society, it is imperative that we invest, building on our past record and proven commitment to advance the development of Scotland's cultural life.'

'The Scottish Government believes that culture is a vital ingredient in Scotland's success, both here and overseas. Culture is also central to the well-being of Scotland's citizens. Its inspirational qualities defy measurement - just as there is no adequate way to define the confidence and pride that culture's myriad works stir up in those who look on in admiration.'

*Scotland's Culture, Scottish Executive, January 2006*

'The RSAMD gives young people the opportunity to develop their innate creativity. That's our mission.

We help them extend their abilities and skills, and to work out how they make the best use of these for themselves and for their community.

We just happen to do it through music and drama.'

**John Wallace, Principal**

*RSAMD, 2005*

## **A statement from the Principal**

This document does two things: it puts down a clear marker of where we intend to be in 2013, and how we intend to get there; and it sets out how The Academy will increase its contribution to Scotland and its cultural life.

Our clarity of direction is based upon extensive consultation across the cultural, political and educational sectors in Scotland and internationally, as well as our own experience.

We are grateful for the contribution to our plans from many leaders in Scotland's schools, college and universities, national arts bodies, theatre companies, government departments, educators, artists and students.

They have helped shape our direction and have reassured us of the value – the necessity – of developing our contribution to the country's cultural and educational agendas by growing in ambition, outlook and reach.

We are also very grateful to the Scottish Funding Council for working with us in forming these proposals.

We are confident that we are developing the Academy in the way the country both needs and wants, and that we are able to deliver.

Our vision of the future is clear and coherent: we are uniquely placed to support Scotland's culture by means of our key role in its infrastructure, our repertoire of innovative programmes and our ability to compete in the international market place.

We are acutely aware of the responsibilities we hold in several sectors. We are the only direct provider of conservatoire training in music and drama. We are the largest employer of performing artists and teachers in Scotland. We are a major performing venue and a provider of a substantial annual performance programme. These are things you would expect from a significant European conservatoire.

But, in addition, we believe we have an obligation to develop an early appetite for the performing arts, and in the last five years we have established an ambitious outreach programme, *RSAMD YouthWorks*, which is already involving many hundreds of young people in Scotland each week.

The performing arts are never static, and we too must be flexible in the courses we offer. This year we celebrate the tenth birthday of our incredibly successful Scottish Music course – and we are proposing to give this an even higher profile.

In the last three years we have introduced both Musical Theatre and Digital Film and Television in our curriculum and completely revamped our undergraduate music course provision. We've also created a new young professional music/theatre company, piloted Traditional Music Graded Examinations, and established an international office, as well as new partnerships with key national agencies.

This document outlines new areas we will develop and the resources we need to make them happen at a level at which we, and the country, can be proud. Our submission also addresses the wider cultural and educational issues and proposes solutions.

We are conscious of our obligations as stewards of public investment, and we have therefore been preparing our organisation to deliver the bold development plans outlined here. The Academy has undergone a complete staff review and restructure and by the end of 2006 we will have a new Senior Management Team in place, and a new Chair helping our Board consider appropriate governance models.

Our staff is adept at developing and delivering a broad range of initiatives: we have the capacity, the experience and the ability.

Our proposals have the unreserved support of our Board of Governors, our Academic Board and our International Advisory Panel<sup>1</sup>, comprising senior representatives from a range of UK and European institutions.

An impact assessment and feasibility study – a companion piece to this document – has been undertaken independently and elaborates the evidence from our consultation with over 60 representatives of the Scottish educational and cultural sectors.

It is a significant endorsement of our plans. I hope you find our aspirations for Scotland equally compelling.

**John Wallace**  
**Principal**

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# Investing in Creativity

## *The Academy: 2006-13*

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## EXECUTIVE SUMMARY

The Academy is remarkable for its singularity within Scotland. It is now set to become even more distinctive, even more distinguished.

In the light of the Minister for Tourism, Culture and Sport's announcement in February 2006, which clearly indicated that Scotland really needs the Academy to be a key player in the national educational and cultural 'escalators', the Academy offers a number of proposals which will reinforce this role, will lend coherence to the delivery of the performing arts in Scotland, and which will provide genuine articulation from school to Higher Education for talented young Scots.

These include:

- joint planning and extensive collaboration with the professional performing arts companies, the youth companies and the traditional arts agencies
- the development of strategic relationships with Creative Scotland and other policy bodies, and
- the development, with SQA, of new, specialist modules and access courses at pre-HE levels in those areas where there are clear gaps in current provision.

The Academy further proposes to stem the exodus of some of the brightest of Scotland's young talent, and at the same time to re-energise the national cultural dynamic by developing new, desirable curricular areas; in particular, in

- ballet and contemporary dance
- musical theatre
- digital film and television.

We will also build upon our outstanding success with Scottish Music by establishing a School of Contemporary Scottish Cultures, which will promote new work alongside our traditional and many ethnic cultures, and – through the arts – we will help put Scotland on the world map.

Through our developing overseas relationships and by driving our ambitious new International Strategy we will attract prestigious international partners as well as increased numbers of overseas students, based upon our

- outward-looking curriculum, geared to the world market
- distinguished teaching staff
- reputation as an enterprising, innovative and forward-thinking institution.

We will provide leadership in artistic ideas and cultural research, and will be a crucial source of advice for policy-makers. We will develop our CPD provision into a national resource for the performing arts profession.

In order to house our new activities we will create a new building which will act as a cultural hub, encouraging the confluence of creators, practising artists, educators, learners and researchers.

To achieve all of this the Academy will adopt an entrepreneurial approach to a range of funding possibilities, and will also need additional resource from the Scottish Funding Council and the Scottish Executive.

# 1. CONTEXT

## 1.1 Purpose

### *Mission*

The RSAMD gives young people the opportunity to develop their innate creativity. We help them extend their abilities and skills to the very highest level, and to make the best use of these for themselves and for the community. We do it through music and drama.

We make young people aware of possibilities – of the latent skills they possess; of how they might realise their aspirations; of the rewards from interaction with other people; of the benefits of learning from other disciplines and backgrounds.

We do it by giving them a range of opportunities - to learn from some of the best practitioners in their chosen field; to work with their peer group; to aim for the very top of their chosen professions; and to start creating a network of professional contacts that will serve their entire career.

At the core of every decision we make about our future, therefore, there lies a very simple precept: **the quality of experience and opportunity for the student is paramount.**

### *Drivers*

To ensure that we deliver what that bold ambition intends we have two clear goals that act as *drivers*. By the year 2013 we intend to be:

- in the top five of European conservatoires
- the destination of choice for UK students

We believe these are realistic, if exacting, goals which our partners are ready to share and contribute to. We are aware that to achieve them we must consolidate our 'core business' by building on our strong foundation of excellence; identify curricular areas to develop in order to lead our field; and evolve and nourish strategic partnerships across several fronts.

To these ends the Academy has undergone an exciting period of review and strategic change, forging a clearer, more distinctive identity and focus.

### *Values*

We are also clearer about our role nationally as an educator and a contributor to cultural life. We have a unique – some have said pivotal - role to play in supporting and promoting Scotland's culture and we have been encouraged, through an extensive consultation process, to consider ourselves in the larger picture.

Our proposals are ambitious for the country but timely, realistic, and necessary. This document articulates our vision of what Scotland needs from its Academy, as the nation continues to define and refine its cultural agenda.

The Cultural Commission's 2005 report noted that the cultural sector in Scotland is often guilty of a lack of joined-up thinking and working, and of not being sufficiently outward-looking. The Academy, we believe, is an institution ideally placed to address these issues. For this reason our Objectives - detailed in the sections which follow - are informed by four values:

- Coherence
- Internationalisation
- Sustainability
- Relevance.

### *Aim*

We have taken a long-term, objective look at our strengths and potential as an institution, informed by consultation within the arts and education sectors, and supported by the Scottish Executive's evolving policies for culture.

Against this background, our **Aim** is

**to ensure that, in the Academy of the future, Scotland has the Conservatoire it needs to fulfil its educational, cultural, social and economic aspirations.**

This Aim and our consequent Objectives highlight four key themes:

- Being Central to Scottish Culture and Creativity
- Becoming truly International
- Promoting Innovation
- Providing Excellence and Access

This document develops these four themes in the new national cultural context, recognising that the Academy is an institution for the whole of Scotland and a key player in the cultural debate.

## 1.2 The Academy now

### *Perspective*

The RSAMD has a distinguished 160-year history, but at no time in that past has the process of institutional change and enhancement been more inspirational. We are proud of our reputation for high quality, and will continue to set the highest possible standards so that our students may succeed in an increasingly competitive global market. At the same time we intend to be central to the national cultural debate, responsive to the country's (and to the performing arts industries') needs, and above all to be outwardly-focused and visible.

With touring activities throughout Scotland and *YouthWorks* centres from Stornoway to New Galloway<sup>2</sup>, the RSAMD's kite-mark is now recognised nation-wide; but we would like there to be a broader perception of what we have to offer the national cultural and educational landscape (**see Appendix 1**). The dynamic activities of the new Sage Building in Gateshead - the confrontation and collaboration between traditional and classical music, the continuum of performance/learning/ participation - have irrigated and stimulated the arts in the whole of North East England; just so we would wish the Academy's activities to be known, to inspire, and to act as a cultural catalyst for Scotland's advancement.

### *Standing*

Our development proposals should be viewed as achievable in the context of the institution's demonstrable successes.

### The Academy

#### *(quality)*

- is the only UK conservatoire to have achieved degree-awarding powers
- is acknowledged by politicians to have a key role to play in Scotland's future<sup>3</sup>.
- continually attracts talented young people into Scotland, many of whom stay on and find employment here
- has an impressive research and consultancy profile
- presents performances and productions regarded as 'professional' by the media, which reviews our activities seriously

*(scope)*

- unusually for a conservatoire, has had both quality and diversity, excellence and access as key concepts for some years
- offers a wider curriculum than any other UK conservatoire: from Shakespeare to experimental film; from electroacoustic composition to musical theatre; from beginners' traditional music provision in Bridgeton to opera and jazz at the Edinburgh Festival Theatre; from classical music to Contemporary Theatre Practice in prisons
- has a vast and growing *YouthWorks* dimension (currently over 1300 pre-HE students) throughout Scotland and includes community placements on most of its undergraduate courses
- offers specialist provision which equates with SCQF from beginners' to doctorate level

*(internationally)*

- has scores of world-famous alumni<sup>4</sup>
- is recognised by peer institutions and by potential students as not only a national but a European institution
- has associations and collaborations world-wide, including at the most distinguished levels

*(professional links)*

- is by far the biggest cultural employer in Scotland (646 ft and pt staff, the majority of whom are active professionals in the performing arts)
- creates employment for its students and graduates, through its solid links with the creative industries, through placements and through *YouthWorks*
- has working links with every professional performing arts company in Scotland, including with all the National and Youth Companies
- has close artistic and educational links with traditional musicians and associations throughout Scotland

*(importance for Scotland)*

- is one of the busiest arts venues in Scotland, with over 350 events attracting audiences of over 50,000 each year
- is closely engaged with local communities, including minority ethnic associations
- through both its curriculum and its performance programme, supports creative artists, and commissions/engenders new work.

### 1.3 Impetus for change

The Academy is now poised to build upon these successes, to make that inspired and inspirational step-change in order to become what Scotland needs in its one conservatoire, now and for the foreseeable future.

Circumstances and timing are both right, presenting a unique opportunity for change:

*(status)*

- our successes and reputation continue to rise (eg the UK-wide critical acclaim accorded our operatic productions; the outstanding achievements of our Film and Television students)
- our external links and associations have strengthened and we are set for international growth

*(review)*

- we have consulted widely, internally and externally - nationally and internationally - in the educational, cultural and professional arenas, and have solid buy-in for our proposals
- through developing our International Strategy<sup>22</sup> we have now also reviewed our thinking about future funding approaches

*(Government policy)*

- our proposals chime with the priorities of the Scottish Executive
- there is a political will to promote the cultural agenda, and funding priorities are not yet fixed

*(timing)*

- the merging of SHEFC and SFEFC offers new possibilities
- the cultural landscape is constantly changing: it is still possible to help re-draw the map
- building on a new physical site for our activities offers the potential for new creative collaborations.

Whilst the Senior Management Team of the Academy feels that we cannot meet our objectives nor enhance our activities much further without a step-change both in resource and estate, it equally feels that, if we are to keep moving forward, keep abreast of our international competitors, NO CHANGE is not an option.

## 2. OUR OBJECTIVES

### 2.1 Summary

Objective 1: CENTRALITY - to enhance the coherence of the performing arts scene in Scotland by building upon RSAMD's unique position as a cultural nexus

Objective 2: THE 'ESCALATOR' - to develop the RSAMD as a key feature of Scotland's educational and cultural 'escalators', in terms of articulation and access

Objective 3: SCOTTISH CULTURE - to exploit the RSAMD's unique ability to promote Scottish culture at home and abroad, and to extend our Scottish identity

Objective 4: INTERNATIONALISATION - to ensure that Scotland's only conservatoire is a truly international institution

Objective 5: MULTI-DISCIPLINARITY - to diversify our specialist provision into areas of greatest cultural need and of highest educational demand; specifically to introduce Dance into the Academy's undergraduate curriculum, and to extend our involvement in Musical Theatre and Film

Objective 6: RESEARCH AND DEVELOPMENT - to continue to develop practice-based research and consultancy activities; to enhance profile and differentiation in an enlarged sector at home and to achieve international standing

Objective 7: EMPLOYABILITY AND ENTERPRISE - to strengthen employment skills and enterprise at all levels of RSAMD provision, and to act as a national CPD resource for the performing arts profession in Scotland

Objective 8: SIZE – to ensure that RSAMD achieves the 'critical mass' that can support our current activities as well as for the proposed portfolio of new activities

Objective 9: SUSTAINABILITY – in contributing to a more coherent strategy for the arts in Scotland, to adopt a more pro-active, entrepreneurial approach to future funding possibilities

Objective 10: ESTATE - to erect an additional building to house our current and exciting new activities, and which will act as a national and international creative hub

## 2.2 Detailed objectives

### **Objective 1: CENTRALITY - to enhance the coherence of the performing arts scene in Scotland by building upon RSAMD's unique position as a cultural nexus**

The Academy has long been aware of its position as a nexus - a key interconnection point - in the Scottish cultural scene, and of its potential ability to bring coherence to the sometimes haphazard and fragmented pattern of performing arts activities in this country. At the same time, in the arts education sector, we have been described as the top of the 'pyramid of excellence' and the key interface with the professions. Because of this, we feel we could play a crucial role in helping to co-ordinate the continuum of performance/learning/participation in the musical, theatrical and educational arenas. We have, after all, working associations right across these various sectors.

In order to test our assumptions on the likely cultural and educational impact of this development plan, we audited the extent of our involvement with the professions in Scotland (especially with the National Companies)<sup>5</sup>, and then mapped our current and proposed activities against Early Engagement, Professional Training and Employment. Our central, crucial role became increasingly obvious (*see Appendix 1*).

As organisations begin to adjust to the changing cultural context and funding mechanisms, it has never been more opportune to press forward the various consultative dialogues we have now begun with performing companies, cultural institutions and the arts education sector. Following this, we hope to co-ordinate a prioritised action-plan - flexibly related to the culture Minister's 'escalator model' - which will more closely integrate all of our various activities.

There is clear scope, for example, for joint and strategic planning with the National Companies (in their new standing), with Creative Scotland, and with both SAC and Scottish Screen before their merger. The success of simple collaboration was demonstrated recently, when the RSAMD's production of Massenet's opera *Cendrillon* also involved singers from the St Petersburg Conservatory, the orchestra of Scottish Opera and young dancers from Scottish Ballet's Senior Associates.

If there is a tendency towards genuine collaboration, then it's important that we should recognise it, because it represents the antithesis of the old, and still prevalent, practices of territorialism, partisanship, and exclusivity which, arguably, have blighted the progress of Scottish musical organisations for decades. [...] the fact that the RSAMD keeps popping up in collaborations perhaps says something about that institution's ambitions. Certainly, if the old barriers of secrecy and exclusivity are being dunted, then it is welcome news for Scotland's music lovers.

**Michael Tumelty,**  
*The Herald, 18/02/06*

In relation to the National Companies - indeed to a range of professional and youth companies, and to the BBC - we see enormous artistic, educational, social and financial benefit not only in

- joint programme planning and combined performances
- joint educational and community projects
- shared visiting conductors/directors/designers etc

but also in

- the co-ordination of their education activities with RSAMD's *YouthWorks*
- RSAMD's accreditation of their education activities
- RSAMD offering CPD and supporting practice-based research projects for their practising performers
- RSAMD undertaking with composers/directors R&D of newly commissioned work/new productions
- joint residencies for creative artists
- shared ICT/VLE developments

and even

- shared creative facilities (eg set design and build)
- shared human resources (eg marketing/finance) and
- a shared base for some activities.

More ambitiously, but potentially more significantly for the development of the performing arts in Scotland and for employability for the cultural sector, the RSAMD would like to discuss with the National Theatre and with Scottish Opera the development of a young, interdisciplinary music/theatre company which would focus on touring, new and/or mobile work and community involvement. The framework for such a youth company already exists in the Academy's company *Renard*, but it could become a sustainable reality, artistically and financially, as a collaborative venture.

With Creative Scotland, as it evolves, we should like to develop a strategic artistic relationship (as has been instigated between the Arts Council of England and the conservatoire sector), and an allied funding relationship - as we realise that the fulfilment of the entire range of our proposals is likely to need multiple funding streams. Our discussions thus far with the Scottish Arts Council have covered:

- the development of RSAMD as a venue
- the development of RSAMD as a production company
- RSAMD's role in the national touring pattern
- R&D and showcasing new work
- RSAMD's achievements/potential in cultural consultancy
- joint support for the creative artist
- joint development and support for emerging young music/theatre/dance companies

Key performance targets

1. *With the National Companies (and other key performing arts organisations), to draw up a strategic action plan, articulating and co-ordinating a range of performing and educational activities - **by 2007***
2. *With Creative Scotland (and other key cultural and professional training organisations), to map the scope of common interests and potential joint developments and begin strategic planning - **by 2007***
3. *In the context of 1. and 2. explore potential new funding streams (eg through SAC) for our current as well as proposed activities – **by 2007***
4. *With all appropriate agencies to set up a national development framework for the performing arts, and evolve an associated business plan - **by 2008***

**Objective 2: THE 'ESCALATOR' - to develop the RSAMD as a key feature of Scotland's educational and cultural 'escalators', in terms of articulation and access**

Our mapping exercise for the feasibility study (see *Appendix 1*) has highlighted how extensive our links are with 'Early Engagement' - schools, youth companies and associations and the private sector. This is achieved through our graduates (especially from the BEd Music and BA Contemporary Theatre Practice courses), current students, and in particular through our *RSAMD YouthWorks* programmes. *YouthWorks* now has ten regular centres and many more joint projects and, if it responded to every request made by Local Authorities, would expand exponentially in a very short space of time. As it is, our Strategic Plan<sup>21</sup> for *YouthWorks* predicts a steady extension and diversification of our activities in this pre-HE sector. Along with our participation in GOALS, this is our main, and very substantial, access initiative.

With the merging of the Funding Councils the idea of the Academy entering more formally into the pre-HE sector has become a clearer and more attractive possibility, and one in keeping with the Scottish Executive's articulation priorities. Since we have structured the curriculum for both *YouthWorks* Drama and Music in accordance with SCQF, the framework for further development is already in place.

Additionally the idea

- entirely fits our lifelong learning agenda: that it is the role of a conservatoire to offer its specialist provision from beginners' to doctoral level
- fits our 'access and excellence' philosophy
- offers new accreditation possibilities: for *YouthWorks* and for performing arts companies' education programmes (see p.15)
- addresses issues of recruitment and pre-HE standards in music and other specialists areas, in Scotland
- offers nationally-accredited possibilities for international/overseas foundation courses.
- offers the possibility of new recurrent funding streams.

Discussions have now started with SQA, taking forward RSAMD's proposals to evolve new, specialist modules and access courses in those areas where there are clear gaps in current provision. We are particularly concerned to address areas of breakdown in the articulation between school provision and conservatoire entrance: for all our music courses, and for Contemporary Theatre Practice and Technical Production Arts. It is envisaged that we shall develop these specialist modules in association with SQA, and initially offer them ourselves under the *YouthWorks* umbrella. Thereafter we might extend our relationships with the College sector, and collaborate with specific

institutions in the College sector (eg Stevenson College for the music modules) for their delivery.

The Academy would also like to address more forcibly issues of articulation and access with particular reference to both students from minority ethnic backgrounds and students with disabilities. Our *YouthWorks* activities have made a significant beginning in both of these areas (as well as in social and geographical inclusion); but as our recent curriculum audit dealing with issues of possible exclusion indicated, we shall have to make more positive interventions in both content and level of delivery if we are to be more broadly viewed as inclusive and welcoming.

Key performance targets

1. *With SQA develop a range of appropriate specialist NC and HNC modules and access courses, which will bridge current gaps in provision between school and conservatoire entrance in Scotland, and which can be developed further as international foundation courses - **starting 2007; to be offered from 2009***
2. *With SQA, to map the Scottish Traditional Music Graded Examinations (under development; see p.20) on to the SCQF framework - **by 2007***
3. *With SQA, to map the education programmes of the performing arts companies on to the SCQF framework - **by 2008***
4. *With SQA, to develop access courses for actors and musicians with disabilities - **by 2011***
5. *With SQA, to develop access courses for minority ethnic actors and musicians – **by 2011***
6. *Simultaneously, to scope potential additional funding streams through these activities (in particular through overseas markets) – **starting 2007***

**Objective 3: SCOTTISH CULTURE - to exploit the RSAMD's unique ability to promote Scottish culture at home and abroad, and to extend our Scottish identity**

There are three related strands in the RSAMD's plans to extend its Scottish dimension:

- a) The establishment of a School of Contemporary Scottish Cultures
- b) The extension of the Academy's presence in Scotland through collaboration
- c) Support for the creative artist/new work

The first of these builds upon the short, but already outstanding and pioneering track-record of our Department of Scottish Music<sup>6</sup>. To springboard this significant new area of specialist provision in 1996, the School of Music had to carve funded numbers out of its mainstream (essentially Classical) music provision, in the hope that additional Conservatoire Music numbers would be allocated in time. The result of this has been a shortfall in the essential critical mass to cover the appropriate range of musical activities in both of these areas. The current shortage of places for young Scottish musicians to study their indigenous music at the RSAMD means - bizarrely - that while we *could* accept 20 overseas pipers we can accept only 2/3 home pipers each year.

The BA degree in Scottish Music is a key feature of Scotland's cultural landscape. It is giving some of our brightest and best the opportunity to hone their musical skills, to learn about the languages, history and international significance of our music and to acquire the necessary life and business skills to build a career.

The course is in its infancy and the potential for development, expansion and innovation is exciting - and essential if Scotland is to maintain and enhance its respected place in the musical world!

**Sheena Wellington,**  
Singer

In the light of the enormous surge of interest in traditional music<sup>7</sup> - and the other indigenous arts - particularly amongst the young, the Academy is strongly driven to re-launch and enhance its whole Scottish dimension, on a much broader front, as the School of Contemporary Scottish Cultures. This new School would encompass not just Music (though initially that would continue to be its focus), but other Arts as well, stressing contemporary developments and new work alongside the traditional, and connecting with the range of ethnic cultures that co-exist in Scotland.

This School would sit at the centre of an international network of institutions and organisations concerned with Scottish cultures, not only comprising the Scottish diaspora but others throughout the world who are showing an increasing interest in Celtic arts and in indigenous cultures generally. This is a sphere in which Scotland can and should become a world leader, and one which has clear, substantial economic as well as cultural worth.

To help us realise this visionary proposal we propose that SFC create a new block of funded numbers. Most of these would be for u/g performing musicians; the rest of the School would be composers, story-tellers, writers, poets, and playwrights, who would share many elements of the curriculum with the musicians but who would also have their own specialist focus. There would, of course, be synergies with the activities of the other Schools in the RSAMD. The new School would develop a close, complementary relationship with the Gaelic focus of Sabhal Mor Ostaig's new Gaelic and Music degree, and would also provide particular support for Scots language (see 'Access to Languages' in *Scotland's Culture*); reciprocal periods of student residency would be established.

The new School would, from the outset, be both national and international in outlook. It would formally develop many of the initiatives which have been started and/or proposed by the current Department of Scottish Music, which include:

- a pan-Scottish presence and ethos
- touring - national and international, performing and teaching - as an integral part of the curriculum, and links with festivals, games and gatherings world-wide
- harnessing new technology for the development of Scottish performing arts, as demonstrated by our innovative HOTBED (Handing on the Tradition by Electronic Dissemination) programme
- a developed European network of Celtic partners - eg Sabhal Mor Ostaig, Newcastle, Cardiff, Limerick, Cork, Brittany, Galicia, Alsace etc
- a developed programme of international student and staff exchanges - eg Carl Nielsen Academy, Odense; University of Limerick; University of Cape Breton; University of East Tennessee
- international audition centres - St Louis; Goderich (Ontario); Texas; Smithsonian, Washington DC
- an international semester/year abroad programme (especially with institutions in the USA)
- a close relationship with the Feis centres and the establishment of an RSAMD Feis
- the establishment of a festival of Celtic theatre and music
- the national/international development of Traditional Music Graded Examinations in association with SQA and the Associated Board of the Royal Schools of Music

- provision for beginners through to doctorates in Scottish Music, including through *YouthWorks International*, both in Scotland and overseas
- the establishment of Scottish Music graduate taskforces: touring and training, with schools (p.35)
- partnership with Celtic Connections in commissioning and showcasing new work; the establishment of a bi- or triennial creative conference programme with Celtic Connections.

b) Collaboration. The RSAMD has had long-standing relationships with the University music departments throughout Scotland and with the drama department at Queen Margaret University College. Its main collaborative institutions in recent years, however, have been the University of Glasgow for the delivery of the BEd Music degree, and the University of St Andrews, which validates our research degrees and with which we shall be working further in the Institute for Capitalising on Creativity and MRes course (see Research, p.32).

Agreement has now been reached in principle for collaboration/joint provision to be developed between the RSAMD and Music at the University of Edinburgh, and between the RSAMD and Drama at Queen Margaret, at postgraduate/research levels. These collaborations are designed to increase the Academy's performing and creative presence in Edinburgh, and to exploit complementarity of institutional expertise. Closer working links with the National/performing arts companies in Edinburgh (see Objective 1 above) are also planned.

c) Support for new work. Both of the above initiatives - and all of the proposals outlined for Objective 1 will enhance the Academy's commitment to the development of new work (integral to the curricula of both Schools) and to the creative artist. The RSAMD currently has two Creative Fellowships funded by the AHRC; we would wish to see a steady increase in that number and additional creative residencies through European and international exchange agreements.

#### Key performance targets

1. *Launch and develop new School of Contemporary Scottish Cultures - 2009*
2. *Sign minutes of agreement on collaboration with the University of Edinburgh and QM University College - 2006*
3. *Set up support systems and CPD provision for Creative Artists, including artists jointly supported by RSAMD and a professional collaborator/Scottish Arts Council - 2007*

**Objective 4: INTERNATIONALISATION - to ensure that Scotland's only conservatoire is a truly international institution**

The Academy has been working steadily to raise its profile in the international arena over many years. It has artistic/educational associations and exchange agreements with institutions throughout North America, Western and Eastern Europe, and a network of relationships with distinguished actors, directors, singers, instrumentalists, conductors and composers who work with our students and who participate in our public performance programmes. It participates in European initiatives such as the Association of European Conservatoires (AEC) and the European League of Institutions in the Arts (ELIA). We attract students from all over the world, both EU and overseas - the latter in relatively modest numbers (currently 70 or 10%); until now this has happened largely without the institution's strategic intervention.

Since John Wallace's arrival as Principal in January 2002, international development has risen on the institutional agenda. For example, our students have served as excellent cultural ambassadors with the First Minister on his travels, and an embryonic International Office was established in September 2005. The meeting with our International Advisory Panel that month, and in particular the comments of Frans de Ruiten<sup>1</sup> and Martin Prchal<sup>1</sup> encouraged the Senior Management Team to recognise that the Academy was ready for a step-change in this, as in all the other areas outlined in this document.

The presence of foreign students and/or teachers will give your institution a different kind of internal culture [...] Other teaching approaches, working methods, styles of playing, and approaches to interpretation will enrich existing philosophies. Furthermore, the community in your institution will reflect on a small scale the reality of the increasingly international music profession

**Martin Prchal**  
Chief Executive,  
Association of European  
Conservatoires

The Academy is already recognised on that prestigious international network of genuine excellence in the arts, and has acknowledged standing amongst our European peers, who would recognise our strengths and distinctiveness in a numbers of areas - Opera, Acting, Composition, Research, *YouthWorks*, Scottish Music and Quality Assurance amongst them. Having mapped ourselves, speculatively, against the model of an International Conservatoire we should like to adopt<sup>8</sup>, we took the decision to aim for transformational development and to make 'internationalisation' one of the main driving forces of strategic planning over the next few years. This decision entirely complements Objective 3: in enhancing our ability to promote Scottish culture both here and abroad we shall strengthen not only our own international standing, but Scotland's profile around the world – as well as cultural tourism at home.

The most recent draft of our International Strategy is attached<sup>22</sup>. Its objectives form some of the key performance targets towards Objective 4.

The Academy gained its ERASMUS Charter in December 2005 and bi-lateral agreements have already been set up.

#### Key performance targets

1. *To become one of the top five conservatoires in Europe - **2013***
2. *To raise our standing significantly as the conservatoire of choice in the UK - **2013***
3. *To increase our presence in Europe and elsewhere, specifically exploring partnerships with conservatoires/universities with common purposes - **2005 onwards***
4. *To initiate/participate in educational projects (like that with the St Petersburg Conservatory) and programmes that will have international appeal and profile - **2005 onwards***
5. *To ensure that the ways in which we teach and learn at the Academy not only create an inviting context for international students, but also are capable of creatively integrating the cultural knowledge and skills that such students bring to us - **2007 onwards***
6. *To increase overseas recruitment (to almost three times its current number by 2013) - **2006 onwards***
7. *To explore appropriate, high-profile international initiatives (including with venture capitalists) that can provide additional funding streams – **started 2005; ongoing***
8. *To ensure that curricular programmes are attractive to international staff and students and that all programmes have enhanced international relevance - **2007 onwards***
9. *To ensure that the RSAMD is Bologna-compliant – **by 2008***

**Objective 5: MULTI-DISCIPLINARITY - to diversify our specialist provision into areas of greatest cultural need and of highest educational demand; specifically to introduce Dance into the Academy's undergraduate curriculum, and to extend our involvement in Musical Theatre and Film**

a) Dance

The Academy has for many years wished to complete its performing arts portfolio, and facilitate the exciting cultural change that would result, by including Dance in its curriculum. (In another context, it was ballet that changed the face of music in the twentieth century.) In our extensive consultation exercise for this submission, none of our proposals was more positively supported<sup>9</sup> - internally, in the dance education sector, and in the dance professional sector - than that the RSAMD should offer an undergraduate degree course at the highest level in Ballet and Contemporary Dance.

The RSAMD's proposal to establish a degree course in ballet and contemporary dance represents an exciting and long-overdue development for Dance training in Scotland.

At present any Scottish Ballet Senior Associate who wishes to continue professional training has to apply for a variety of courses in England. The availability of a high standard of tertiary ballet training within Scotland would provide the option for students to remain here, remove the many problems associated with the funding of the English courses, whilst allowing them to retain their established links with Scottish Ballet.

**Penny Withers**

Head of Scottish Ballet's Associate Programme

The proposal becomes more attractive, in that it has been agreed that such a course should be delivered in collaboration with Scottish Ballet, with whom the Academy already offers a postgraduate Diploma for Pianists for Dance; the new School would be known as the **Scottish Ballet School at the RSAMD**. This would result in something unique within the UK: the partnership of a National Company and a national conservatoire in the delivery of a ballet degree. The course we are proposing would produce dancers of the highest quality, which is entirely in keeping with the mission of the RSAMD.

The supporting evidence - summarised here - is extremely substantial<sup>10</sup> and absolutely clear:

- It has long been a concern (*numerous cultural reports*) that the dance sector is under-developed in Scotland: this has economic as well as cultural implications
- There is a huge demand for dance training<sup>11</sup>

- Audiences for dance (especially for contemporary dance) are young and growing fast
- There is a key training gap in current provision in Scotland: this is for specialist, vocational degree-level training in Ballet (with Contemporary Dance)
- The result of this gap is that post-16 year old dancers of true potential currently have to leave Scotland for further, vocational, ballet-centred training. This is a haemorrhage of young talent, which is then lost to the entire cultural mix in Scotland
- Current provision (FE; only degree course at Telford College) is aimed largely at the commercial and/or community market
- The partnership of RSAMD and Scottish Ballet would attract high quality staff and students - not only Scottish but also international - again in keeping with Academy aims
- The envisaged course would centre on professional ballet training, branching out - in the third year - to a range of contemporary styles, which matches provision elsewhere in the Academy
- The formal inclusion of Dance in our curriculum would result in new, exciting fusions with existing provision in Music and Drama; dance in various forms is already taught in both schools (cf Scottish Music, and Musical Theatre, which combines music, drama and dance); it would also enhance those of our activities which are already inter-disciplinary (eg Opera, Pantomime, Musical Theatre, Digital Film and TV)
- It would provide additional breadth of experience for current students (conductors, pianists, composers, orchestral players, Technical and Production Arts students etc)
- Some resources needed for dance (eg large studios with sprung floors; wardrobe) are already integral to our provision
- Consultation in the dance sector in Scotland is very positive: the general view is, if the Academy took it on, this would lift and energise the artform for Scotland and beyond
- The inclusion of dance training at the highest level would expand our horizons, reach, scope, influence and strategic importance - and boost our international ambitions
- The inclusion of dance would extend the opportunities within a new building (see Objective 10) and enhance it as a national/international cultural nexus.

A three-year prototype ballet/contemporary dance degree course - BA (Ballet and Contemporary Dance) - has now been designed<sup>12</sup> in consultation with Scottish Ballet and the Dance School of Scotland. It is planned that the course will articulate with the intensive training programme of the Dance School of Scotland and Scottish Ballet's Senior Associates (whose students currently have to leave Scotland, usually for London, aged 16/17). Numbers accepted would be relatively small - 12 in each year group - of whom the majority would be home students; there is no doubt, however, that such a course would attract overseas students and, in also attracting internationally distinguished professionals, would help Scotland become an international centre for dance.

The RSAMD's proposal to establish a professional dance training course, in partnership with Scottish Ballet, is a very timely - and long-overdue - development. Scottish Ballet's Associates Programme, together with the Dance School of Scotland at Knightswood Secondary School in Glasgow, helps to nurture young talent up to the age of 16. But there is nowhere in Scotland where young ballet dancers can complete their vocational training to professional level. The proposed course will not only fill this critical gap in the training infrastructure, but by linking directly into Scottish Ballet it will both feed the company with new talent - which is vital for its continued success - and provide a ladder of opportunity for young dancers at the start of their performance careers.

**Cindy Sughrue**  
Executive Producer  
Scottish Ballet

## b) Musical Theatre

Very many of the same issues arose in our consultations<sup>13</sup> on the state of Musical Theatre in Scotland:

- enormous popularity world-wide; rising rapidly in Scotland
- huge demand for training: c200 applicants annually for Dance School of Scotland's 15 places
- a key gap in current provision at undergraduate degree level - none in Scotland
- no current articulation in Scotland from the intensive training at the Dance School of Scotland, nor for the dozens of students from HNC/D courses, means a haemorrhage of young musical theatre talent aged 17, which never returns to Scotland.

Add to this the Academy's success to date with its MPerf (Musical Theatre) introduced in 2003; that musical theatre is a hugely commercial employer (75% of West End ticket sales are for musical theatre); and that the Academy's president Sir Cameron Mackintosh is supportive of our widening ambitions - then it is clear that Scotland needs an undergraduate musical theatre degree, and that we should deliver it. It is interesting that one of the reasons for our current MPerf(MT) cohort consisting of 4 home and 8 overseas students (along with the international attractiveness of the genre) is the gap in degree-level provision, not just in Scotland but in the UK generally.

I fully commend the work of RSAMD over the past few years with their Post Graduate Course in Musical Theatre and have watched their progression with interest. Having also been impressed with the quality of prospective singers from institutions such as Knightswood, it seems a shame that someone from there with incredible potential should have to move South for further training and work. Not only do we in the industry suffer, but the people of Scotland are denied seeing their own talent in their own country.

**Suzanne Lofthus**

Artistic Director, Cutting Edge Theatre Company

Our postgraduate musical theatre degree has been a strong catalyst for change within the institution - its dynamism, multi-cultural student body, inter-disciplinarity, cosmopolitan ethos and emphasis on new work, representing so much of our future vision for the RSAMD, that it is our strong wish to extend provision to undergraduate level. Like the envisaged dance course, the new degree would articulate with the provision of the Dance School of Scotland, and would share aspects of delivery with both the new BA (Ballet and Contemporary Dance) and the current BA (Acting). It would share teaching resources and some performance aspects with the MPerf course. Again like the dance degree, numbers would be limited to 12 per year; and because of shared resources generally between these two new courses it would be cost-effective to introduce them simultaneously.

To support the development and standing of musical theatre in the Academy, and also to ensure that the generation of new work stays at the heart of our

concept of the genre, an additional proposal is for the introduction of a new, two-year Masters programme for Musical Theatre Writers<sup>14</sup> (composers, lyricists, bookwriters), along with a postgraduate course for Musical Directors. As the detailed course structure shows, this would be a very high-profile Masters course, co-ordinating with the Edinburgh International Festival and collaborating with the Tisch School in New York (which currently offers the only course of this kind in the world). This course will appeal to the overseas market and, unusually in the world of performing arts education, should make a profit.

The development of musical theatre has also hastened the development of the Big Band in the Academy; under the direction of Ryan Quigley (a recent graduate and Scottish/European phenomenon on jazz trumpet) the Band's repertoire, professionalism and profile have extended rapidly. Jazz has been part of the School of Music's curriculum for many years but, given the need to further promote the place of jazz in the national cultural mix, we have now decided to upgrade this study to a professional-level postgraduate course which will focus on contemporary jazz explorations. All of these moves will refocus Scotland as an international centre for new popular music and musicals.

### c) Film

The BA (Digital Film and Television) course started at the RSAMD in 2003. It was conceived as a years 3 and 4 Honours course, which would articulate with the various HNDs in the subject delivered in Scotland. The course has been an outstanding success – with its first cohort of graduates having won a BAFTA award for screenwriting and five awards in the recent Scottish Students on Screen, including Best Overall Film. Within the Academy the introduction of the degree has been stimulating for many of our other specialists - actors, composers, musical theatre students - extending as it does their experience and range of employment skills.

Scotland really needs to develop a serious film industry (Scottish Executive, 2002), one of the biggest assets in developed economies. An enhancement of our degree course would give a boost to that development. In particular there is the need to grow – for the industry – that essential mix of technical and creative skills that the BA(DFTV) course develops. There is additional demand for graduates of the course from the BBC; from the processes of digitalisation and its predicted consequences; from the development of visual entertainment on the Internet and on mobile phone networks; and from the independent production sector<sup>15</sup>. This is definitely a growth business, with a huge potential economic impact.

It is now proposed that the BA(DFTV) course is reviewed in terms of its technical/creative mix and that a first and second year are added. Exit awards of HNC and HND - as currently at FE level - would be included, so that the 2+2 model of the course would remain. Apart from career demands,

there are two immediate, practical reasons for this addition. Firstly, HND provision within the College sector is diminishing - largely because of costs - with only Glasgow Metropolitan, Cardonald, Jewel and Esk Valley and Telford likely to continue offering this; other colleges will probably offer only to HNC level. So there would be fewer students to select from, locally, of the necessary technical quality. Then, in terms of creative potential, intake so far has been unreliable as this is not the focus of current HNDs - and two further years is too short a time for the development of creative skills. With the addition of a four-year course at the RSAMD, which would articulate with the provision of the Scottish Screen Academy, we can be more ambitious in pursuing:

- artistry, screenwriting and creative film-making on a par with our other specialisms
- close integration between film and acting, opera, musical composition and sound creation - and collaborative student experimental work
- the establishment of Creative Residences with distinguished film-makers
- interaction throughout with the Screen Academy
- collaboration with Glasgow School of Art for installations and multi-media performance art
- the development of another key driver towards inter-disciplinarity.

#### d) Postgraduate Drama courses

The School of Drama, having suspended its MDra course provision two years ago in order to review and research market need, is now developing three postgraduate programmes for introduction in 2007 and 2008. A Masters in Arts in Social Contexts will be aimed at a range of working artists, who are likely to attend on a CPD basis, to develop both their pedagogical and strategic skills. At the same time a Masters in Advanced Professional Practice will be introduced for professional performers in both devised and text-based work, also to be taken as CPD; each module of this will be delivered with a professional partner, eg with The Stand for stand-up comedy, with Theatre Babel for choral speaking. Both of these courses will support the Academy's aim to become a national resource for the arts in Scotland (see p 34). The third course, a full-time, one-year Masters in Classical Acting, will be aimed at the overseas, and particularly the American, market.

#### Key performance targets

1. *With Scottish Ballet develop the BA(Ballet and Contemporary Dance) course as a professional-level degree - **starting 2009***
2. *Develop a BA(Musical Theatre) degree course, introducing it at the same time as the dance degree - **starting 2009***

3. *Develop a two-year Masters course for Musical Theatre Writers in consultation with the Tisch School - **starting 2008***
4. *Develop a PGDipMus course in Musical Directing, to work with the musical theatre u/g and p/g courses - **starting 2008***
5. *Develop a PGDipMus course in Jazz/Big Band performance, to raise the profile of jazz in Scotland and to work with the Musical theatre courses - **starting 2008***
6. *Review the BA (DFTV) course, adding years 1 and 2 to form an integrated four-year Honours degree developing both creative and technical skills to professional level - **starting 2008***
7. *Develop Masters courses in the Arts in Social Contexts and Advanced Professional Practice – **starting 2007**; Masters in Classical Acting – **starting 2011***
8. *Capitalise as far as possible on the commercial value of the new course proposals, in terms of revenue, European funding, sponsorship etc – **2008 onwards***

**Objective 6: RESEARCH AND DEVELOPMENT - to continue to develop practice-based research and consultancy activities; to enhance profile and differentiation in an enlarged sector at home and to achieve international standing**

The RSAMD was one of the pioneers of practice-based research in the UK. Our successful bid to SHEFC for a Strategic Research Grant in 1998 was far-sighted not only in defining the potential scope and importance of practice-based research in the conservatoire sector; it envisaged a research unit for the RSAMD which combined artistic research (embracing musical composition, dramatic writing, performance, creative exploration and reflective practice) with socially relevant applied research and commercially-orientated work. It also saw in the conservatoire a creative laboratory for the performing arts where new ideas are both generated and tested.

Since its start date of January 1999 the National Centre for Research in the Performing Arts at the RSAMD has achieved a great deal: it has funded over 30 projects in both Music and Drama, won additional research funding from AHRC, JISC, ESRC, SHEFC and Youth Music/Scottish Arts Council - it carried out the Scottish Youth Music Audit '*What's Going On?*' which resulted in £17M central government funding for music in schools and benefited every child of school age in Scotland; it entered the School of Music for RAE 2001 for the first time, gaining a creditable 3b and very encouraging comment; it has created 6 new posts, along with a distinctive and radical programme of research degrees validated by the University of St Andrews.

Since then the capacity for the Centre to develop the truly innovative programme of practice-based research of which the Academy is capable has been seriously compromised by under-investment: there has been no funding for research students and no funding to underpin staff research. Despite this, the Centre has continued to grow the research degrees programme (our first PhD student graduated in November 2005); research students currently number 14. Externally-funded research and consultancy work has flourished, as has knowledge transfer - most recently through the hugely significant development of Traditional Music Graded Examinations in consultation with the Associated Board of the Royal Schools of Music. In fact the NCRPA has now become:

- a policy resource and institutional think tank for the RSAMD
- a profile builder in its external contacts
- known for punching above its weight in collaborations (other HEIs, Universities Scotland, SFC, SAC) and building high-level relationships (Conservatoires UK, the European MIDAS network).

Indeed this is an area where the RSAMD's European reputation is very high.

The School of Music will enter RAE 2008. And following the recent SFC consultation exercise on research student funded numbers, it seems hopeful

that core financial support for research in the Academy may improve. The School of Drama will not enter the RAE this time, but is preparing its strategy for a major impact on whatever replaces RAE in future.

Ever buoyant, the Centre has submitted its new strategy to accompany this document<sup>20</sup>, in which it revives and sharpens its creative edge. The Centre is ambitious, entrepreneurial, innovative, distinctive - and necessary. It is absolutely crucial to the future of the performing arts in Scotland that research at the RSAMD continues to flourish: Scotland's only conservatoire is the only locus for practice-based, creative, blue-sky and experimental research in the country and Scotland needs to set these visionary horizons in the cultural arena. These horizons are intrinsically international and interdisciplinary. Additionally the Centre could support and underpin developments in the National Companies by undertaking both informed consultancy and creative research training for them. For Scottish cultural policy-makers the Centre could provide both information and specialist advice.

### Key performance targets

1. *With the University of St Andrews, Duncan of Jordanstone and the University of Abertay (the consortium forming the Institute for Capitalising on Creativity) offer the MPhil. degree in Creativity Management - **starting 2006***
2. *Achieve the first EU research funding for the EASAIER project (interdisciplinary project investigating better tools and access to online sound archives) with partners across Europe, and build upon similar revenue streams – **achieved; project starts May 2006***
3. *Launch the degree of MRes in practice-based performing arts research training - **starting 2008/9***
4. *Exploit world markets for research programmes and increase income by targeting overseas students - **from 2007***
5. *As a collaboration between the School of Drama and the School of Music, establish a Centre for Voice in Performance – **from 2008/9***
6. *With the Department of Scottish Music, launch the Scottish Traditional Music Graded Examinations, in association with the ABRSM - **2007***
7. *Develop practice-based research agendas for Musical Theatre, Film and Dance - **starting 2008***
8. *With the National Companies, set up a supporting research and consultancy framework - **by 2008***
9. *In collaboration with TIPP Centre in Manchester establish a Centre for Arts in the Criminal Justice System – **by 2008***

10. *Launch the Doctor of Musical Performance degree for exceptionally gifted practitioners, at the highest level - **2009***

11. *RSAMD to achieve its own research degree-awarding powers - **by 2011***

**Objective 7: EMPLOYABILITY AND ENTERPRISE - to strengthen employment skills and enterprise at all levels of RSAMD provision, and to act as a national CPD resource for the performing arts profession in Scotland**

Ensuring the employability of our graduates is a key responsibility of vocational training. The nature of the curriculum of the RSAMD, modelled upon professional practices and delivered by distinguished working professions in music and theatre, along with the high level of student creativity, has ensured that our track record of employment<sup>16</sup> in both Music and Drama is outstanding.

RSAMD is one of the major drama schools in the UK, with a proven record for producing graduates of the highest quality, and with an enviable roll-call of past students, who now work nationally and internationally [...] Ex-RSAMD students work all over the UK (there is currently a strong band of RSAMD alumni at the RSC, for instance). They make up the dominant proportion of actors in Scottish theatre, and the quality of their training and subsequent work clearly has a huge impact on the Scottish theatrical scene.

**Jeremy Raison**

Artistic Director, Citizens Theatre

Most of the proposals outlined in this development plan relate directly to increased employment prospects and/or to increasing and retaining a larger critical mass of talented (young) individuals in Scotland. The Academy is itself directly responsible for increased employment in the cultural sector, not only through its own burgeoning activities - at HE levels and in *YouthWorks* - but through producing young portfolio workers who develop new careers in the creative industries: in contemporary theatre practice, or in Scottish Music, for example.

Concepts of articulation and coherence are integral to these proposals, and in terms of employability, too, the RSAMD would like to join up the elements of the cultural 'escalator'. From young children participating in music, musical theatre, indigenous culture, dance and drama through *YouthWorks*, by way of bespoke access programmes, conservatoire HE, CPD and professional in-service the Academy's programme of participation and skills development should be extended more widely - as a national CPD resource<sup>17</sup> for the performing arts in Scotland. The benefits of this, to the institution and to the professions, would of course be reciprocal.

We recognise a clear demand for us to:

- extend our existing programme of In-Service and INSET, accrediting appropriate elements of it
- develop an appropriate programme of CPD for performing arts professional companies, freelance professionals and those changing the direction of their careers

- establish support/CPD programmes and a VLE for creative artists, providing contexts and resources for the development of new work along with practical skills support (eg in IT)
- related to these, establish incubation/business start units for new and returning graduates, providing creative and industry workshop resources and specialist advice
- expand and formalise RSAMD Agency, which ensures a professional framework and training for student and recent graduate performance engagements
- develop support for graduates in the contexts of cultural tourism and informal education, eg Scottish Music graduate taskforces which tour and teach in collaboration with the Feis and schools networks.

Key performance target

1. *That the RSAMD, in liaison with Careers Scotland, the Sector Skills Council and other appropriate agencies, ensures that all of its graduates are industry-ready - **by 2007***
2. *That the RSAMD further develops its programmes of CPD and professional support mechanisms, in order to establish a national CPD base in (including as a funding stream for) the new building - **by 2011***

**Objective 8: SIZE – to ensure that RSAMD achieves the ‘critical mass’ that can support our current activities as well as for the proposed portfolio of new activities**

Amongst other small European nations, Scotland is unusual in having only one conservatoire, with relatively small student numbers, offering both music and drama. Numbers in music are especially small by comparison: each of the Baltic States has only one music school but much higher student numbers<sup>18</sup> (even Wales, with about half the population has 10% more conservatoire music students than Scotland); most other small European countries have several music academies and several times more students.

In this case size does matter. Current numbers in the RSAMD, especially in the School of Music, are too small adequately to support an orchestral training programme (without which an opera programme is restricted), or string orchestra training *and* chamber music, or band training for wind and brass, or the range of specialisms and groupwork within Scottish Music. An annual music intake of 55-60 at undergraduate level cannot cover the necessary range of instruments/voices in the necessary proportions. More numbers are also needed to grow a mature postgraduate ethos, especially in the School of Drama. Over the institution as a whole numbers are too tight for any further flexibility in course provision or for any diversification. Because this situation is known within the sector there is no doubt that we are losing talented students to our competitors who CAN provide the range of experience.

[student] numbers are important because one needs a critical mass in departments in order to provide sufficient and varied enough workshop and rehearsal facilities; e.g. in the classical department one must be able to raise a symphonic orchestra, a sinfonietta, a string/wind ensemble, chamber music groups, from a body of players spread over all relevant instruments and over the years of enrolment.

**Frans de Ruiter**  
Director,  
Royal Conservatoire,  
The Hague

We are, of course, also seeking additional numbers for the range of new activities in this Strategy - which it is widely agreed that Scotland needs, and which will allow us to underpin the national cultural agenda.

Scotland's one conservatoire has to have enough capacity and diversity

- to support the nation's own developing cultural needs and aspirations, and cover a wide range of specialist fields
- to attract the best students, home and overseas, who will come to the RSAMD only if it has the best staff and facilities, including an appropriate breadth of training activities to support today's portfolio careers

- to create synergies amongst specialisms; encourage interdisciplinarity between performing artforms without losing core quality
- to drive cultural innovation; generate new art forms which have future longevity and strong contemporary currency
- and the resource to fund the structural functions essential to running an international business
- as an investment for its future.

Our International Advisory Panel supported<sup>1</sup> these views.

Key performance targets

1. *To achieve an optimum critical mass in Home/EC numbers in Music - **by 2010**; in Drama – **by 2011**; in Dance – **by 2011**; at pre-HE level – **by 2010**; in Research – **by 2009**.*
2. *To achieve an optimum critical mass in overseas numbers – **by 2013/14**.*

**Objective 9: SUSTAINABILITY – in contributing to a more coherent strategy for the arts in Scotland, to adopt a more pro-active, entrepreneurial approach to future funding possibilities**

In the process of planning this Development Strategy the RSAMD has been clarifying its vision of itself, and of what Scotland's conservatoire should become in a changing world, in a more demanding global context. To fulfil the vision - effect the step-change - the Academy will obviously need a substantial uplift in financial resources. This in turn will need not only an increase in core funding through the Scottish Funding Council, but for the institution itself to take a much bolder stance in how it intends to approach the whole issue of future funding.

We are aware that multiple funding streams will need to be explored if we are to implement the full range of our proposals. In making the decision to aim for transformational development in the context of internationalisation, the institution has also decided to aim to achieve a truly entrepreneurial economy, led by partnerships (with SFC and others) and involving the exploration of European, indeed of global markets. We should hope thereby to ensure not only that we achieve value for money with SFC resources but also that we ourselves become more effective earners. An internal review of budgetary processes and financial sustainability is already underway.

Throughout this document, without in any way undermining our artistic and creative aspirations, we have attempted to signal our willingness to be constructively opportunist with regard to funding.

**Key performance targets**

1. *Directors of Schools to undertake a complete review of provision and delivery in order to determine sustainability - **started***
2. *RSAMD to design new course submission templates to ensure sustainability in future curricular developments - **2006***
3. *Director of Finance to review internal financial systems and course costing mechanisms in order to increase vigilance on spending - **2006***
4. *To increase international recruitment efforts and prioritise other overseas initiatives which will substantially increase funding – **2007 onwards***
5. *To explore potential additional sources of funding as a result of cultural re-positioning and collaborative activities – **2007 onwards***

6. *To identify venture capitalist partners for the development of profitable global developments, eg China, India, Middle East, North America - **2006 onwards***
7. *To continue to explore European funding in order to develop postgraduate collaborative/touring activities - **2006 onwards***
8. *To increase income through CPD, In-Service and part-time provision - **2007 onwards.***

**Objective 10: ESTATE - to erect an additional building to house our current and exciting new activities, and which will act as a national and international creative hub**

‘New landmark buildings, such as Tate Modern.....and the Lowry in Salford have shown that iconic buildings can contribute to the economic as well as the physical, social and cultural regeneration of an area, bringing in new investment and creating jobs and opportunities’ (*Department of Culture, Media and Sport, 2004*).

The current RSAMD, which opened in 1987, was built for 400 students. Now with nearly twice that size of student population, even with the Alexander Gibson Opera School extension we have outgrown our estate with our existing curriculum; there is no space for new activities. The Academy has to plan for a new build.

Five years ago the RSAMD Endowment Trust acquired a site for eventual expansion in Dunblane Street. A mixed development was envisaged at the time: the site was to be shared with a youth company, and was to house student residences as well as additional performance and rehearsal facilities. Since residences were urgently needed, badged accommodation was leased in Miller Street, an ideal location in the city centre. The entire Dunblane Street site is now available for new build.

In the meantime we have drawn up an interim estates strategy<sup>23</sup>, as we cannot continue to operate solely on our current site until a new build can be completed.

For RSAMD2 we have a vision of a creative hub, where new blue-sky thinking will inspire innovative artistic collaboration, which will be openly welcoming and child-friendly, but will also explore the latest creative and communicative potential of digital platforms - the kind of people-centred cultural cauldron that Scotland needs. We have given this hypothetical building the working title of PerfECT: the Scottish International Centre for Performance, Enterprise, Culture and Technology.

Of course what we urgently need are studios, large and small rehearsal areas, workshops, offices, a variety of performance spaces, and so on, but housed in an architecturally distinguished building which will encourage and inspire both those who will create in it and the many for whom it will be a key point of reference.

Key performance target

1. *To find funding to erect a building appropriate to the Academy's future needs and collaborative creative plans, which will also be architecturally distinguished - **by 2009; building completed for session 2011/12.***

### 3. IMPLEMENTATION

The Board of Governors and Senior Management Team are confident that, small specialist institution though we are, we have planned carefully and are well able to implement this ambitious strategy. We look forward to discussing our proposals further with the Scottish Funding Council and other key stakeholders in this exciting vision for the future of the arts in Scotland.

The interim findings of the feasibility study conducted by Scott-Moncrieff are submitted with this document. A summary of the remit for the study and preliminary figures for the business model are contained in *Appendix 2*.

Underpinning the document are many files of supporting evidence, together with a number of inter-related departmental and specific strategies:

- School of Music and School of Drama plans<sup>19</sup>
- Research strategy<sup>20</sup>
- *YouthWorks* strategy<sup>21</sup>
- International strategy<sup>22</sup>
- Estates strategy<sup>23</sup>
- Human Resources and Recruitment strategy<sup>24</sup>
- Development department strategy<sup>25</sup>

All of these will enable us to put together a detailed implementation strategy for the next stage of this submission.

A summary time-line and space management chart is also attached (*Appendix 4*).

**‘People....need the arts. It’s a necessity – like the air they breathe and the water they drink.’**

Simon Rattle, *The Daily Telegraph*, August 3 2005