



Conservatoire for Dance and Drama
2019-20 Access and Participation Plan

April 2018

1. Assessment of current performance

The Conservatoire for Dance and Drama comprises six specialist schools¹ 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. From 2019-20 the schools that make up the Conservatoire are: Bristol Old Vic Theatre School, Central School of Ballet, London Contemporary Dance School, National Centre for Circus Arts, Northern School of Contemporary Dance, and Rambert School of Ballet and Contemporary Dance. This distinctive position as a partnership of six schools creates both challenges and opportunities.

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 structural long-term issues affecting access to the arts.

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.

¹ Previously the Conservatoire for Dance and Drama was constituted of eight schools and included RADA and LAMDA. Historic data used in the plan for benchmarking is based on the previous constitution of the organisation however; future commitments are based on the six schools only.

1.1 Assessment of performance: Access

1.1.1 Percentage of entrants from Low participation neighbourhoods (POLAR3)

Provider name	2014-15 Benchmark	2014-15 Indicator	2015-16 Benchmark	2015-16 Indicator	2016-17 Benchmark	2016-17 Indicator
Conservatoire for Dance and Drama	12.7	7.8	11.6	8.2	12.2	5.1
Guildhall School of Music and Drama	10.4	5	10.3	5.2	10.6	2.5
Rose Bruford College of Theatre and Performance	13.7	10.8	13.9	11.2	13.3	8
Royal Academy of Music	9.8	1.9	8.9	3	9.3	5.1
Royal College of Music	10	4.2	8.7	4.2	9.5	3.1
Royal Northern College of Music	10.1	7	10	3.1	10.8	5.8
The Liverpool Institute for Performing Arts	13.7	11.7	12.9	7.7	14.3	14.7
The Royal Central School of Speech and Drama	12.3	8.9	12.2	7.3	12.6	7.1
Trinity Laban Conservatoire of Music and Dance	12.6	9.3	11.1	6.2	11.6	6.2

Source: HEIDI

Our intake from low participation neighbourhoods continues to be below our benchmark. This is certainly a concern and is a continued focus of the work laid out in our 2016-20 widening access and success strategy. From benchmarking against similar institutions, this is not an isolated issue. It is also possible that there is a specific London effect here as only those two institutions outside of London (The Liverpool Institute for Performing Arts and Royal Northern College of Music) have seen any progress in this area from 2015-16 to 2016-17. Our performance relative to other measures that follows suggests that LPN only offers a partial picture of performance in relation to underrepresented groups.

1.1.2 Distribution of students based on household income

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%

Source: 2016-17 access agreement monitoring return data

In contrast to the POLAR data, we can see that the Conservatoire continues to have a high level of students from low-income backgrounds. Over the past two years, we have conducted detailed evaluations (both using the OFFA financial support survey tool and focus groups) into financial support for these groups and this evidence will inform future developments to ensure the continued effectiveness of this scheme.

1.1.3 Black and Minority Ethnic Students

All UK undergraduate students (FTE)	2014-15	2015-16	2016-17
Conservatoire for Dance and Drama	13%	15%	15%
Guildhall School of Music and Drama	13%	13%	13%
Rose Bruford College	10%	10%	10%
Royal Academy of Music	9%	9%	11%
Royal College of Music	10%	9%	10%
Royal Conservatoire of Scotland	4%	4%	5%
The Royal Central School of Speech and Drama	15%	16%	16%
Royal Northern College of Music	65	7%	8%
Trinity Laban Conservatoire of Music and Dance	9%	9%	10%

Data source: HEIDI

Whilst 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. It is clear from the data that our intake is becoming more diverse and that we are making progress towards our targets in this area. 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 in both the student body and the profession more generally. The Conservatoire schools are now focusing more work in building routes into backstage 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.

Based on an analysis of 2016-17 data, there does not seem to be any increased inequalities in participation at the intersection of low participation neighbourhoods.

POLAR quintile	% BAME
1	18
2	14
3	22
4	15
5	10

Source: Internal analysis of 2016-17 HESES data matched to POLAR3

A further breakdown of the 2016-17 student body shows that students from Asian backgrounds are less represented than those from black backgrounds. According to recent research² only 4.8% of those employed in Music, performing and visual arts are from a BAME background. Whilst there is no data published splitting it down further, looking at Labour Force Survey³ raw data shows that this pattern of lower representation from Asian groups is similar to the overall industry.

White	85%
Black / Mixed - Black	10%
Asian / Mixed - Asian	2%
Other	4%

Source: 2016-17 HESES

² <https://www.barbican.org.uk/sites/default/files/documents/2018-04/Panic-Paper-2018.pdf>

³ <https://discover.ukdataservice.ac.uk/series/?sn=2000026>

1.1.4 Mature Students

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
2013-14 entrants	3.8%	2.3%	3.5%
2014-15 entrants	2.4%	2.6%	2.0%
2015-16 entrants	3.0%	4.1%	0.0%

Source: HESA PI t3a

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. It is for this reason that we have not identified this group as a specific target for the Conservatoire at this time.

1.1.5 Disabled students

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
2014-15	26.8	14.2	22.3	13.1
2015-16	25.4	12.0	20.2	11.5
2016-17	24.2	10.9	20.0	11.0

Through the work of our Equality and Diversity committee, we are closely monitoring the prevalence of mental health issues in our student body. These continue to require a substantial level of support to ensure continued success of all students.

In keeping with the profile of many creative arts institutions, the majority of disabled students are 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 2016-17 BOVTS commissioned a report which highlighted some of the challenges faced by D/deaf

and other physically disabled actors and this will inform further developments in this area during the period of this plan.

1.1.6 Care Leavers and Estranged students

The Conservatoire has a history of supporting both Care Leavers and Estranged students and are a continued focus for our work. We have supported on average five students per academic since 2012/13 and from analysis of their success and progression notice no notable differences.

1.1.7 Progression to Higher Education from Centres for Advance Training

One of the long-term measures to ensure progression to conservatoire training is through our Centres for Advanced training. 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 education. This will enable them, should they wish, towards self-sustaining careers in music and dance.

We introduced a target relating to the progression from the CAT to degree level vocational training or first degrees in performing arts in our 2018-19 Access agreement that we will continue. We have also now begun to benchmark our performance against the national CAT data.

	2015-16 All CATs	2016- 17 All CATs	2016-17 Conservatoire CATs
Vocational training or first degrees in performing arts	93%	75%	63%
Other Higher Education	7%	15%	12%

1.2 Assessment of current performance – Success and progression

1.2.1 Percentage of Full-time first-degree entrants who are no longer in HE

	2014-15	2014-15	2015-16	2015-16	2016-17	2016-17
Provider name	Benchmark	Indicator	Benchmark	Indicator	Benchmark	Indicator
Conservatoire for Dance and Drama	11	3.5	8.3	2.4	9.3	3
Guildhall School of Music and Drama	6.2	4.5	6.1	3.5	6.1	3.1
Rose Bruford College of Theatre and Performance	8.6	9.2	8.3	9.8	9.1	4.1
Royal Academy of Music	4.9	3.5	5.3	1.8	5.2	1.4
Royal College of Music	5.2	0	5.5	2.6	5.1	1.9
Royal Conservatoire of Scotland	6.8	1.8	6.2	5.8	6.4	1.9
Royal Northern College of Music	6.7	1.9	5.3	4.5	5.8	2.9
The Liverpool Institute for Performing Arts	8.1	4.2	8.3	9.1	8.7	4.7
The Royal Central School of Speech and Drama	7.3	1.6	7.6	4.5	7.8	3.7
Trinity Laban Conservatoire of Music and Dance	6.2	4.5	7.2	6.1	6	6.4

Source: HEIDI plus

The Conservatoire's overall non-continuation rate is consistently above our benchmark. This is mainly due to the high levels of 1-to-1 support offered to all students and the high number of contact hours on all of our courses.

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.

The number of students entering the Conservatoire is small with the total yearly intake of undergraduate Home/EU students across all six schools being below 300. Additionally, the total countable student body being 670 students. This also means that intersectional analysis of data is in most cases unlikely to identify any further areas

of risk. In 2016-17 we awarded 525 qualifications. Of these 195 were foundation degrees and 75 were unclassified degrees⁴. This means that less than half of the qualifications would fit into a classification analysis. Of the degrees awarded that are classified, it can be seen that for those students with known disabilities and from BAME groups that the percentage gaining a 1st or 2:1 is broadly comparable or better for students from these groups although the numbers are very small. This is also supported by our current TEF metrics. As such, we assess our performance in terms of success and progression to be comparable for students from the various target groups.

1.2.2 Percentage of students completing a classified degree awarded a 1st / 2:1

	2014-15	2015-16	2016-17
Disabled	93%	89%	100%
No known disability	96%	88%	89%

	2014-15	2015-16	2016-17
White	96%	94%	92%
BME	100%	67%	100%

Source: HEIDI plus

This data shows a dip in 2015-16 in terms of BME degree outcomes however; this was based on a total population of 15 students and seems to be anomalous to long-term trends. Due to the population size, we can also not compare the performance individual ethnic groups in a statistically meaningful way however, research suggests that performance is likely to be uneven⁵. This does highlight the limits of a purely quantitative analysis and we are exploring qualitative ways to assess success on our students and graduates.

In conducting an analysis of 2016-17 degree outcomes for those who obtain classified degrees by low participation neighbourhood, we can see no significant difference in performance in relation to this characteristic.

LPN	1	2	3	4	5
% 1st/2:1	64%	67%	57%	59%	68%

Source: Internal analysis of HESES data matched to POLAR3

In 2017-18 we began a project in conjunction with the University of Derby to examine in a rigorous and systematic way the experiences of both students and graduates from a wide variety of backgrounds using in-depth case study methodologies. The data from this project will inform our future planning in this area, especially in terms of

⁴ BA degrees at RADA and BOVTS are unclassified.

⁵ <https://www.officeforstudents.org.uk/advice-and-guidance/promoting-equal-opportunities/addressing-barriers-to-student-success/what-s-the-evidence/>

providing support for progression into industry of students from disadvantaged backgrounds.

1.2.3 Progression to Employment by characteristics

From analysis of the 2016-17 DLHE data, we see similar levels of progression to further study and employment from students from various groups. We will continue to monitor this but the small differences given the size of the cohorts does not seem to indicate the need for additional targeted work to ensure parity of outcome.

Known Disability	No Known Disability	White	BAME	Young	Mature
92.7%	94.5%	94.1%	97.5%	97.1%	95.4%

Source: HEIDI plus

2. Ambition and strategy

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 six schools, while developing a bespoke evaluation and monitoring system applicable across all our art forms and school cultures. These principles underpinned our revised strategic approach to widening access and success that resulted in our 2016-20 Widening Access and Success strategy⁶. In updating the data set out in section one of this plan, those elements highlighted as a focus are still the ones in which we need to focus our attention namely:

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</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>

⁶ <http://www.cdd.ac.uk/about-us/widening-participation/>

<p>framework of access and outreach work that enables individuals to be supported to 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>9/ To ensure that regardless of background, students of the Conservatoire for Dance and Drama are supported to succeed within industry beyond graduation.</p>
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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.

2.1 Targeting work across the lifecycle

Our focus on a student lifecycle approach 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.

As can be seen from our assessment, the area where we will be placing the primary focus is on the access stage of the student lifecycle. 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. We offer 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. It should be noted

therefore that the OFFA countable investment is only a proportion of that which our schools spend on pre-entry outreach measures.

There is also a significant need to support student success, especially in terms of continuing to ensure positive outcomes for students from under-represented backgrounds. The data shows comparable outcomes for BME and disabled students in relation to the student population. This is mainly due to the high levels of investments and 1-to-1 support that is characteristic of the training our schools offer and will require continued financial investment to continue to support all student groups.

Our internal assessments suggest progression into employment and further study is positive; however, we will continue to invest in research and evaluation in this area to develop a more in depth understanding of what success in our context looks like. This is especially true where portfolio careers are typical of the arts. This means judgements made purely on the data from the destination of leavers survey and LEO data only offers a partial view of success. Should the graduate destinations research highlight gaps in the support for students from underrepresented backgrounds we will develop initiatives across the Conservatoire to address this.

2.2 Widening Access

2.2.1 NCOP and Opportunity Areas

As the Conservatoire looks for talent across the UK and internationally, we devote considerable energy and financial support to preparatory training in Dance, Drama and Circus Arts for young people both in local and national contexts. The targeting of NCOP does not necessarily align well with the emphasis on the audition and practice based learning of the Conservatoire.

The Conservatoire is keen to engage with the proposed opportunity areas and will be aiming to explore partnerships within these. Areas where we are considering engaging include West Somerset and Bradford (due to proximity to our schools) and Oldham, Stoke-on-Trent and Scarborough (where we have existing collaborations).

2.2.2 Collaborative work

The Conservatoire is a member of AccessHE and actively contributes to its forums. AccessHE is the largest regional widening participation network in England, engaging with over 300 higher education institutions, schools, colleges and local authorities across London to widen access into and through higher education. Being part of AccessHE enables the Conservatoire for Dance and Drama to develop strong reciprocal collaborative relationships with other HEIs in London, share in joint activities with common goals and achieve objectives on access and participation more efficiently and effectively.

In 2019-20 AccessHE will be convening Action Forums across a range of outreach areas. These will include working with Black, Asian and Minority Ethnic (BAME) students, supporting care experienced and estranged students, supporting student ambassador work, the evaluation of widening access work, supporting disabled students and mature and part-time students. AccessHE will also convene joint projects involving its members including the National Collaborative Outreach Programme (NCOP), AccessHE Online and AccessHE Creative Network, focusing on access to the arts and creative subjects in higher education.

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. Each school has many collaborative projects that work with industry to widen access and success to both the Conservatories 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.

2.2.3 Working with Further Education

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. 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 Arts⁷ from which there is a high rate of progression onto the Higher Education programmes in the School. Bristol Old Vic Theatre School is also developing a collaborative Performing Arts Diploma with Boomsatsuma⁸ that had 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.

2.3 Evaluation and Continuous improvement

Developing the capacity for evaluation and its role in developing continuous improvement is a key concern for the Conservatoire for Dance and Drama. In 2016-17 we developed our evaluation framework and began a programme of training and support for our practitioners in 2017-18. This included training on theory-based evaluation and support for practitioners to develop evaluation instruments appropriate to the scale and context of their work. This was initially focused on access and outreach work but in 2019-20 we plan to develop this capacity across the organisation and increase the focus on other stages of the lifecycle.

The Conservatoire's evaluation framework is based on the Kirkpatrick model and is designed to allow practitioners to evaluate the success of the short, medium and long-term outcomes of their project using theory based evaluation in order to develop their programmes over time. Local evaluations of initiatives and projects are supplemented by cross Conservatoire evaluation of a number of access and success initiatives. This includes financial support evaluation using the OFFA toolkit, specifically the survey and interview tools. This is now conducted on an annual basis for all Conservatoire Scholarship Scheme recipients. Based on the emerging outcomes, we will be looking to review the targeting and provision of the scheme for 2020-21 entry based on our findings to ensure it is having the greatest possible

⁷ <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

⁸ <http://www.boomsatsuma.com/professionalacting/>

impact on students in need of financial support. We also centrally evaluate the Audition Fee Waiver scheme. This evaluation led to a whole scale revision of the targeting and eligibility of the programme in 2016-17 and yearly evaluations will continue to monitor its effectiveness and feed in to continuous improvement of the programme.

As noted above, the Conservatoire is also undertaking a piece of research with the University of Derby (for Phase 1, later phases academic partner TBC) to explore the experiences of our students and graduates in more depth with an explicit focus on those from under-represented groups. This project involves working with graduates and employers to identify what successful career pathways look like and how we can better support graduates, especially those from under-represented backgrounds. At the time of writing, this is in the initial case study focused phase but, by 2019-20, we are planning to have developed a large scale survey instrument which will enable us to evaluate student success and progression more comprehensively and will complement the work going on locally to evaluate specific initiatives.

2.4 Monitoring of performance

Each of the six schools annually produces a report evaluating their widening access and success work, including high-level summaries of their evaluations. This is accompanied by a plan for the forthcoming academic year. These reports are considered by the Conservatoire's widening access and success committee. The outcomes of these discussions are also monitored by Senate.

Additionally, this is supplemented by the overall monitoring of institutional data as part of the annual programme monitoring cycle conducted through the Learning Teaching and Quality Assurance Committee.

2.5 Consultation with students and how they will be involved in delivery

Members of the Conservatoire's Student Advisory Committee were consulted on the content of this agreement during the drafting stages and were involved in the development of the Widening Access and Success Strategy. This Committee reports to Senate and has student representation from all six schools. It is chaired by a student and the student governor attends.

Due to the nature of the training and the high number of contact hours, often getting student involvement in the development and delivery of access and participation work is challenging. For this reason, our schools mainly use an extensive network of graduate ambassadors to co-deliver projects. Where students are involved in the design and delivery, this includes the primary schools tour, which is built into the curriculum for our acting and technical theatre students at Bristol Old Vic Theatre School. In other schools we are looking at more ways of integrating this work into the curriculum, for example in training 3rd year students within our dance and circus courses to teach on many of the outreach programmes such as CAT and London Youth Circus.

We have also increased the capacity for students and graduates to feedback through more in depth qualitative evaluation, especially around financial support. We will continue this through both surveys and focus groups in 2019-20. The involvement of recent graduates in the design and implementation of our graduate destinations project has also helped us identify ways to involve students and graduates more effectively in future research projects. The Conservatoire has agreed a Student

Engagement Framework⁹ that sets out key expectations regarding student engagement throughout the Conservatoire. Within the individual schools, there are also staff-student liaison committees.

2.6 Equality and diversity

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 and as a result, actions are shared between the Equality Action Plan and the Widening Access and Success Strategy. Specific relevant actions have recently included training in inclusive practice, research into barriers to training for physically disabled actors, unconscious bias training and work to diversify the staff body.

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.

3. Access, student success and progression measures

3.1 Access and Outreach

Extensive outreach work is conducted in all the Conservatoire schools, in addition to the targeted work with Office for Students specific groups. The Conservatoire will continue to channel most of its investment from additional fee income into outreach activity, as was the approach in 2018-19. 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 six schools covering drama, dance, circus and technical theatre, each brings its own access challenges and opportunities. The work across the institution aligns with the strategy 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. These also specifically target care leavers and estranged students;

⁹ <http://www.cdd.ac.uk/wp-content/uploads/2017/11/CDD-Student-Engagement-Framework.pdf>

- e. Maintaining and further developing 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. We will focus some of this work specifically on Asian students, notably within the Bradford area highlighted as one of the opportunity areas upon which we will focus;
- f. Developing engagement programmes to address the issues of under-representation of boys in dance, especially ballet;
- g. Expanding 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. Working 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.

3.1.1 Schools tours

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.

3.1.2 Raising Attainment in Schools

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.

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.¹⁰ In addition, the Central School of Ballet runs an Associate programme for classical ballet students from age 3 to 16¹¹. The Conservatoire drama schools also run youth companies for students aged 10 and upwards¹². All Conservatoire schools create

¹⁰ www.nationaldancecats.co.uk

¹¹ <http://www.csbassociateschool.co.uk/>

¹² <https://www.rada.ac.uk/education-and-outreach/youth-company/acting/overview>

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.

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. This provision is being scoped 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.

We also have two collaborative programmes for 16-19 year olds, one between the National Centre for Circus Arts and Hackney Community College¹³, which is well established. A newer initiative has developed between Bristol Old Vic Theatre School and an Arts organisation called Boomsatsuma¹⁴ 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.

Additionally, Northern School of Contemporary Dance have run a successful Access to HE course in Contemporary Dance that 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. This has now been revised into a new CertHE in Contemporary Dance¹⁵. 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 have progressed to conservatoires or related HE institutions.

3.1.3 Audition and interview fee-waiver scheme

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 provided 140 places in 2017-18 and will maintain this investment in 2019-20. Following the evaluation of the scheme in 2016-17, we have revised the targeting to prioritise those with multiple indicators of disadvantage and moved the scheme to online application. This saw an increased uptake from those most underrepresented in 2017-18 and we will continue to keep the scheme under review.

¹³ <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

¹⁴ <https://www.boomsatsuma.com/professionalacting/>

¹⁵ <http://www.nscd.ac.uk/courses/certhe-contemporary-dance/>

3.2 Student progression, retention and attainment

The Conservatoire has good retention rates that consistently outperform the benchmark set by HEFCE¹⁶. 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 several 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.

The uptake of mental health services has been a focus on the Equality and Diversity Committee in 2016-18 and as a result we have been looking at ways to support students more effectively with these issues. As set out last year, our plan for 2018-19 is to explore data 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. We therefore believe that it is important to maintain the 2018-19 target for 2019-20 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

3.3 Employability and Progression

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 focus for 2018-19 is to understand better the relationships between background and outcomes through the graduate destinations project. We will then use this to inform improvements to data collection, further enquiries into the data and the development of initiatives where appropriate.

3.4 Financial support

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

¹⁶ Data previously highlighted in paragraph 22.

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.

3.4.1 Conservatoire Scholarship Scheme

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 that 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

3.4.2 Additional financial support for care leavers and estranged students

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 the Conservatoire Scholarship Scheme, in the form of a £1,000 bursary per year of study.

4. Investment

4.1 Anticipated income and investment for 2019-20 and beyond

The Conservatoire's anticipated income and planned investment in access and participation measures for 2019-20 (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	6,377,500
Fee income above the standard fee	2,066,950
Investment	
Investment on low income financial assistance measures	488,000
Investment on outreach and access measures	260,000
Investment on student success	134,000
Investment on progression	34,000
Total anticipated expenditure	916,000
As a percentage of additional fee income	46.6%

In 2018-19 the commitment was based on our previous governance model with eight schools and 930 countable students. As we are now planning for six schools and 670 countable students, the level of investment has been maintained pro-rata. Assumptions underpinning spend on financial assistance measurements are based on the proportions of students from these groups noted in section 1.12.

5. Provision of information to students

5.1 Fees, student numbers and fee income

5.1.1 Fees

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

All BA/FdA courses

Year of Entry	Home/ EU tuition fees
2012-17	£9000 per year
2017-18	£9,250 per year*
2018-19	£9,250 per year*
2019-20	£9,250 per year*

CertHE Contemporary Dance

2019-20	£6000 per year*
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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.

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.

The Conservatoire anticipates that 670 undergraduate students will be charged this fee.

5.1.2 Provision of information to prospective students

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.

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.

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. Most 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.

[Updated December 2018]

* course type not listed.

Full-time and part-time course fee levels for 2019-20 entrants.

Please enter inflationary statement in the free text box below.

N/A

Full-time course type:	Additional information:	Course fee:
First degree		£9,000
First degree		£9,250
Foundation degree		£9,000
Foundation degree		£9,250
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*
Franchise full-time course type:	Additional information:	Course fee:
First degree		*
Foundation degree		*
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*
Part-time course type:	Additional information:	Course fee:
First degree		*
Foundation degree		*
Foundation year / Year 0		*
HNC / HND		*
CertHE / DipHE		*
Postgraduate ITT		*
Accelerated degree		*
Sandwich year		*
Erasmus and overseas study years		*
Other		*

Table 8a - 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)
								2018-19	2019-20	2020-21	2021-22	2022-23	
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	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%	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%		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%		
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%	12.75%	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%			Yearly milestones based on 2015-16 Benchmark

Table 8b - 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)
								2018-19	2019-20	2020-21	2021-22	2022-23	
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.		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 institutional approaches	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			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		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	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	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.		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		Each CAT scheme without the Conservatoire has its own target 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	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.	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%		