



**Access Agreement
2018-19**

April 2017

Conservatoire for Dance and Drama
Tavistock House
Tavistock Square
London WC1H 9JJ
www.cdd.ac.uk



Contents

Introduction	3
Aims and principles.....	4
Fees, student numbers and fee income	5
Fees	5
Planning numbers	6
Access and student success measures.....	7
Target groups	7
Black and Minority Ethnic Students	7
State school participation	8
Low participation neighbourhoods.....	9
White males from socio-economically disadvantaged backgrounds.....	9
Disabled students.....	9
Mature Learners	10
Widening Access	11
Raising Attainment in Schools.....	11
Outreach	14
Schools tours.....	15
NCOP and Opportunity Areas	15
Collaborative work.....	15
Working with Further Education.....	16
Audition and interview fee-waiver scheme	17
Student progression, retention and attainment.....	17
Employability and Progression.....	18
Financial support.....	18
Conservatoire Scholarship Scheme.....	19
Additional financial support for care leavers and estranged students.....	20
Monitoring and evaluation arrangements.....	20
Equality and diversity.....	21
Provision of information to prospective students	21

Consulting with students	22
Summary of milestones	22

Introduction

- 1 The Conservatoire for Dance and Drama comprises eight specialist schools delivering world-leading education and vocational training in the performing arts. We train the performing artists and production professionals of the future: actors, circus artists, dancers, stage managers, technical theatre practitioners, choreographers and directors. Our Locations at the heart of three vibrant cultural centres in London, Bristol and Leeds also offers a unique position to widen access across a broader area than would be possible with a single geographic location. The schools that make up the Conservatoire are: Bristol Old Vic Theatre School, Central School of Ballet, LAMDA, London Contemporary Dance School, National Centre for Circus Arts, Northern School of Contemporary Dance, RADA (Royal Academy of Dramatic Art), and Rambert School of Ballet and Contemporary Dance. This distinctive position as a partnership of eight schools creates both challenges and opportunities.
- 2 The challenges and opportunities vary for access to each of the constituent art forms. This must be considered when deciding how to best utilise resources to improve access across our target groups. Some art forms such as ballet require many years of consistent training to develop the requisite technical skills to access these courses and therefore work done to address these issues is unlikely to have an immediate impact on entry data. In other areas, such as technical theatre, appropriately targeted work may have more rapid impact on enrolment data. In working together to meet our access goals, we endeavour to work collectively to address some of the more structural long-term issues affecting access to the arts.
- 3 Vocational education and training in drama, dance and circus arts at a conservatoire level is intensive and expensive to deliver. Students receive approximately 30 hours of timetabled sessions each week, for at least 34 weeks a year throughout their period of study, from admission to completion. This requires extensive staff contact time and day-to-day teaching in the specific discipline, coupled with extensive experience of performance, underpinned by the physical support required for those students. It also extends to professional artists who teach, supervise, direct, choreograph and advise students throughout their training. The regular and intensive involvement of active performers and other professionals in our teaching helps to prepare students for their eventual entry into their chosen profession or art form.
- 4 The Conservatoire holds to the basic principles outlined in its previous Access Agreements. We recognise that we need to be stretching in our aims, and joined-up in the outreach provision across the eight schools, while developing a bespoke evaluation and monitoring system applicable across all our art forms and school cultures. The scope of this agreement reflects the creation of a revised Conservatoire-wide Widening Access and Success strategy covering the period from 2016-20. This moves the focus towards a student lifecycle approach and also acknowledges the unique ways in which the high levels of individualised support in conservatoire schools' training directly impacts

upon our high levels of retention. As the challenges facing students change, especially the increased reporting of mental health issues and general resilience, so it is important that we are ensuring that we can continue to support students who may be facing complex challenges associated with multiple dimensions of disadvantage.

- 5 As has been reported through a number of surveys and the wider press, access to the arts is unequal across the UK. The Conservatoire schools have a key role to play in training the performing arts graduates of the future. We recognise that our shared widening access missions can contribute to the diversity of the industry as a whole. Through our long-term strategic work, the Conservatoire aims to develop the diversity of the pool of talent entering training and thus working in the profession in the future. Our contribution to widening access in the arts and higher education more generally is an important part of our mission due to the selective nature of our courses and the limited number of places. Success in terms of outreach may not necessarily be evidenced solely through changes to our intakes but to the outcomes of those students’ journeys in future higher education or training more widely. As such we are committed to considering further how we track the outcomes of our outreach participants.

Aims and principles

- 6 Having developed a revised strategic approach to widening access and success which has resulted in our 2016-20 Widening Access and Success strategy¹. This is underpinned by a number of principles shared by the eight schools and establishes set of core aims spanning the student lifecycle and which informs this access agreement.

Access and Outreach	Application and Entry	Success and Progression
<p>1/ To develop effective approaches to targeting and long-term tracking of students from under-represented backgrounds into the Conservatoire for Dance and Drama and/or Higher Education more widely in order to monitor effectiveness of interventions.</p> <p>2/ To create a sustained and progressive framework of access and outreach work that enables individuals to be supported to</p>	<p>4/ To reduce barriers that prevent students from disadvantaged backgrounds applying to schools of the Conservatoire for Dance and Drama</p> <p>5/To ensure that students from under-represented backgrounds are supported from application to enrolment to ensure their best chances of future success.</p>	<p>8/ To ensure that regardless of background, students enrolled within Conservatoire for Dance and Drama show commensurate levels of attainment and progression within their studies and that this is being monitored effectively.</p> <p>9/ To ensure that regardless of background, students of the Conservatoire for Dance and Drama are supported to succeed</p>

¹ <http://www.cdd.ac.uk/about-us/widening-participation/>

<p>progress into pre-vocational training and be supported to be able to demonstrate their potential at audition.</p> <p>3/ To develop further collaborative approaches to access and outreach that seed aspirations for a career in the Arts from an early age.</p>	<p>6/ To ensure that auditions are fair and consistent and enable every individual to demonstrate their potential as outlined in the admissions policy statement and schools' admissions policies.</p> <p>7/ To develop more comprehensive approaches to monitoring and evaluation of financial support that ensure it is having the maximum impact on access and success</p>	<p>within industry beyond graduation.</p>
---	---	---

Fees, student numbers and fee income

Fees

- 7 The Conservatoire will charge Home/EU students embarking on full-time Conservatoire undergraduate programmes as follows:

Year of Entry	Home/ EU tuition fees
2012-17	£9000 per year
2017-18	£9,250 per year*
2018-19	£9,250 per year*

- 8 The Conservatoire's current policy position is that, for students paying Home / EU undergraduate fees who are new entrants to a course in 2017/18 or new entrants to a course in subsequent years, the course fees confirmed in their offer letter may be increased in further years of study by an inflationary amount determined in accordance with measures set by Government (currently the Office for Budget Responsibility forecast for RPI-X, being the retail price index, excluding mortgage interest payments). Any such increased fees will not exceed the fee cap current in respect of the relevant period.
- 9 If the Government's policy changes before 2018-19 or if there are any other significant changes to the fee regime in the intervening period, the Conservatoire reserves the right to increase or amend

its fees or its policy on inflationary increases to fees to the maximum permitted by Government. There are no part-time undergraduate students at the Conservatoire.

10 The Conservatoire anticipates that 930 undergraduate students will be charged this fee.

Planning numbers

11 The numbers below are the Conservatoire's planning figures, based on the number of students in receipt of financial assistance across all three years in 2015-16.

Year of entry	2012-13	2013-14	2014-15	2015-16	Total
Total UK/ EU UG pop	8	160	338	418	924
<£25k	2	74	97	114	268
£25k - £42k	2	36	43	40	117
Total Access Agreement assistance	4	110	140	154	408
% receiving assistance	50%	69%	41%	37%	44%

Anticipated income and expenditure for 2018-19 and beyond

12 The Conservatoire's anticipated income and planned expenditure for 2018-19 (and, assuming broadly steady total student numbers and no changes in the tuition fee regime, in subsequent years) is as follows:

Income from fees

Total fee income from UK/EU undergraduate students	8,552,280
Fee income above the standard £6,000 fee	2,827,555

Expenditure

Expenditure on low income financial assistance measures	650,000
Expenditure on outreach and access measures	400,000
Expenditure on student success	200,000
Expenditure on progression	50,000
Total anticipated expenditure	1,300,000
As a percentage of additional fee income	46%

The OFFA-countable funding towards student financial support was reduced in 2017-18 to £650,000 as CDD has made the decision to divert some funds towards access and outreach activity. This does not change our commitment to the published scholarship criteria for 2016-17 and 2017-18 but only reduces the amount available for further discretionary scholarships over and above the published commitment.

Access and student success measures

- 13 Having undertaken an institution-wide review of widening participation in 2015 and appointed a new Widening Participation and Access Co-ordinator in 2016, we have developed a revised Widening Access and Success Strategy for 2016-20. Many of the issues surrounding access to a world-leading conservatoire are complex and the result of a combination of structural and cultural factors. To address these often requires extensive pre-entry work and this is where much of our focus lies. We see questions of access and success as part of a whole student lifecycle. Whilst we have consistently high retention rates and the success of our graduates is extremely positive, we are aware of the pressures that students continue to face. There is an increased need to ensure that provision for success and progression continues to meet the needs of students from disadvantaged backgrounds, especially where they experience multiple dimensions of disadvantage. This does not however mean that the work done post-entry is not also vital. As part of taking a whole lifecycle approach we are committed to exploring the experiences of specific target groups.

Target groups

Black and Minority Ethnic Students

- 14 BAME representation in the Arts is a sector wide issue. The Conservatoire performs well in comparison to other small specialists in the diversity of our intake. Nevertheless, we still need to continue our long-term work to ensure that we can meet our target of increasing BME students by 1%.

All UK undergraduate students	2012-13	2013-14	2014-15
Conservatoire for Dance and Drama	12%	12%	13%
Guildhall School of Music and Drama	10%	11%	13%
The Liverpool Institute for Performing Arts	9%	7%	7%
Rose Bruford College	8%	9%	10%
Royal Academy of Music	9%	9%	9%
Royal College of Music	12%	10%	10%
Royal Conservatoire of Scotland	4%	4%	4%
The Royal Central School of Speech and Drama	15%	14%	15%
Royal Northern College of Music	5%	6%	5%
Trinity Laban Conservatoire of Music and Dance	9%	9%	10%

Data source: heidi

- 15 Access challenges are different for the different disciplines offered by the Conservatoire. Whilst much public attention is paid to diversity amongst actors, it is actually technical theatre (the backstage production, craft and design work where the data suggests there is least diversity). The Conservatoire schools are now focusing more work in building routes into technical training, in particular to target BAME students. In the dance disciplines, this requires intense and long-term solutions as training starts at an early age and acquisition of technical prowess needs to happen long before students are actually auditioning for entry. Some of the issues regarding entry of BAME students require long-term intervention, for example entry to our Dance schools requires extensive training from an early age. We will ensure that, across our provision we are focusing on attracting and encouraging students from BAME backgrounds. This work is unlikely to impact on our student population data in the short term but is vital to ensuring that we, and the wider arts sector, can make progress in this area in the future.
- 16 We will continue to monitor non-continuation rates for BAME students in comparison to the wider student population. However due to population sizes we may need to explore qualitative as well as quantitative approaches to take the work forwards. We also plan to examine employability outcomes for this group.

Milestone: To increase by 1% the number of BAME students entering the Conservatoire.

State school participation

- 17 Recruiting a significant percentage of young, full-time students from state schools and colleges remains a key target for the Conservatoire. We are still working towards our previous target of 85% of young full-time undergraduates coming from state schools (2015-16 – 83.7%) and we will continue to maintain this focus this in terms of our outreach work. Through the delivery of high quality, targeted outreach initiatives, financial assistance for the most in-need students, and improved information, advice and guidance, the Conservatoire remains focused on meeting its target of a minimum of 85% of students from state schools or state-sponsored pre-vocational training for entry in 2019-20. Progress against this target is reviewed against admission figures for each of the eight Conservatoire schools.
- 18 Given that private schools educate approximately 7% of all children in the UK, rising to 15% of those over 16² (meaning 85% of those over 16 attend state education) the Conservatoire believes that 85% remains a reasonable target. Compared with similar types of institution, the Conservatoire believes that a 15% participation from privately-educated students is not excessive given the level of preparatory training required for many courses, especially dance and circus arts, and that co-ordinated pre-vocational training is still in development across the UK. This figure also includes students who have attended publicly-funded private pre-vocational training schools thanks to initiatives such as the Music and Dance Scheme.

² https://www.isc.co.uk/media/3179/isc_census_2016_final.pdf

Milestone: To achieve a target of 85% of UK students coming from state schools or from pre-vocational training paid for the state by 2019-20.

Low participation neighbourhoods

Our 2017-18 access agreement committed us to increase the number of students from low participation neighbourhoods to 13%. As the 2015-16 access agreement monitoring process highlighted, we still have some way to go towards this. Part of the challenge with this is that much of the outreach work of our schools is focused on London where only 1.9% of the young population live in LPNs. As such we will be working to explore how we can expand the geographical reach of our work in 2018-19. A number of pilot projects in 2016-17 will be exploring potential areas for this work and this will continue into 2018-19 with an increased focus on tracking and evaluation of this work.

Milestone: To increase by 1% to a figure of 13% young, full-time, first degree students who are from low participation neighbourhoods

White males from socio-economically disadvantaged backgrounds

19 Within the various art forms across our schools, there are several challenges and opportunities facing this group. The awareness and understanding of young people from these backgrounds of the possible opportunities open to them are a key focus to the outreach work of all of our schools. This is especially important in dance where boys are under-represented. Over recent years the Conservatoire schools have developed a number of specific outreach projects to target boys and we will commit to ensuring that these projects are accessible to those from low income backgrounds. We see our Acting courses as another key area to engage this group and are developing our provision to ensure that they are targeted throughout our outreach.

Milestone: To track white males from socio-economically disadvantaged backgrounds from application to graduation to better understand their experiences.

Disabled students

20 The Conservatoire is committed to providing support for disabled students. We have made good progress on targets in this area in terms of the number of disabled students. With the changes in DSA we are aware of the need to keep under review our levels of support provided in the schools for these students:

	Full time first degree in receipt of DSA (%)	Benchmark	Full time All undergraduate in receipt of DSA (%)	Benchmark
2013-14	25.7	15.9	22.8	14.6
2014-15	26.8	14.2	22.3	13.1
2015-16	25.4	12.0	20.2	11.5

21 Our previous milestone was to maintain the significant support for disabled students and aim to meet an internal target of 10% based on all UK/EU undergraduate students, not just those in receipt of DSA and we have far exceeded this. In keeping with the profile of many creative arts institutions, the higher proportion of disabled students relates to those with Specific Learning Difficulties (77% in 2014/15 based on HESA data). The task facing the Conservatoire and its schools is work to provide access (or routes into training) for students with physical and sensory impairments. We have some track record in recruiting students with a wider range of impairments, but these students remain a minority in conservatoire training. In our 2018-19 access agreement, we are proposing some practical projects to assist in access to conservatoire training, and to do so in partnership with, and building, on the excellent work of sector leaders such as CandoCo and Graeae. One example of this is RADA's Access to Acting programme.

Milestone: To maintain the proportion of all UK domiciled undergraduate students declaring a disability.

Milestone: To develop outreach provision specifically targeted at increasing access to those with physical and sensory disabilities.

Mature Learners

22 In 2015-16, 25.4% of our total full-time undergraduate students were mature. We note from an examination of the non-continuation data that this group shows similar levels of progression to our young students. We will therefore not be targeting this group specifically in our 2018-19 access agreement but will seek to deepen our understanding of their experiences to ensure that they continue to maintain these positive trajectories.

Non-continuation following year of entry: UK domiciled full-time first degree entrants	All Percent no longer in HE	Young Percent no longer in HE	Mature Percent no longer in HE

2012-13 entrants	5.2%	2.6%	4.7%
2013-14 entrants	3.8%	2.3%	3.5%
2014-15 entrants	2.4%	2.6%	2.0%

Source: HESA PI t3a

Widening Access

- 23 The combined threat of reductions in compulsory secondary education funding and public policy which emphasises STEM subjects at the expense of the arts has a direct impact upon the development of a talent pool on which our schools rely. This makes our participatory work in the arts even more vital. There are a number of broad schemes which offer a taster of what a conservatoire level education can offer to all young people. These include extensive tours of schools and colleges by our drama schools, Saturday dance classes and year-long youth programmes. Whilst the scope of these is often far wider than the target groups within our Access Agreement, these have potential to help young people into sustained engagement with our schools.
- 24 A key element of the Widening Access and Success Strategy is effective and consistent evaluation of the work done and the creation of a shared framework across the schools to engage in monitoring and evaluation. Through this work, we will ensure that our work is being targeted effectively at those groups who need it the most and that the work is having an impact on the decisions, aspirations and future outcomes of those young people taking part in access and outreach work.

Milestone: To better target our outreach work in order to translate participation of underrepresented groups into progression onto HE.

Raising Attainment in Schools

- 25 The size of our schools and the specialist nature of provision means that directly sponsoring free schools or setting up academies in the compulsory education sector is not within the scope of our work, nor is it likely to contribute to our mission to widening access and success. At a time when schools are reducing the focus of their curriculums in the arts, we feel that the work we do within this area is the most appropriate use of our resources. We offer a number of pre-entry schemes targeted at enabling young people to develop the requisite skills to progress to conservatoire level training. We feel that this is the best allocation of our resources in order to address issues of underrepresentation within our schools by providing sustained engagement that supports development of talent relating to the specific art form for which our schools train.
- 26 Whilst the Conservatoire does not do work specifically to raise academic attainment as admission to courses is based on auditions or interviews, there are a number of schemes within its provision to enable young people to develop the requisite level of skill needed to access conservatoire level training. The Conservatoire schools house three Centres for Advanced Training (CAT) in Dance or

Circus Arts.³ In addition, the Central School of Ballet runs an Associate programme for classical ballet students from age 3 to 16⁴. The Conservatoire drama schools also run youth companies for students aged 10 and upwards⁵. All Conservatoire schools create and maintain links to local and 'feeder' schools nationally and internationally. Recruitment to these schemes involves collaboration with local schools to identify potential school-age students who would benefit from this level of training.

- 27 Many of these activities are offered on a concessionary or means-tested basis: the CAT scheme, for example, operates on a sliding-scale of fees, and those with a family income of less than £29,340 are not required to make any monetary contribution. We will scope this provision in order to more accurately target prospective students. We will aim to ensure that sufficient advice and guidance and straightforward access systems are in place for the children and young people from low participation neighbourhoods, and that participation data is collected routinely. These are long-term and sustainable measures which provide a route for young talented performers to acquire both technique and performance skills to make it possible to progress into conservatoire higher education training at 16 or 18.
- 28 Targeting of feeder schools for the CAT at Northern School for Contemporary Dance is through secondary schools and colleges across Yorkshire primarily within POLAR quintile 1 or 2 areas, we also look at HEFCE cold spots and with the support and guidance of the DfE this year have highlighted Scarborough as an area for particular interest. We offer a free workshop led by one of our Learning & Participation team which covers technique and choreography whilst also highlighting the progression routes through the scheme and onto further / higher education. In our joint 2016/17 cohort NSCD, The Place & NCCA had a total of 193 students, from targeting our outreach a total of 74% of our students claimed grants with 42% of students gaining a full grant (parental income for 16/17 was less than £29,340) but a large proportion of these were actually under £25,000 income. Each individual CAT has a target of full grant holders to meet in an agreement with the DfE to make sure that those on the lower income and disadvantaged end of WP work are given the most support to access our work. We cannot expand the schemes above the funding we have from the DfE.
- 29 The CAT scheme provides young people aged 10 – 18 years with accessible and inspirational dance training and this national scheme has been running since 2004. Successful applicants are able to access highly specialist dance training in their locality, whilst continuing to live at home. This allows students to benefit from a broad and balanced education. CATs are pioneers in pre-vocational training and research, promoting best practice and providing exceptional and innovative tuition to young people, regardless of their personal circumstances. These schemes are a national partnership, funded by the DfE's Music & Dance scheme specifically for pre-vocational training for gifted and talented young dancers who wish to live at home and continue full time education. CATs exist to help identify, and assist, children with exceptional potential, regardless of their personal circumstances, to benefit from world-class specialist training as part of a broad and balanced

³ www.nationaldancecats.co.uk

⁴ <http://www.csassociateschool.co.uk/>

⁵ <https://www.rada.ac.uk/education-and-outreach/youth-company/acting/overview>

education. This will enable them, should they wish, towards self-sustaining careers in music and dance. In 2015-16, 87% of those completing the CAT schemes in our schools progressed directly to Higher Education and 79% went on to onto degree level vocational training or first degrees in performing arts. Given the highly competitive nature of these courses, this demonstrates the way in which the CAT schemes raise attainment in dance to enable this high level of progression.

Milestone: To achieve a progression rate from CDD CAT Schemes of over 80% going onto degree level vocational training or first degrees in performing arts.

- 30 We also have two collaborative programmes for 16-19 year olds, one between the National Centre for Circus Arts and Hackney Community College⁶, which is well established. A newer initiative has developed between Bristol Old Vic Theatre School and an Arts organisation called Boomsatsuma⁷ which sees its first intake in September 2017. We see these as positive ways to impact the attainment of young people by developing the requisite skills and talent needed to access Conservatoire training. The initiative at Bristol Old Vic Theatre School will be running for the first time in 2017-18 and this may be a potential area for expansion should it be successful.
- 31 Additionally, Northern School of Contemporary Dance run an Access to HE Diploma which is recognised nationally as a platform for students with creative and performative potential to build experience and skills in preparation for professional level training within in Higher Education. Places are offered to candidates demonstrating the greatest potential to benefit from the course, regardless of their previous dance experience and students come from a wide variety of backgrounds. Student retention is high, the programme and NSCD is ranked Outstanding by Ofsted and 98% of Diploma graduates progress to conservatoires or related HE institutions.
- 32 The monitoring and evaluation of these schemes has to date taken place within each individual school however we will examine for 2018-19 how we can evaluate this provision across the Conservatoire. At NSCD for example, students are tracked from school workshops to those who attend an Open Day (students are given a spotted card and asked to attend an Open Day) – those schools whose students do not connect with us after a workshop will receive a follow up contact so we are able to find out why they may not want to continue their journey with us. We also track how many book an Open Day but do not attend and equally those who are asked to audition after an open day but do not take this any further. By monitoring areas where students are not taking up the CAT offer we can see if we need to be offering more support to the schools, the teachers or the students. The work done within our CATs is shared across our network and try to find innovative and supportive ways to work with schools and colleges. We will also use our membership of the AccessHE Arts & Design forum to disseminate good practice in the area of raising attainment in terms of high level skill development to facilitate access to conservatoire training.

⁶ <https://www.nationalcircus.org.uk/education/btec-in-performing-arts--circus-arts>
http://www.hackney.ac.uk/courses/course/193553/btec-level-3-diploma-in-performing-arts-circus-arts/?search_id=3237

⁷ <https://www.boomsatsuma.com/professionalacting/>

Milestone: To achieve the DfE agreed target for the number of CAT students coming from low-income households (joint parental income of under £29,297) in each of the CAT schemes within CDD.

Outreach

- 33 As highlighted previously, there is extensive outreach work conducted in all the Conservatoire schools, in addition to the targeted work with OFFA countable groups. In light of OFFA guidance, we previously adjusted the division of funds between financial support measures and outreach in favour of the latter. The Conservatoire will allocate £400,000 to outreach activity from its Access Agreement fund during 2018-19 and, funding permitting, intends to continue to provide a similar level of funding for outreach activity in subsequent years. 2017-18 saw us greatly increase spend in this area from £140,000 in 2016-17 to £390,000 in 2017-18 and refocus some of the funds previously allocated to financial support.
- 34 The aims and principles of our 2016-20 Widening Access and Success strategy demonstrate the key role access and outreach work has in the Conservatoire's plans. As a collaboration of eight schools covering drama, dance, circus and technical theatre, each brings its own access challenges and opportunities. The work across the institution therefore uses this to address our targets holistically. Some of our access and outreach plans include:
- a. Extending and developing outreach programmes including widening the geographical reach through collaborative work where appropriate;
 - b. Maintaining and developing partnerships with FE colleges and sixth form centres including COMPACT schemes;
 - c. Providing fee discounts for some of the Conservatoire's pre-vocational training courses such as foundation courses in acting or short courses run during school holidays for technical theatre, dance and circus arts;
 - d. Continuing to provide free audition/interview places to ensure that students from low-income backgrounds are not deterred from making an initial application and monitoring the effectiveness of this program to ensure it has the maximum possible impact;
 - e. To maintain and further develop long-term partnership working with educational and cultural organisations in order to address wider issues of representation in the arts, especially in terms of BAME groups;
 - f. Developing engagement programmes to address the issues of under-representation of boys in dance, especially ballet;
 - g. Expand our engagement with parents, carers and teachers, especially those from under-represented groups to better inform them of the opportunities offered by our schools.
 - h. Work to increase diversity in technical theatre training through offering taster and sustained opportunities for young people to gain experience in this area, especially those from a BAME background;
 - i. Developing pre-entry programmes that widen access to those from disabled backgrounds, especially with physical and sensory disabilities

Schools tours

35 One of the central aims of the 2016-20 Widening Access and Success strategy is to develop the targeting and tracking strategies associated with outreach work to ensure young people from under-represented backgrounds are benefitting from these tours. The programme of primary and secondary schools tours are part of this and one of the key ways of raising awareness of performing arts as a future possibility for young people. Whilst these tours are already aligned with our access targets (such as Low Participation Neighbourhoods, high levels of free school meals or high levels of students from BME backgrounds), we will aim to better track the outcomes of these students and signpost them to more intensive engagement with our outreach programmes.

NCOP and Opportunity Areas

36 As the Conservatoire schools are looking for talent across the UK and internationally, they devote considerable energy and financial support to preparatory training in Dance, Drama and Circus Arts for young people locally and nationally. In many cases this training might complement the national curriculum and is offered in collaboration with other arts organisations. Due to the scope of the NCOP Projects and the size of our schools we are not currently actively engaged in delivery of any these. However, the Conservatoire is keen to engage with the proposed opportunity areas and will be aiming to explore partnerships in some these where practical. It is possible that these will include West Somerset and Bradford (due to proximity to our schools) and Oldham, Stoke-on-Trent and Scarborough (where we have existing collaborations).

Collaborative work

37 The Conservatoire is a member of AccessHE⁸ and actively contributes to its forums such as the Evidence and Evaluation Forum, Art and Design forum, Disability Forum and BAME forum to work collaboratively with other HEIs to address some of the issues. We have also committed to supporting the continued funding of the AccessHE Creative Network⁹ so that we can help support access to the Arts subjects in Higher Education more widely. In doing so, this will allow us to extend the reach of our work to more young people, parents and teachers beyond the scope of our existing provision to improve the information, advice and guidance available to young people interested in Higher Education within the Performing Arts.

38 In the process of developing our 2016-20 Widening Access and Success Strategy, we have identified ways in which we can enhance our opportunities for common interest and collaboration across the Conservatoire's schools. There are a number of projects, especially those targeting areas such as disability, which may develop to engage more than one school to further the work of the Conservatoire collectively.

Milestone: To strengthen our existing network of WP coordinators across the Conservatoire schools.

⁸ <http://www.accesshe.ac.uk/>

⁹ <http://www.accesshecreative.co.uk/>

- 39 We previously identified a target relating to working with industry to identify under-represented groups. Having worked with a number of organisations, we are aware that the issues are different across the constituent art forms our schools work within (drama, circus, dance and technical theatre). We will therefore work with industry partners to target work at those groups underrepresented in our schools through future collaborative projects.
- 40 Each school has many collaborative projects that work with industry to widen access and success to both the Conservatoires schools and the performing arts more generally. In the past our schools have collaborated with organisations such as Graeae, Frantic Assembly, Theatre Royal Stratford East, Generation Arts, DAZL, Phoenix Dance Theatre, CandoCo Dance Co., Boomsatsuma amongst others and we will continue to further these collaborations to maximise the reach of our work.

Milestone: To work with industry to address issues of under-representation through targeted work with specific identified groups.

Working with Further Education

- 41 We also continue to extend our arrangements with Further Education colleges to support progression into training. Our schools have relationships with a number of Further Education colleges. The support offered to their students ranges from information, advice and guidance, audition workshops to co-delivery of courses.
- 42 For example, the National Centre for Circus Arts has an established relationship with Hackney Community College and co-delivers a level 3 BTEC in Performing Arts – Circus Arts¹⁰ from which there is a high rate of progression onto the Higher Education programmes in the School.
- 43 Bristol Old Vic Theatre School is also developing a collaborative Performing Arts Diploma with Boomsatsuma¹¹ which is expecting its first intake in September 2017. Delivered with staff who also teach on the BA Acting course, this will provide a progression route to professional training for 16-18 year olds in the Bristol Area and will specifically be targeting those from under-represented backgrounds.

Milestone: To establish a series of compact schemes to enhance progression from underrepresented groups.

Milestone: To work with arts organisations, schools, the FE sector and other conservatoires to increase the participation of black and minority ethnic students and other underrepresented groups across programmes within the Conservatoire and to monitor and evaluate this activity.

¹⁰ <https://www.nationalcircus.org.uk/education/btec-in-performing-arts--circus-arts>
http://www.hackney.ac.uk/courses/course/193553/btec-level-3-diploma-in-performing-arts-circus-arts/?search_id=3237

¹¹ <http://www.boomsatsuma.com/professionallacting/>

Audition and interview fee-waiver scheme

- 44 The audition and interview fee-waiver scheme is a way of ensuring that the cost of auditioning is not a barrier to students from a low-income background. The Conservatoire for Dance and Drama provided 140 places in 2016-17 and will continue to fund these places but will base the internal targeting of these in 2018-19 upon the evidence from the evaluation of our 2016-17 Scheme.
- 45 We will continue to monitor and evaluate the scheme to establish any trends, with the intention of identifying ways in which the scheme can be improved upon in future years. During the 2016-17 academic year, we are planning to contact beneficiaries of the 2016-17 scheme to understand their experiences of the process and use it to inform its development for 2017-18.
- 46 Previous evaluation of the audition and interview fee waiver scheme revealed the cohort of beneficiaries to be more diverse than applicants generally, with 15% of applicants identifying as disabled, 25% of applicants identifying as being from a BAME group, and 38% of recipients coming from low participation neighbourhoods (POLAR areas 1 and 2). The long-term aim will be to 'track' the beneficiaries of these schemes in order to establish the impact on increasing applications and enrolments from under-represented groups. A considerable proportion of recipients described themselves as being from single parent families, and a significant minority were estranged from their family and living independently. In a recent survey of fee waiver recipients, almost a third of respondents indicated that they would not have been able to make an application at all if the scheme had not been available.

Student progression, retention and attainment

- 47 The Conservatoire has good retention rates which consistently outperform the benchmark set by HEFCE¹². As part of our 2016-20 Widening Access and Success strategy, we acknowledge that this retention is due to the highly individualised support that an intensive conservatoire level training can offer. There are a number aspects to this. First, the Conservatoire auditions or interviews almost every candidate who applies (some applications do not meet initial screening criteria) and undertakes extremely rigorous selection procedures. Second, there is a long established programme of support for students during their entire student lifecycle, from the moment they embark on their training through to graduation and then entry into their chosen profession or art form. This programme includes dedicated counselling, body conditioning, medical and academic support to ensure that they can achieve the very best outcome. Conservatoire schools also offer a high level of targeted support for disabled students, in the form of Learning Agreements, diagnostic assessments for students with specific learning difficulties (such as dyslexia), DSA applications and organising specialist tuition. The Conservatoire schools invest well in excess of £1 million each year in student support measures (both pastoral and financial) which help us to maintain high retention rates. Third, the Conservatoire's schools are small and student year cohorts do not usually exceed 60 in any school. This is a deliberate policy to maintain the quality and individual attention required of good professional preparation.

¹² Data previously highlighted in paragraph 22.

- 48 Over the past few years, we have noted an increasing demand on student support, especially concerning mental health. We therefore believe that it is important to introduce a new target to keep our non-continuation rate below benchmark and to develop our understanding across the schools of good practice that keeps these figures well below the benchmarks for the institution.
- 49 One of our strategic objectives is to develop a better understanding of how students from under-represented backgrounds perform compared to their peers. Therefore in 2018-19 we will undertake work to explore data of these students and take appropriate action where necessary. Due to the small cohorts of students, this may also require a qualitative approach to be taken to understand the experiences of particular groups of students.

Milestone: To maintain a retention rate that is consistently better than the allocated benchmark and to conduct work to explore where there may be differences in rates based on multiple dimensions of disadvantage to ensure that adequate support mechanisms are in place.

Employability and Progression

- 50 One area where we wish to develop our work is in understanding the impact of student background upon progression beyond the Conservatoire into further training or employment. Our main focus for 2018-19 is to understand better the relationships between background and outcomes through analysis of data. We will then use this to inform improvements to data collection, further enquiries into the data and the development of initiatives where appropriate.

Milestone: We plan to create a mechanism for tracking student attainment and exit in order to identify areas where enhanced support may be necessary.

Financial support

- 51 Since our previous access agreement, we have begun to pilot research into the impact the Conservatoire Scholarship Scheme has on our students and will continue to expand this evidence base in 2018-19 to ensure that the money allocated to this scheme is having the desired impact on student success. In autumn 2016 we used the survey tool developed by the team at Sheffield Hallam to explore its applicability to Conservatoire students. This was then followed by some more in depth focus groups with a cohort in one school. We plan to conduct a more extensive survey next year in order to inform our position for 2019-20. What was evident from the small sample we explored was the vital nature of these scholarships for low income students, especially in their ability to continue in intensive training. As of yet we have not had the capacity to explore the use of the proposed national statistical model to investigate the impact of these scholarships on student outcomes but we fully intend to explore if this tool is useful to evaluate their effectiveness. However for the Conservatoire, there may be limitations inherent in the national model due to the small number of students in our institution.

Conservatoire Scholarship Scheme

52 The total package of financial support provided as part of the overarching Conservatoire Scholarship Scheme is intended to ensure that we meet our Access Agreement commitments and that there is funding available to support students who are embarking on vocational performing arts training as a second higher education experience. Given the intensive and immersive nature of conservatoire-based training, entailing long hours throughout the academic year, our students are unable to take advantage of the full range of opportunities to support themselves financially through part-time paid employment which are open to students in other institutions. Based on previous guidance, we significantly reduced the OFFA countable spend in this area for 2017/18 to £650,000. Whilst we have reduced the OFFA countable spend, we have not reduced our commitment to offer scholarships to all entrants with household incomes below £42,875.

Scholarship	Who is eligible?	How it is allocated	What it's worth	Bursary or fee discount
Income Assessed Scholarships Bracket 1	UK and EU undergraduate students who are new to HE	Household income £25,000 or less	£1,500 per year for the first two years of training	Choice of fee discount or cash bursary
Income Assessed Scholarships Bracket 2	UK and EU undergraduate students who are new to HE	Household income £25,001 – £42,875	Up to £1,500 per year for the first two years of training	Choice of fee discount or cash bursary

53 We will continue to keep this spend on the Conservatoire Scholarship Scheme under review based on the findings of detailed evaluation in this area that we began to pilot in 2017/18 to ensure that the funds allocated to this work have a demonstrable impact on student success. It should be noted that this spend is in addition to talent based scholarships and bursaries offered by individual schools not covered under this agreement.

54 The related milestone remains the same and is based on the number of UK students embarking on higher education for the first time.

Milestone: To increase by one percentage point each year the proportion of UK students who are new to higher education coming from families with incomes of £42,875 or less, rising from 45% in 2015-16 to 49% in 2019-20.

Additional financial support for care leavers and estranged students

55 The Conservatoire recognises that students who have spent a period of time being looked after by the State can face many additional obstacles to accessing and succeeding in higher education. It also recognises that young people who are estranged from their parents, but who never entered the UK care system and thus are not deemed 'care leavers', face many of the same financial and pastoral barriers. As such, the Conservatoire offers additional financial assistance to these students on top of other financial support they may be receiving through Access Agreement commitment or the Conservatoire Scholarship Scheme, in the form of a £1,000 bursary per year of study.

Monitoring and evaluation arrangements

56 Evaluation of widening participation work has previously taken place on a project by project basis. This has been focused heavily towards the 'reaction level' of Kirkpatrick's model. Our 2016-20 Widening Access and Success Strategy acknowledged that evaluation work across our schools needed to be drawn together into a coherent framework that facilitates movement towards deeper levels of evaluation and more strongly evidence-based practice. Our newly-developed evaluation framework does not seek to create a one-size-fits-all approach to evaluation and acknowledges the diversity of the Conservatoire schools, the varied states of maturity of widening participation work and the capacities for delivery in each school. Instead it aims to offer a framework and tools that enable schools to identify and select appropriate evaluation methods for their own programmes and projects. It is hoped that over the mid to long term, each level of Kirkpatrick's evaluation will be covered across some of the work done in each school with the acknowledgement that in order to successfully embed evaluation this may a number of years to fully realise.

57 Adopting a strategic approach to evaluation will enable schools to develop their work based on evidence and enable sharing of best practice within and beyond the Conservatoire. We are committed to enabling this through providing support and training to staff within the schools to develop their own skills as evaluators. Whilst schools are best placed to evaluate individual projects and initiatives, our Shared Services team will look to support more holistic monitoring of longitudinal data for example, reporting and analysis of data on student recruitment and progression, focussing on student characteristics. The Shared Services team will also continue to monitor and evaluate the audition fee waiver scheme, using this evaluation to refine the scheme to ensure it is having the maximum impact on our target groups

58 The Conservatoire is also currently considering subscribing to HEAT to enable better tracking and monitoring of work done to widen access and success. However, at the time of writing this agreement this is still under discussion. It is likely that the outcome of this decision will impact upon the ways in which we are tracking and monitoring participants in the period covered by this agreement.

59 The Conservatoire's Access Agreement and its Widening Access and Success Strategy is monitored by various groups and committees. Widening Participation activity is the responsibility of the Widening Access and Success Group, which is chaired by one of the school Principals with thematic responsibility for WP and Equality and Diversity. The Working Group comprises members of staff in each of the eight schools with responsibility for widening participation across the student lifecycle. The Group's work includes the development of school level planning, monitoring and evaluation of the impact of this work, acting as an expert voice to ensure continuing fitness for purpose of the strategy and oversight of progress towards the aims and objectives of the strategy. The Widening Access and Success Group reports annually to CDD's Academic Board on progress made towards the objectives within the Widening Access and Success strategy. This Access Agreement is has also been reviewed and approved by the Conservatoire's Leadership Board, and the Finance Committee is involved in consideration of the financial aspects of the Conservatoire's Access Agreement on behalf of the Board of Governors, which includes a student governor.

Equality and diversity

60 We have considered the equality and diversity implications of this access agreement during its design as is our responsibility under the Equality Act 2010. The Conservatoire is committed to Equality and Diversity and both are central to our ethos. Actions from the 2016-20 Widening Access and Success Strategy that have informed this agreement are also embedded in our 2017-21 Equality Action Plan. We see equality and diversity as integral to the work and strategic thinking of the Conservatoire.

61 The annual publication of equalities information is a requirement under the specific duties of the Equality Act 2010. In fulfilment of this duty, the Conservatoire collects and analyses a range of quantitative data, some of which is also reported to HESA. At present, the Conservatoire collects HESA equalities data on enrolled students relating to disability, ethnicity, gender and age. Equalities data relating to admissions is monitored via the annual programme monitoring procedure.

Provision of information to prospective students

62 The Conservatoire will continue to publish on its website an annual *Guide to Fees and Financial Support* leaflet, which is linked to school websites and elsewhere within the higher education system. This will set out clearly the fees students are charged, the loan repayment requirements and the fee discount and other forms of support available from the Conservatoire. As in past leaflets, it will include examples to enable students to understand what support they will receive whilst studying and when this will be received. It will also include examples of relevant careers and likely repayments to assist students and parents in understanding the financial commitment they are making and their cash flow for the future.

63 The Conservatoire will continue to produce separate pages within its website to assist both potential and existing students in understanding the different fees and financial packages available to them depending on the year in which they started studying (for example, the 2017-18 page is at

<http://www.cdd.ac.uk/students/fees-and-financial-support/entry-in-2017/>). Every effort will be made to provide clear, concise and easily understandable information for students and to ensure that all students receive all financial support for which they are eligible.

- 64 The Conservatoire has an excellent track record in ensuring that students eligible for bursaries receive their bursaries and this experience will be translated to the new financial arrangements. Students apply direct to the Conservatoire schools rather than through UCAS, but staff work closely with the Student Loans Company to provide the necessary information for students to receive appropriate financial assessment.

Consulting with students

- 65 We continue to consult with students and their representatives (elected and appointed according to the individual schools' regulations) about their preference for cash bursaries or fee discounts. The majority of students still prefer that the Conservatoire offers a choice. As such, the Conservatoire will continue to offer students the option of how they receive financial support. We will continue to consult with students and to collect student feedback as we keep under review our financial assistance offer.
- 66 Members of the Conservatoire's Student Advisory Committee were consulted on the content of this agreement during the drafting stages and were also involved in the development of the Widening Access and Success Strategy. This Committee reports to Academic Board and has student representation from all eight schools. It is chaired by a student and the student governor also attends.

Summary of milestones

The Conservatoire's milestones are:

To increase by 1% the number of BAME students entering the Conservatoire.

To achieve a target of 85% of UK students coming from state schools or from pre-vocational training paid for the state by 2019-20.

To increase by 1% to a figure of 12% young, full-time, first degree students who are from low participation neighbourhoods.

To achieve a progression rate from CDD CAT Schemes of over 80% going onto degree level vocational training or first degrees in performing arts.

To track white males from socio-economically disadvantaged backgrounds from application to graduation to better understand the impact of background on their journey.

To maintain the proportion of all UK domiciled undergraduate students declaring a disability.

To develop outreach provision specifically targeted at increasing access to those with physical and sensory disabilities.

To better target our outreach work in order to translate participation of underrepresented groups into progression onto HE.

To achieve the DfE agreed target for the number of CAT students coming from low-income households (joint parental income of under £29,297) in each of the CAT schemes within CDD.

To strengthen our existing network of WP coordinators across the Conservatoire schools.

To work with industry to address issues of under-representation through targeted work with specific identified groups.

To work with arts organisations, schools, the FE sector and other conservatoires to increase participation from BAME students and other underrepresented groups across all of our programmes.

To establish a series of compact schemes to enhance progression from underrepresented groups.

To maintain a retention rate that is consistently better than the allocated benchmark and to conduct work to explore where there may be differences in rates based on multiple dimensions of disadvantage to ensure that adequate support mechanisms are in place.

We plan to create a mechanism for tracking student attainment and exit in order to identify areas where enhanced support may be necessary.

To increase by one percentage point each year the proportion of UK students who are new to higher education coming from families with incomes of £42,875 or less, rising from 45% in 2015-16 to 49% in 2019-20.

Table 7 - Targets and milestones

Institution name: The Conservatoire for Dance and Drama

Institution UKPRN: 10001653

Table 7a - Statistical targets and milestones relating to your applicants, entrants or student body

Reference number	Stage of the lifecycle (drop-down menu)	Main target type (drop-down menu)	Target type (drop-down menu)	Description (500 characters maximum)	Is this a collaborative target? (drop-down menu)	Baseline year (drop-down menu)	Baseline data	Yearly milestones (numeric where possible, however you may use text)					Commentary on your milestones/targets or textual description where numerical description is not appropriate (500 characters maximum)
								2017-18	2018-19	2019-20	2020-21	2021-22	
T16a_01	Access	Socio-economic	Other statistic - Low-income backgrounds (please give details in the next column)	To increase by one percentage point each year the proportion of UK students who are new to higher education coming from families with incomes of £42,875 or less, rising from 45% in 2015-16 to 49% in 2019-20.	No	2011-12	CDD data	47%	48%	49%	49%	49%	milestone adjusted to reflect current income threshold.
T16a_02	Access	State school	HESA T1b - State School (Young, full-time, undergraduate entrants)	To achieve a target of 85% of UK students coming from state schools or from pre-vocational training paid for the the state by 2018-19.	No	2011-12	83.2%	84.5%	85%	85%	85%	85%	
T16a_03	Access	Disabled	HESA T7 - Students in receipt of DSA (full-time, first degree entrants)	To maintain the proportion of all UK domiciled undergraduate students declaring a disability	No	2015-16	29%	29%	29%	29%	29%	29%	Altered to be declared disability instead of DSA
T16a_04	Access	Ethnicity	Other statistic - Ethnicity (please give details in the next column)	To increase by 1% the number of BAME students entering the Conservatoire.	No	2011-12	15%	16%	16%	16%	16%	16%	
T16a_05	Access	Low participation neighbourhoods (LPN)	HESA T1a - Low participation neighbourhoods (POLAR3) (Young, full-time, first degree entrants)	To increase by 1% to a figure of 13% young, full-time, first degree students who are from low participation neighbourhoods	No	2011-12	11%	12.5%	12.75%	13%	13%	13%	Textual target altered from 12% to 13% to match the yearly milestones.
T16a_06	Progression	Multiple	HESA T3a - No longer in HE after 1 year (All, full-time, first degree entrants)	To maintain a retention rate that is consistently better than the allocated benchmark and to conduct work to explore where there may be differences in rates based on multiple dimensions of disadvantage to ensure that adequate support mechanisms are in place.	No	2015-16	2.4%	8.3%	8.3%	8.3%	8.3%	8.3%	Yearly milestones based on 2015-16 Benchmark

Table 7b - Other milestones and targets.

Reference Number	Select stage of the lifecycle	Main target type (drop-down menu)	Target type (drop-down menu)	Description (500 characters maximum)	Is this a collaborative target?	Baseline year	Baseline data	Yearly milestones (numeric where possible, however you may use text)					Commentary on your milestones/targets or textual description where numerical description is not appropriate (500 characters maximum)
								2017-18	2018-19	2019-20	2020-21	2021-22	
T16b_01	Other/Multiple stages	Ethnicity	Strategic partnerships (eg formal relationships with schools/colleges/employers)	To work with industry to address issues of under-representation through targeted work with specific identified groups.	Yes	2011-12	We have worked with industry to identify key areas of under-representation. These include individuals from BAME and disabled backgrounds.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	We do not have a numeric target for this milestone as it is a qualitative approach rather than a quantitative one, although we will keep this under review.
T16b_02	Access	Other (please give details in Description column)	Other (please give details in Description column)	To better target our outreach work in order to translate participation of underrepresented groups into progression onto HE.	No	2011-12	Targeting is done at a school level but we will now explore how to adopt whole insitutional approaches	Further explore data at school level to understand where targeting could be refined	Adopt cross-CDD approach to monitoring outreach provision and targeting	Embed cross-CDD approach to monitoring outreach provision and targeting	Embed cross-CDD approach to monitoring outreach provision and targeting	Embed cross-CDD approach to monitoring outreach provision and targeting	We do not have a numeric target for this milestone as it is a qualitative approach rather than a quantitative one, although we will keep this under review.

T16b_03	Other/Multiple stages	Other (please give details in Description column)	Management targets	To strengthen our existing network of WP coordinators across the Conservatoire schools. Milestone as meetings per year	No	2011-12	3	3	3	3	3	3	Target refers to building staff capacity to support all other target groups and explore issues surrounding multiple disadvantage
T16b_04	Access	State school	Strategic partnerships (eg formal relationships with schools/colleges/employers)	To establish a series of compact schemes to enhance progression from underrepresented groups	No	2011-12	Currently in exploration phase	development of possible partnerships within one or more CDD schools	pilot initial schemes and review progress towards enhancing progression	use learning from pilot process to develop compact schemes in other CDD schools	embed work to ensure continued effectiveness of scheme		
T16b_05	Student success	Other (please give details in Description column)	Management targets	We plan to create a mechanism for tracking student attainment and exit in order to identify areas where enhanced support may be necessary.	No	2011-12	currently this tracking is done at school level only which limits cross-CDD analysis	explore data capacity to take a cross-CDD approach as part of the information strategy	develop and implement a cross-CDD approach as part of the information strategy	develop and implement a cross-CDD approach as part of the information strategy	develop and implement a cross-CDD approach as part of the information strategy		Typo corrected. We do not have a numeric target for this milestone as it is a qualitative approach rather than a quantitative one, although we will keep this under review. Target addresses all underrepresented groups.
T16b_06	Access	Ethnicity	Management targets	To work with arts organisations, schools, the FE sector and other conservatoires to increase participation from BAME students and other underrepresented groups across all of our programmes.	Yes	2011-12	Many issues are systemic so we work collaboratively with organisations to address these	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	Continue dialogue with industry partners and to contribute to sector wide access and diversity initiatives.	We do not have a numeric target for this milestone as it is a qualitative approach rather than a quantitative one, although we will keep this under review.
T16b_07	Access	Socio-economic	Operational targets	To achieve the DfE agreed target for the number of CAT students coming from low-income households (joint parental income of under £29,297) in each of the CAT schemes within CDD. Numerical target relates to the number of schools to reach their individually set DfE targets	No	2016-17	3	3	3	3	3	3	Each CAT scheme without the Conservatoire has its own targets and our measure will be if each of these meet their individual targets.
T16b_08	Student success	White economically disadvantaged males	Contextual data	To track white males from socio-economically disadvantaged backgrounds from application to graduation to better understand their experiences.	No	2016-17	Currently our understanding of this group is limited	Before we can set statistical milestones for this group, we wish to use 2018-19 to better understand this group and the impact background has on their access, success and progression	Develop statistical milestones if applicable and create an appropriate milestone	work towards achieving milestone	work towards achieving milestone	work towards achieving milestone	Before we can set statistical milestones for this group, we wish to use 2018-19 to better understand this group and the impact background has on their access, success and progression
T16b_09	Access	Disabled	Outreach / WP activity (other - please give details in the next column)	To further develop outreach provision targeted at increasing access to those with physical and sensory disabilities.	No	2016-17	Currently no outreach focused specifically on those with physical and sensory disabilities.	Implement Access to Acting Scheme	Evaluate progress of Access to Acting and explore possibilities for expansion	Embed work within outreach offering	Embed work within outreach offering	Embed work within outreach offering	This target is focused on the development of long-term outreach. We are aiming to grow provision in this area through pilot projects into long term embedded work. We do not have a numeric target for this milestone as it is a qualitative approach rather than a quantitative one, although we will keep this under review.
T16b_10	Access	Attainment raising	Operational targets	To achieve a progression rate from CDD CAT Schemes of over 80% going onto degree level vocational training or first degrees in performing arts.	No	2015-16	79%	80%	80%	80%	80%	80%	

Optional commentary on milestones.
This box is character-limited to 1000 characters; however, we are happy for you to upload additional 'supporting information' as a separate Word/pdf document.