

Access and participation plan 2020-21 to 2024-25

Introduction

The Conservatoire for Dance and Drama comprises six specialist schools delivering world-leading¹ 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 in London, Bristol and Leeds offer opportunities to widen access across a broader area than would be possible with a single geographic location; however there are some limitations in respect of small premises. 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 opportunities as well as challenges.

The Conservatoire is now in an exciting period of change. In spring 2019 the Conservatoire approved a new and ambitious Strategic Plan for growth for the period 2019-24. This reinforces student access, success and progression, and also collaboration, as key elements of the Conservatoire's overall strategy. Alongside the new Strategic Plan the Conservatoire is also developing a new Learning, Teaching and Assessment Strategy. The Conservatoire's current Widening Access and Success Strategy (2016-2020) is also due for renewal. This Access and Participation Plan, alongside these other strategies and plans, demonstrates due regard to equality and diversity, as is its responsibility under the Equality Act 2010. On a related note, the Conservatoire is also in the process of implementing a new student information management system which will enhance its capacity to capture and analyse student performance data.

This new Access and Participation Plan sets out ambitious new targets for the Conservatoire in the context of these positive developments. Given that it is embarking on a phase of ambitious wider development, the Conservatoire expects to hold an interim review of its progress against this Plan no later than summer 2022 and shall seek approval for any appropriate amendments to this plan from the OfS.

A note on access and outreach

As has been researched and reported through multiple surveys and the wider press, access to the arts is unequal across the UK. The combined threat of reductions in compulsory secondary education funding and public policy, which emphasises STEM subjects at the expense of the arts,² has a direct impact upon the development of a talent pool on which our schools rely and a subsequent impact on our strategies.

In working together, the Conservatoire aims not only to deliver this Plan but also to address some of the structural long-term issues affecting access to careers in the arts. The scope of our outreach work is wider than the target groups targeted by this Plan and the investment associated with this Plan is only a proportion of what our schools spend on pre-entry outreach measures, as well as adding further value by providing additional opportunities to reach underrepresented and disadvantaged students. However, within this context, we remain focused on long-term commitments with regard to access, success and progression of students.

A note on the data included in this report

As a smaller provider with a total student body of around 1,000 students, some of the Conservatoire's data relating to access, participation and success deal with comparatively small groups of students, which leads to volatility in data and makes it challenging to assess trends and determine targets. This is particularly true in terms of our ability to set gap targets, in which case we have sought to set more appropriate targets to our context but which achieve the performance improvement outcomes required, based on our assessment of performance. This report aims to engage meaningfully with its achievement and targets in that context. Where historic published contextual data relating to POLAR3 or TEF are discussed, this includes data for

¹ See Appendix note on the Conservatoire's current funding context with regards to provision of world-leading education and vocational training in the performing arts.

² See, for example, the report by the Education Policy Institute, Jones (2017) 'Entries to Arts Subjects at Key Stage 4' which noted that the average number of arts entries at KS4 fell from 0.8 in 2013 to 0.7 in 2016.

both the six member and two affiliate schools of the Conservatoire which will leave the Conservatoire in July 2019. With the exception of data identified as POLAR3, TEF or from another source, data used in this plan come from the OfS dataset released in March 2019.

It is noted that not all our students are awarded by degree classification; rather on a Pass/Fail basis. Approximately 17% of our overall student population, for 2017-18, are in unclassified degree courses. Furthermore, in the same year, 35% of our students are on foundation degree courses, which are not classified.

It should also be noted that ahead of 2020-21, the Conservatoire will additionally use transparency condition data to analyse applications further, and data capability will improve in the longer-term in in this area once we have online applications in place.

1. Assessment of performance

1.1 Higher education participation, household income, or socioeconomic status

Access

It is of significant note that LPN data can only offer a partial picture of performance in relation to access and underrepresented socio-economic groups. The location of four of the Conservatoire's six schools in London, and the widely recognised limitations of POLAR4 data in London, are taken into account when considering its overall performance against this measure.³

The Conservatoire has for some years been working towards meeting targets relating to household income, low participation neighbourhoods (LPNs, using POLAR3)⁴ and state-funded prior education. Analysis of its performance using the OfS dataset and OfS Institutional Performance Measures has confirmed that it has yet to make significant progress with reference to OfS KPM1_2 (POLAR4).

Measured by POLAR4, the Conservatoire's percentage of students in Quintile 1 has remained broadly static, as has the gap in access between POLAR4 Q1 and Q5 students, averaging at 28% over the 2013-14 to 2017-18 period.

FT, UG, Proportion of all U21 entrants ⁵						
POLAR4 quintile	13-14	14-15	15-16	16-17	17-18	5 yr avg
POLAR4Q1	7.0	8.8	8.0	9.5	6.6	8.0
POLAR4Q2	9.1	16.5	16.0	12.3	9.7	12.7
POLAR4Q3	22.6	13.2	16.0	15.9	20.9	17.7
POLAR4Q4	25.8	26.9	24.6	24.5	26.0	25.6
POLAR4Q5	35.5	34.6	35.3	37.7	36.7	36.0
Gap Q5-Q1	28.5	25.8	27.3	28.2	30.1	27.98

That said, and against deep structural barriers, the level of access to the Conservatoire for young full-time students from LPNs (measured by POLAR4) continues to be comparable or better than several similar London-based conservatoire providers, which provide a relevant comparator group for the Conservatoire. In this group⁶, the Conservatoire ranks third (of eight) in absolute percentage performance (% POLAR4 Q1) in 2017-18.

³ See, for example, AccessHE's report, Atherton and Mazhari (2018), 'Preparing for Hyper-diversity: London's Student Population in 2030', NEON's report, Atherton and Mazhari (2019) 'Working Class Heroes: Understanding access to higher education for white students from lower socio-economic backgrounds, and Harrison, N. and McCaig, C. (2015), 'An ecological fallacy in higher education policy: The use, overuse and misuse of 'low participation neighbourhoods'', *Journal of Further and Higher Education*, 39 (6). pp. 793-817.

⁴ See Additional Data section in the Appendix.

⁵ Internal Access data from OfS

⁶ The comparator group are: Conservatoire for Dance and Drama; Guildhall School of Music and Drama; Royal Academy of Music; Royal College of Music; The Royal Central School of Speech and Drama; and Trinity Laban Conservatoire of Music and Drama. Data source: HEIDI.

UK domiciled young full-time undergraduate entrants at publicly funded HE providers and alternative HE providers (first degree, 2017-18, POLAR4)⁷

UKPRN	HE provider	Number from LPNs	Percentage from LPNs
10001653	Conservatoire for Dance and Drama	10	6.5
10007825	Guildhall School of Music and Drama	5	4.9
10005523	Rose Bruford College of Theatre and Performance	10	7.6
10007835	Royal Academy of Music	0	3.1
10007778	Royal College of Music	5	6.5
10007816	The Royal Central School of Speech and Drama	10	8.3
10007837	Royal Northern College of Music	5	4.8
10008017	Trinity Laban Conservatoire of Music and Dance	10	5.6

Source: <https://www.hesa.ac.uk/data-and-analysis/ukpis/experimental/table-t1>

As shown above, in 2017-18 the Conservatoire's participation rate from POLAR4 Quintile 1 for young full-time undergraduate entrants (6.5%) fell short of the sector average of 11.5%. However, when considering the London factor, where the percentage of students from London POLAR4 Quintile 1 areas enrolled in HE is only 1%⁸, the Conservatoire performs well.

As a more relevant measure, the Conservatoire has made some progress in the target area of access for students from low household incomes. Against this measure the proportion of students from families with an income of £42,620 or less increased from 39% (2013-14) to 45% (2017-18).⁹

Academic year ¹⁰	13-14	14-15	15-16	16-17	17-18
UK students new to higher education coming from families with incomes of £42,620 or less	39%	41%	44%	46%	45%

Notwithstanding the aforementioned, the Conservatoire recognises an overall lack of progress in relation to addressing the gap between POLAR4 Quintile 1 and Quintile 5 and this remains a concern. Barriers to access from geographically underrepresented areas over the next period, from 2019 to 2025, is therefore a Conservatoire priority, whilst continuing to acknowledge that there are difficulties with using POLAR for London specifically.

In respect of the Index of Multiple Deprivation (IMD), the Conservatoire also notes a consistent gap in access between IMD Quintiles 1 and 5. Using a three-year average (due to small cohorts), the Conservatoire has a widening gap trend, from 18.9% (average 2013-14 to 2015-16) to 22.3% (2015-16 to 2017-18).

FT UG, Indicators ¹¹					
English IMD quintile	13-14	14-15	15-16	16-17	17-18
IMDQ1	11.5	13.6	8.8	10.6	10.0
IMDQ2	14.8	10.9	15.7	10.2	17.3
IMDQ3	21.1	18.2	20.3	18.6	21.2
IMDQ4	25.4	25.0	24.4	28.0	18.6
IMDQ5	27.3	32.3	30.9	32.6	32.9
IMDQ5-Q1 Gap	15.8	18.7	22.1	22.0	22.9
Q1 3-year average	-	-	11.3	11	9.8
Q5 3-year average	-	-	30.2	31.9	32.1
IMD Q5-Q1 Gap, 3-year average	-	-	18.9	20.9	22.3

⁷ Source: HEIDI. HESA rounding applied.

⁸ See Additional Data section in Appendix.

⁹ Source: internal data.

¹⁰ CDD OFFA Returns

¹¹ Internal Access data from OfS

Success

Non-continuation

Available data indicate no notable divergence in terms of non-continuation for students with reference to POLAR4 (OfS dataset), POLAR3 or IMD (TEF Year 4 provider metrics). The Conservatoire overall has sector-leading performance in the retention of all students (in TEF Year 4 provider metrics it is in the top 10% of absolute performance for continuation).

Whilst percentage figures are detailed, our small numbers¹² must be noted to validate this performance assessment; for example, in 2017-18, the apparent percentage continuation gap between POLAR4 Q1 and Q5 represents only 1.67 students, meaning that if just one more POLAR4 Q1 student had continued, the performance level would have been more explicitly comparable in the percentage figures.

FT UG U21, continuation indicators ¹³	12-13	13-14	14-15	15-16	16-17
POLAR4 Q1 (%)	94.1	92.3	93.8	86.7	85.7
POLAR4 Q2 (%)	95.5	94.1	96.7	96.6	92.6
POLAR4 Q3 (%)	94.7	90.5	95.8	93.1	88.6
POLAR4 Q4 (%)	92.3	95.8	95.9	97.8	90.7
POLAR4 Q5 (%)	93.6	89.2	96.8	93.9	94

Given the very small cohort sizes for Continuation by IMD Quintile, and suppression of data, it is particularly difficult to assess trends and performance in this area. However, on the available data (with rounding), there appears no material gaps in performance between IMD Quintiles 1 and 5, with Quintile 1 performance broadly better than Q5.

FT UG, continuation indicators ¹⁴	12-13	13-14	14-15	15-16	16-17
IMDQ1	100.0	95.8	100.0	94.7	92.0
IMDQ2	92.9	90.3	95.8	97.0	91.7
IMDQ3	92.5	90.7	97.4	97.7	90.9
IMDQ4	93.4	94.3	96.4	96.2	92.4
IMDQ5	94.9	91.2	98.6	92.4	93.5

Attainment

The OfS dataset indicates no notable divergence in terms of attainment for students with reference to POLAR4 Quintiles.

Attainment indicators (percent of students within each POLAR quintile obtaining first or upper second-class degrees), UK, undergraduate FT, under-21:

UK UG FT U21	2013-14	2014-15	2015-16	2016-17	2017-18
POLAR4Q1	N	N	N	N	N
POLAR4Q2	100	90.9	N	94.4	82.6
POLAR4Q3	100	100	94.1	80	78.6
POLAR4Q4	96	100	88	87	82.8
POLAR4Q5	93.3	97	92.3	94.3	75.8 ¹⁵

Data relating to ten individuals or fewer have been suppressed and denoted by 'N'.

Attainment levels are generally comparable across all POLAR quintiles.

¹² See Additional Data section in Appendix.

¹³ Internal Access data from OfS

¹⁴ Internal Access data from OfS

¹⁵ Internal Access data from OfS

Again, the IMD data is difficult to assess due to suppression, rounding and the impact of small cohort sizes, which lead to volatility in percentages and trends. Considering this context, and the average performance for IMD Quintiles 1 and 2 over a 5-year period, at 81.3% and 83.6% respectively, compared to the average sector performance for Q1 and Q2, at 64.3% and 70.9% respectively, performance shows no material issues and is significantly in excess of broader sector trend.

Attainment indicators (percent of students within each IMD quintile obtaining first or upper second-class degrees), England-domiciled, undergraduate FT:

English IMD quintile ¹⁶	2013-14	2014-15	2015-16	2016-17	2017-18
IMDQ1	88.2	82.4	N	N	N
IMDQ2	87.5	88.9	77.8	N	N
IMDQ3	85	95.8	94.7	95	86.7
IMDQ4	96.7	95	100	92.6	70.8
IMDQ5	100	95.7	94.7	91.2	80.6

Data relating to ten individuals or fewer have been suppressed and denoted by 'N'.

Progression to employment or further study

Overall, the Conservatoire performs strongly in terms of student progression to highly skilled employment or further study, particularly for students from POLAR4 Q1 and Q2 backgrounds. Available data indicate no notable divergence in terms of progression to employment or further study for students with reference to POLAR4 (OfS dataset), POLAR3 or IMD (TEF Yr 4 provider metrics).

Progression indicators (percent of UK-domiciled leavers within each POLAR4 quintile in highly skilled employment or studying at a higher level, or both):

UK UG FT, U21 ¹⁷	DATASET				
POLAR4 QUINTILE	2012-13	2013-14	2014-15	2015-16	2016-17
POLAR Q1	N	N	N	N	N
POLAR Q2	80.0%	80.0%	58.3%	N	80.0%
POLAR Q3	100.0%	69.2%	73.9%	65.6%	69.6%
POLAR Q4	91.3%	71.0%	72.4%	71.9%	82.9%
POLAR Q5	80.6%	R	72.9%	69.6%	62.7%

Data relating to ten individuals or fewer have been suppressed and denoted by 'N'. For POLAR Q5, 2013-14, the response rate was below the required threshold for publication and this is denoted with 'R'.

Progression by IMD Quintiles reveal no material gaps, with IMD Quintile 1 and Quintile 2 students progressing at rates broadly in-line with Quintile 5 students, and out-performing in 2016-17.

Progression indicators (percent of England-domiciled leavers within each IMD quintile in highly skilled employment or studying at a higher level, or both):

English IMD Quintile ¹⁸	2012-13	2013-14	2014-15	2015-16	2016-17
IMDQ1	84.2	76.2	66.7	64.7	84.6
IMDQ2	84.0	R	70.4	68.8	84.2
IMDQ3	82.9	67.7	72.2	71.0	74.2
IMDQ4	84.8	73.8	69.8	76.2	72.3
IMDQ5	87.9	77.5	76.1	66.7	75.0

For IMDQ2, 2013-14, the response rate was below the required threshold for publication and this is denoted with 'R'

¹⁶ Internal Access data from OfS

¹⁷ Internal Access data from OfS

¹⁸ Internal Access data from OfS

Nonetheless the Conservatoire places high importance on supporting the employability of all its students and, in particular, on maintaining strong links with the performing arts industries. In 2018, in collaboration with the International Centre for Guidance Studies at the University of Derby, as part of a multi-phase 'Graduate Destinations' project, the Conservatoire conducted a research study of graduate pathways into employment based on a set of individual case studies. This identified lines for further enquiry regarding the impact of socio-economic background on progression to employment. While (considering our employment outcomes) no intervention is planned relating to this at the present time, plans to explore the findings of this study further are discussed below.

In addition, as we consider that we have data and insights from these investigations that may be useful to the sector, we will share findings and practice where appropriate through, for example, contribution to calls from the Centre for Transforming Access and Student Outcomes in Higher Education (TASO) and other key stakeholders and groups (e.g. GuildHE). These will support national understanding and progress, particularly for similar institutions.

1.2 Black, Asian and minority ethnic students

Access

The Conservatoire has made some progress with regard to the gap between White and BAME students:

FT ug entrants¹⁹	13-14	14-15	15-16	16-17	17-18
BAME (headcount)	25	40	35	35	45
Students in cohort (headcount)	230	240	235	260	270
Gap White and BAME (%)	77.4	67.6	72.2	74.7	68

The Conservatoire is pleased to note continuous improvement in attracting a larger number of BAME students, year-on-year, since 2013-14 (25) to 2017-18 (45), representing an 80% increase in intake over this time.

However, in disaggregating the BAME population, the Conservatoire has very small numbers in the specific target groups, with particularly low performance in enrolment of Asian students:

FT ug entrants (FTE)²⁰	13-14	14-15	15-16	16-17	17-18
BAME	25	40	35	35	45
Of which Asian	N	N	N	N	N
Of which Mixed	15	25	20	20	25
Of which Black	N	N	N	N	N
Of which Other	N	N	N	N	N

Data relating to ten individuals or fewer have been suppressed and denoted by 'N'.

Whilst we recognise this as a priority area, BAME representation in the Arts is a sector-wide issue,²¹ and when we take a benchmarked measure the Conservatoire performs very well in comparison to other small specialists in the diversity of our intake. For example:

BAME proportion of all UK students (FTE)²²	14-15	15-16	16-17	17-18
Conservatoire for Dance and Drama	13%	15%	15%	17%
Guildhall School of Music and Drama	13%	13%	13%	13%
Royal Academy of Music	9%	9%	11%	14%
Royal College of Music	10%	9%	10%	12%

¹⁹ Ibid.

²⁰ Ibid.

²¹ See, for example, the AdvanceHE report (2018), 'Equality in Higher Education: Statistical Report 2018', which demonstrates that BAME students are most likely to study Medicine, Law and Business.

²² Source: HEIDI Plus (HESA)

The Royal Central School of Speech and Drama	15%	16%	16%	15%
Trinity Laban Conservatoire of Music and Dance	9%	9%	10%	10%

We are pleased to note a positive trend in the data, as per the OfS dataset, which shows a statistically significant reduction in the gap between White and BAME access over the last five years. However, the gaps between White and BAME entrants, between White and Black entrants nevertheless remain significant and BAME population is below the HE sector average of 31.1%. A key priority for the Conservatoire is to maintain the progress it has made in this area and ensure continuous improvement. In particular, we wish to achieve higher participation rates from Black and Asian student groups, who are particularly underrepresented.

Success

Non-continuation

Available data (OfS dataset and TEF Yr 4 data) indicate, in the context of strong overall performance, no notable divergence in terms of non-continuation for students with reference to Ethnicity, and indeed in TEF performance is significantly above benchmark (3 standard deviation and 3 percentage point level) for students of all available ethnicities, although data is too small to detail here.

Continuation²³:

SPLIT1	Measure Type	2012-13	2013-14	2014-15	2015-16	2016-17
White	INDICATOR	94.3	92.2	96.5	95.5	91.7
BAME	INDICATOR	87.5	92	100	93.8	93.9

Attainment

The OfS dataset, in the context of strong overall performance, showed no material divergence in undergraduate attainment between White and BAME students, with the exception (anomaly) in 2015-16 where a larger gap is observed. Generally, the Conservatoire outperforms the sector average and in 2017-18 demonstrated better outcomes for all BAME students when compared to white peers.

Split²⁴	2013-14	2014-15	2015-16	2016-17	2017-18
BAME	87.5%	93.8%	73.3%	88.5%	83.3%
White	93.2%	92.9%	93.9%	91.8%	77.9%
Gap	5.7%	-0.9%	20.6%	3.3%	-5.4%

Progression to employment or further study

Available data (OfS dataset and TEF Yr 4 split metrics), in the context of strong overall performance, indicate no notable divergence in terms of progression to employment or further study for students with reference to ethnicity, although it is not possible to split the data into disaggregated BAME groups. However, the 2018 'Graduate Destinations' research study corroborates this quantitative data.

Progression indicators (percent of graduates within each group in highly-skilled employment or higher-level study)²⁵

FT UG Entrants	12-13	13-14	14-15	15-16	16-17
White (%)	83.8	73.2	71.3	70.8	75.8
BAME (%)	87.5	86.7	85	68.2	77.8

²³ Internal Access data from OfS

²⁴ Ibid.

²⁵ Internal Access data from OfS

1.3 Mature students

Access

The OfS dataset indicates that mature student entry (students aged 21 or over) to undergraduate programmes has remained stable over the last five years while the overall population has slightly increased year-on-year:

FT ug entrants (FTE)	13-14	14-15	15-16	16-17	17-18
Age 21 and over	45	55	50	40	50
All entrants	230	240	240	260	270

Given its mission and relatively good outcomes for mature students (see below), addressing the gap in access between these groups does not represent a priority for the Conservatoire in this Plan.

Success

Non-continuation

Available data (OfS dataset and TEF Yr 4 data) indicate, in the context of strong overall performance, no significant divergence in terms of non-continuation for students with reference to non-continuation, and indeed in TEF performance substantially above benchmark (3 standard deviation and 3 percentage point level) for students of all ages on entry.

SPLIT1 ²⁶	SPLIT2	Measure Detail	12-13	13-14	14-15	15-16	16-17
Young Under21	N/A	Continuation rate	93.4	91.9	96.2	94.6	91.4
Mature Age 21 and Over	N/A	Continuation rate	94.7	93.2	100	98	95.2
Age21_25	N/A	Continuation rate	97.1	97.1	100	100	94.4
Young Under 21	Mature Age 21 and Over	Percentage point gap between split 1 & split 2	-1.4	-1.2	-3.8	-3.4	-3.9
Young Under 21	Age21_25	Percentage point gap between split 1 & split 2	-3.7	-5.2	-3.8	-5.4	-3.1

Attainment

The OfS dataset showed a significant divergence over time in the attainment of firsts and 2.1s between students under the age of 21 and students aged 21-25, concentrated between 2013-14 and 2015-16. However, this is not considered material considering the very small size of the cohorts (10-15 per year), which provides for volatility in the data. It is also noted that, over the last two years, this divergence has disappeared and attainment levels between the groups have become comparable and stable. While the Conservatoire will continue to monitor attainment outcomes and maintain its excellent student support provision (academic and pastoral), we do not therefore propose to set a specific target in this area.

Row Labels ²⁷	2013-14	2014-15	2015-16	2016-17	2017-18
U21	97.0%	95.8%	92.9%	90.6%	79.0%
21-25	66.7%	80.0%	76.9%	N	80.0%
21+	68.4%	76.5%	76.9%	93.3%	76.5%
Gap U21 and 21-25	30.3	15.8	16	N	-1
Gap U21 and 21+	28.6	19.4	16	-2.7	2.6

²⁶ Ibid.

²⁷ Internal Access data from OfS

Data relating to ten individuals or fewer have been suppressed and denoted by 'N'.

Progression to employment or further study

In common with other providers, the OfS dataset identified a positive gap in employability outcomes for mature students, with the employability of students aged 21-and-over improving by 23.4% relative to under-21s during the last five years. The causes behind this statistical finding can be explored further as part of the Conservatoire's ongoing Graduate Destinations research project (see below, Strategic Measures, Section 3.1).

Age band ²⁸	2012-13	2013-14	2014-15	2015-16	2016-17
21+	75.6%	78.4%	81.4%	73.5%	85.0%
U21	87.6%	73.3%	70.9%	69.9%	73.6%
Gap (U21 less 21+)	12.1%	-5.0%	-10.4%	-3.6%	-11.4%

1.4 Disabled students

Access

The OfS dataset identifies that the number of disabled students entering programmes over the last five years has increased:

All FT ug entrants (FTE), rounding applied ²⁹	13-14	14-15	15-16	16-17	17-18
Total disabled	70	60	60	80	90
<i>Of which cognitive and learning disabilities</i>	60	45	60	60	80
No known disability	160	180	175	185	180
Students in cohort	230	240	240	260	270

The vast majority of these students have identified cognitive and learning disabilities, rather than other disabilities. Nevertheless, across all categories the Conservatoire outperforms the sector average in terms of the gap between non-disabled and disabled by category³⁰. This is despite significant structural barriers with regards to the category of Sensory, Medical and Physical disability, which has been traditionally, and somewhat remains, challenging for courses such as ballet, dance and circus, for example. We are therefore particularly pleased to note our performance in this area, and we are committed to continuing to provide improved access to all courses for students with a range of disability types, challenging traditional perceptions and status quo not only in participation in higher education, but in the broader industry.

Gap between non-disabled and disabled, UG FT³¹

	2013-14	2014-15	2015-16	2016-17	2017-18
CDD	39.4	48.5	47.9	40.5	32.8
Sector	76.4	75.3	74.1	72.5	70.9

Small datasets alongside internal data capability is currently limiting further in-depth assessment in this area, including performance assessment between DSA and non-DSA recipients. Ensuring enhanced data capability and enabling access from greater numbers of students declaring other disabilities needs to form part of its actions under this Plan.

²⁸ Ibid.

²⁹ Ibid.

³⁰ See Additional Data section in Appendix

³¹ Ibid.

Success

Non-continuation

Available data (OfS dataset and TEF Yr 4 data) indicate no material divergence in terms of non-continuation for students with reference to disability, and indeed in TEF performance substantially above benchmark (3 standard deviation and 3 percentage point level) for disabled students. In comparison to the sector average, the Conservatoire also has consistently higher continuation rates for disabled students (2012-13 to 2016-17).

CDD Continuation rate, UG FT³²	Measure Detail	12-13	13-14	14-15	15-16	16-17
No Known Disability	Continuation rate	93.5	92.5	97.2	96	92.9
Disabled	Continuation rate	93.8	91.4	96.7	93.4	89.7
No Known Disability	Percentage point gap between split 1 & 2	-0.2	1.1	0.5	2.5	3.2

Attainment

The OfS dataset showed no material divergence in undergraduate attainment between students declaring and not-declaring a disability, and in fact disabled students consistently out-perform their counterparts. Whilst the disaggregate data is too small to include, we note good performance levels for each group.

Row Labels³³	2013-14	2014-15	2015-16	2016-17	2017-18
Attainment (%) of disabled students	94.1%	90.6%	92.1%	95.3%	83.0%
Attainment (%) of non-disabled students	91.2%	95.1%	90.0%	88.2%	76.0%
Gap (non-disable minus disabled)	-2.9%	4.5%	-2.1%	-7.1%	-7.0%

Progression to employment or further study

Available data (OfS dataset and TEF Yr 4 split metrics) indicate no material divergence in terms of progression to employment or further study for students with reference to disability. In TEF, performance is substantially above benchmark (3 standard deviation and 3 percentage point level) for disabled students. It is worth noting again however that data fluctuation due to small datasets make it difficult to establish trends; and, again, whilst the disaggregate data is too small to include, we note good performance levels for each group.

Row Labels³⁴	2012-13	2013-14	2014-15	2015-16	2016-17
Disabled	90.3%	77.2%	72.9%	60.5%	79.2%
Non-disabled	82.7%	73.0%	73.0%	74.2%	75.0%
Gap (non-disabled vs disabled)	-7.6%	-4.2%	0.1%	13.7%	-4.2%

1.5 Care leavers

The Conservatoire has a history of supporting Care Leaver students, who are a continued focus for our work. We have supported on average five students per academic year since 2012-13. From analysis of their success and progression we have noted only slightly lower success rates than the overall student population, although the numbers of students concerned are very small which means we cannot specifically report due to data protection. We will keep the performance of this group under review, as well as ensure the provision of targeted support where required (detailed in strategic measures section, below).

³² Ibid.

³³ Internal Access data from OfS

³⁴ Ibid.

1.6 Intersections of disadvantage

The OfS dataset has identified a point to note regarding the intersection of socio-economic low participation and ethnicity. The gap between participation by White students from POLAR4 Quintiles 1 and 2 and BAME students has closed between 13-14 and 17-18 to a statistically significant extent:

All FT ug entrants ³⁵	13-14	14-15	15-16	16-17	17-18
Total population IMD (FTE)	210	220	215	235	230
IMD Q1-2 White (FTE)	45	40	35	35	35
IMD Q1-2 BAME (FTE)	10	15	15	15	25
Gap (%)	14.9	12.7	9.7	8.5	3.9
Total population (POLAR4)	185	180	185	220	195
POLAR4 Q1-2 White (FTE)	30	40	40	40	25
POLAR4 Q1-2 BAME (FTE)	N	N	N	N	N
Gap (%)	15.1	20.9	16.6	14.6	9.2

Data relating to ten individuals or fewer have been suppressed and denoted by 'N'.

That said, the way that the gap has closed is through improvements in enrolment of IMD Q1 and Q2 BAME students, but a declining trend in enrolment of IMD Q1 and Q2 white students. Bearing in mind the small numbers of students in these categories, this suggests that the Conservatoire needs to ensure that its future activities to increase participation from LPNs address the barriers facing students of all Ethnicities in those areas, including White.

1.7 Estranged Students

The Conservatoire has a history of supporting Estranged students, who are a continued focus for our work. We have supported on average two students per academic year since 2012-13. From analysis of their success and progression we have noted only slightly lower success rates than the overall student population, although the numbers of students concerned are very small which means we cannot specifically report due to data protection. We will keep the performance of this group under review, as well as ensure the provision of targeted support where required (detailed in strategic measures section, below).

1.8 Other groups who experience barriers in higher education

At the present time, the Conservatoire is not focusing activities on any other groups.

2. Strategic aims and objectives

The Conservatoire's new Strategic Plan (2019-24) includes the following strategic aims:

- To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience
- To strengthen and celebrate our partnership working

The Conservatoire's current Widening Access and Success Strategy (2016-20)³⁶ includes a set of broad strategic aims with regard to widening access, success and progression. The broad strategic aims in the new Strategic Plan and current Widening Access and Success Strategy inform the aims of this new Plan, which broadly are:

- i. to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions;

³⁵ Ibid.

³⁶ http://www.cdd.ac.uk/wp-content/uploads/2017/05/1844_CDD_WideningAccess_AW-web.pdf. See introductory statement on the review schedule for this plan (see above, Introduction).

- ii. to maintain the current levels of success and progression to employment of students in under-represented groups.
- iii. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan.

2.1 Target groups

The Conservatoire is committed to a whole of life-cycle approach to access, success and progression. However, based on assessment of its performance, its targets will continue to focus on access as the priority area for improvement.

The target groups for this plan are:

- Young, full-time, entrants to undergraduate programmes from low participation neighbourhoods;
- Young, full-time, entrants to undergraduate programmes from the most deprived backgrounds; and
- Asian, Mixed, Black and Other students.

A critical note on target-setting

The national performance measures set by the Office for Students are focused in terms of the closing of gaps between most and least disadvantaged and over and under-represented students. We recognise this approach as the most effective way of supporting sector-wide change. For a small provider, such as the Conservatoire for Dance and Drama, however, this kind of gap analysis and target setting is challenging. Small datasets tend to result in erratic trends, and as such targets would be particularly susceptible to fluctuations in both groups.

2.2 Aims and objectives

Aim One: To halve the gap between participation rates of undergraduate entrants who are from lowest, compared to the highest, participation neighbourhoods. **Objective: For young, full-time undergraduate students, halve the current gap between POLAR4 Quintiles 1&2 (aggregate), and POLAR4 Quintile 5 by 10.2% by 2025 (from baseline of 20.4% in 2017-18).** (This will supersede the Conservatoire's current POLAR3 target after 2019-20.)

Aim Two: To halve the gap between participation rates of undergraduate entrants who are from the most deprived backgrounds, compared to the highest. **Objective: For undergraduate students, halve the gap between IMD Quintiles 1&2 (aggregate), and IMD Quintile 5, by 2.8% by 2025 (from baseline of 5.6% in 2017-18).**

Longer-term, the Conservatoire's ambition is to eliminate the gap between POLAR4 Q1&2 (aggregate) and Q5, and between IMD Q1&2 (aggregate) and Q5, by 2038-39, which is aligned to the OfS KPM for this area. Performance will be monitored and progress better understood as we see the 3-year average trends emerge over the life of the Plan.

Aim Three: To reduce the gap between participation rates of White and BAME undergraduate entrants, including a real-terms increase in numbers of both Asian and Black students. **Objective: From 2017-18 baseline of gap of 68%, reduce the gap between White and BAME entrants to 50% by 2025.** (This incorporates and will supersede our current BAME target after 2019-20.)

Longer-term, the Conservatoire's ambition is to continue this trajectory of closing the gap. The trend will be monitored over the life of this plan, to determine an appropriate timescale and trajectory.

Further considerations

While we do not propose to set any further targets in this first year, we also note that consideration will be given to the development and formation of two potential additional target areas, from 2021-22.

1. While the Conservatoire performs well in attracting and retaining disabled students (across all categories) and in maximising success, we potentially face particular challenges for those with physical impairments in those subject disciplines involving high levels of physical performance in the performing arts. We will therefore explore developments of pedagogy and practice in this field, including what can be undertaken to overcome barriers for students with these types of impairment.

- As we develop and refine our outreach provision, including further evaluation to better understand and refine targeting and impact of our activity, the Conservatoire will also explore and consider a model for setting an appropriate target for outreach, which may relate to raising attainment in schools, or target student application and enrolment from our intense activity programmes and/or CAT schemes (see strategic measure section).

The Conservatoire will undertake the required investigation, evaluation and collaborative consultations with key partners over 2019-20, in order to arrive at proposed target(s) that can be included in an amendment of this Plan for the 2021-22 iteration. It is important to ensure we are collaborative in this process, particularly as we seek to establish such targets with outreach partners such as the CAT scheme.

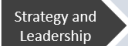
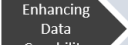
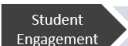

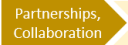
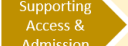
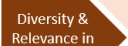
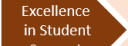
Given our performance assessment, although we have not set targets in relation to success or progression we will continue to monitor student outcomes in these areas and propose target/s as required. We will, however, maintain and continue to evaluate the activities which already underpin successful outcomes in these areas, as set out below in the strategic approach (Section 3.1).

We have not set any targets at this stage which include external collaborative partners but we would consider the introduction of such a target during the lifetime of this Plan building upon our evolving approach to internal cross-art form collaboration for access activities, as set out below (section 3.1). We also note that Conservatoire is designed as a collaborative model between six (and until very recently eight) very diverse Schools. We consider our Schools as collaborative partners, and as such internally we are undertaking major collective and collaborative works in bringing these Schools together. As we build good practice internally through these mechanisms, strengthening our approach, so can we leverage this to expand further external collaborations and partnership opportunities. We are also active collaborators in Conservatoires UK (CUK), and have included collaborative aims with this network (see strategic measures section).

3. Strategic measures

3.1 Whole provider strategic approach

For the period 2020-25 the Conservatoire aims to build on and enhance the strategic measures which have been set out in its Widening Access and Success Strategy³⁷ and developed through previous Access Agreements. The high-level institutional theory of change which underpins this plan reflects the specialist nature of the fields in which the Conservatoire offers HE programmes:

THEORY OF CHANGE			
	Inputs	Change Factor	Impact
Key Institutional Enablers	 Strategy and Leadership Excellent strategy and leadership at institutional, sub-sector and sector level; and effective stakeholder engagement	Institutional practices & outputs are coherent and aligned to mission; staff supported & developed; active performance monitoring is in place	Increased performance outcomes across Access, Success & Progression. Increased practice standards; proactive & capable institution
	 Enhancing Data Capability Enhanced understanding and application of a range of data to track, monitor and evaluate performance across the student lifecycle	Increasingly evidence-led and data-driven practices, continuous improvement	Increased performance outcomes across Access, Success & Progression. Increased practice standards; proactive & capable institution
	 Student Engagement Collaborating with students	Student-led and informed practices at the Conservatoire; students are more engaged	Better student outcomes (success, engagement, NSS & TEF); collaborative community of practice
Access strategies	 Early Engagement in Arts Provision of a range of (early) experiences in dance, drama & circus performing; (Early & ongoing) Skills development in dance, drama & circus performing	Stimulates confidence, awareness, interest and passion in the discipline areas. Students more likely to consider and apply to HE	Students are equipped with ability (skills and experience) to progress to HE and excel in their art form. Students successfully apply and enrol
	 Partnerships, Collaboration Partnerships and collaborations with schools and other organisations	Improves activity reach & effectiveness; increases teacher & key influencer engagement	Target groups more aware & likely to apply to HE. Influence on school curriculum (NB. Arts squeeze)
	 Supporting Access & Admission Provision of a range of access pathways into dance, drama & circus performing, including support with admission, audition & interview processes	Enables target students to successfully participate in access programmes and auditions / interviews for HE	Target students are offered places and enrol in specialist HE
Outcomes strategies	 Diversity & Relevance in Curriculum Increasing diversity of Conservatoire's Offer and curriculum in dance, drama and circus performance; Delivery of a highly experiential, inclusive and industry-linked curriculum	A broader, inclusive range of opportunities appeals to more diverse student groups. Inclusive curriculum supports the ongoing success, & participation of all students & into employment.	High proportions of student Continuation, Attainment and Graduate-level progression, with comparable rates across cohort & target groups
	 Excellence in Student Support Provision of excellent and timely student support, that responds to student needs in their study and career context	Students are more likely to be retained, engage & achieve higher degree & satisfaction outcomes; Students more likely to enter employment.	High proportions of student Continuation, Attainment and Graduate-level progression, with comparable rates across cohort & target groups

³⁷ <http://www.cdd.ac.uk/about-us/widening-participation/>

The new CertHE in Contemporary Urban Dance Practice³⁸ being offered at Northern School of Contemporary Dance from 2020-21, has been specifically designed to appeal to talented students within specific targeted communities to enable them to undertake further professional training. The course is currently being developed with input from partners in the North and Midlands and has been designed specifically as an access route to HE/conservatoire education and professional employment for young people in LPNs, BAME learners and learners from the most disadvantaged backgrounds.

Students on this new course will be enriched by a diverse range of technical, creative and performance experiences set in a variety of urban contexts, all of which will support them at the start of their journey towards a career in dance. Setting cultural themes alongside the physical influences of ethnic, popular dance styles and contemporary dance practices, the course will aim to capitalise on British communities and the vibrant multicultural dance scene of the Midlands to the North of England in particular. Market research has suggested that this type of programme will be popular with European communities also.

Access

Because the challenges to access vary for each of our art forms, our strategic approach to access will continue to incorporate a range of activities. 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 entry data. In many cases, however, the pathways to access which need to be put in place to support access from low-participating groups are long-term and their effectiveness will take many years to assess.³⁹

To this end the Conservatoire offers 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.⁴⁰ 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 £31,139 are not required to make any monetary contribution. We 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 from the most disadvantaged areas,⁴¹ and that participation data are collected routinely. We aim to have in place 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.

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.⁴² 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. The pre-entry skills schemes which are offered by the Conservatoire Schools do, however, contribute to raising attainment in the arts in schools.

Key elements of the Conservatoire's strategy for access are:

- **National / regional collaborative networks:** 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

³⁸ Urban Dance, also labelled world dance, is linked to the migration of people and cultures across the world. A common core foundation to the study of Urban Dance can include African diaspora and the stories and movement of people from Africa, and its relationships with the like from the Americas, Europe and Asia. Along the way these have influenced and provide foundations for later styles which often fall under the categories of Urban dance.

³⁹ See, for example, Nienke Alberts and Graeme Atherton, 'The more colours you add, the nicer the picture': Unlocking artistic potential in London', 2016.

⁴⁰ Ibid.

⁴¹ See, for example, J. Stevenson et al, 'Understanding and overcoming the challenges of targeting students from under-represented and disadvantaged ethnic backgrounds', 2019.

⁴² See, for example, Alberts and Atherton.

across London to widen access into and through higher education. Activity is particularly targeted at students from POLAR4 Quintile 1 areas, and those from the most disadvantaged areas. Being part of AccessHE enables the Conservatoire for Dance and Drama to develop strong reciprocal collaborative relationships with other HEPs in London, share in joint activities with common goals and achieve objectives on access and participation more efficiently and effectively. The Conservatoire will actively look to review and develop its collaborative working during the lifetime of this plan, with specific objectives of broadening reach and increasing the effectiveness (impact) of its outreach work.⁴³

- **Working with industry:** the Conservatoire already works with industry partners to target work at those groups underrepresented in our schools through collaborative projects,⁴⁴ and particularly students from POLAR4 Quintile 1 and 2, and disadvantaged backgrounds, who are less likely to have access to professional and employer networks, and require support in developing this socio-cultural capital.⁴⁵ To date, our schools have collaborated with organisations such as Graeae (D/deaf and disabled performers), Frantic Assembly, Theatre Royal Stratford East, Uchenna Dance Company (BAME led), Generation Arts, DAZL, Phoenix Dance Theatre, CandoCo Dance Co. (disabled performers), Stop Gap Dance Company (integrated disabled and non-disabled dancers), Ace Dance & Music (Contemporary African and Caribbean Dance) and RJC Dance, and Boomsatsuma, amongst others. In practice, working with industry enhances our ability to reach out to underrepresented groups in a number of ways. For example, Northern School of Contemporary Dance has longstanding relationships with professional dance companies across the UK, some of which are alumni-led, which have well-established youth dance provision reaching into our WP target areas. In partnership with these dance companies Northern School of Contemporary Dance is able to provide 'getting to know you' engagement opportunities, and these are often alongside the postgraduate performance company VERVE's annual tour, which allows for participation in a workshop and watching a performance.⁴⁶ A recent example of this work was providing ACE Dance and Music's youth company with free tickets and transport to watch a performance near their Birmingham base. These professional companies also visit Northern School of Contemporary Dance's Riley Theatre to perform, where they are supported by the School to deliver related workshops to reach the School's local WP target groups.⁴⁷ London Contemporary Dance School, for example, creates targeted programmes and projects which employ artists from diverse backgrounds, often School alumni, from the School's freelance workforce of over 250 dance artists. The artists are carefully matched, contracted and commissioned based on their skills, experience and ability to work with young people from diverse backgrounds. Many are world-leading practitioners in the field. The artists were also chosen in order that they could provide a role model, for example, some of the artists were of BAME ethnicity.⁴⁸ London Contemporary Dance School also curates, commissions, produces and tours a theatre programme comprising over 100 artists, 120 professional performances to a live and increasingly diverse audience in excess of 50,000 per annum. Our Schools engage many visiting UK and EU professional performance companies with our WP work, targeting local partners or promoting our own workshops to provide wrap around performances. For example, Northern School of Contemporary Dance's Kick Off company for CYP from LPNs performed a curtain raiser with Uchenna Dance Company and then, with their family members or guardians,⁴⁹ watched the show and post show discussion with the artists. The intended outcomes of these collaborative projects with our industry partners are to offer an enjoyable and creative experience of participation in dance and drama and enable access for underrepresented group to

⁴³ See, for example, Jaswinder K. Dhillon, 'Widening access to higher education through partnership working', in Basit and Tomlinson, eds., *Social Inclusion and higher education*, 2012.

⁴⁴ See, for example, Ibid and Mark Murphy and Ted Fleming, Partners in participation: Integrated approaches to widening access in higher education, *European Journal of Education*, Vol. 38, No. 1 (Mar. 2003)

⁴⁵ See, for example, 'Differences in student outcomes: The effect of student characteristics', HEFCE report, 2018.

⁴⁶ An example of which is, working with Hereford-based 2Faced Dance Company, VERVE visits to perform and to offer bespoke 'getting to know you' workshops to young people from rural backgrounds.

⁴⁷ See, for example, Dhillon, 'Widening access to higher education through partnership working'.

⁴⁸ See, for example, UUK and NUS Report 'Black, Asian and minority ethnic student attainment at UK universities: #ClosingtheGap', 2019, and Tehmina Basit, 'I've never known someone like me go to university: class, ethnicity and access to higher education, in Basit and Tomlinson, eds., *Social Inclusion and higher education*, 2012.

⁴⁹ For importance of working with families and guardians, see, for example, Ellie Mulcahy and Sam Baars, Partners in Progression: Engaging parents in university access, commissioned by King's College, London, LKMCo, 2018.

watch inspiring performances, as well as to provide insight into and access to pathways for staged future progression to higher education / conservatoire education. For Northern School of Contemporary Dance, for example, working with industry locally in the Leeds area enables underrepresented groups, for example BAME, POLAR4 quintiles 1 and 2 and IMD quintile 1, to have the opportunity to attend their youth provision or Summer School (free spaces offered), join their CAT programme, (grants available), to join a 1 Year Certificate in Education Programme, or to join the undergraduate programme. (Over the years these outreach opportunities have resulted, for example, in Northern School of Contemporary Dance having the advantage of a steady trickle of aspiring young BAME dance artists and those from low income families coming through the School through this work with such partners). For London Contemporary Dance School, working with industry enables the opportunity for 500 children to perform a bespoke dance choreography to an audience of 300 people in a professional theatre. We will continue to further these collaborations and working with industry in order to maximise the reach of our work. Furthermore, by continuing to work with a diverse range of artists and companies we can continue to inspire young people and create a diverse student population.

- **Working with schools:** The six Conservatoire schools create and maintain links to local and 'feeder' schools nationally and internationally.⁵⁰ Recruitment to these schemes involves collaboration with local schools to identify potential school-age students who would benefit from this level of training. Schools and academies in LPNs and in DfE Opportunity areas are currently the base for our targeting in this area of outreach work. Where free classes are offered to school or academy pupils by the Conservatoire Schools, staff in these partner schools are asked to help us identify and reach target pupils e.g. Pupil Premium students/ those on free school meals. Furthermore, institutions where there is an interest in and understanding of the importance of the arts are targeted, so there is already a willingness to collaborate in offering both access to a sustained a high quality arts experience and to future progression pathways. (The Conservatoire Schools are, in addition, approached by schools or centres with youth provision in order to establish relationships and aim to engage and this can further help us to reach out to WP groups). The Conservatoire also works with schools where we see we can offer a potential progression route for under-represented groups in uptake of our higher education provision. Northern School of Contemporary Dance, for example, work with Carr Manor Community School in Leeds which has a boys only street dance crew, and pupils from this school are offered progression to Northern School of Contemporary Dance's Kick Off boys and youth company. London School of Contemporary Dance, for example, targets primary schools through their civic engagement and place-making work within their home borough of Camden, and through primary school teachers networking events they are able to create links and produce collaboratively with other Camden-based cultural organisations. The specific details of the ways in which the six Conservatoire Schools work with primary and secondary schools is given below.

Circus Arts

[National Centre for Circus Arts](#) has developed a number of ways for school groups to access the circus arts, for example through educational visits and workshops. A limited number of free workshops are available to secondary schools in Islington, Hackney and Tower Hamlets to engage their students in circus.

Drama

[Bristol Old Vic Theatre School](#) tours a production specially adapted for young people to local primary schools, with free performances for inner city schools. Senior staff members offer careers talks for secondary schools and colleges.

Dance

[Central School of Ballet](#) works in partnership with London primary schools to deliver a yearly series of workshops for school children. Secondary school involvement provides the opportunity for Central to get involved with the community through yearly partnerships with London schools.

[The Place](#) (London Contemporary Dance School) offers tailor-made dance and cross-curricular projects for primary schools that can introduce lesson or topic material, or revise, extend and enhance it in exciting ways. Primary schools in Camden can access activities at a reduced price by becoming a partner school. London Contemporary Dance School offers workshops or performances for secondary schools through third year performance company LC3.

⁵⁰ See, for example, Dhillon, 'Widening access to higher education through partnership working'.

[Northern School of Contemporary Dance](#) offers annual workshop and performance packages to Leeds-based primary schools. Free 'Spotted' workshops are offered to schools and colleges across Yorkshire between October and March for students aged 13 – 17 years to spot talent for the Centre for Advanced Training. As mentioned above, postgraduate performance company VERVE also offers workshops to secondary schools and colleges when they are on tour.

[Rambert School](#) invites classes from local schools and colleges to attend a dress rehearsal in the School's Studio Theatre, and offers workshops delivered by students to schools and colleges. The school also partners with local secondary schools through the Aspire Project, which sees GCSE dance students working with Rambert School students for one term to create a piece of choreography that is performed at Rambert School.

- **Short courses and summer schools:** Short courses and summer schools in all six Conservatoire schools take place over a concentrated period of time and provide an experience of the intensive training which characterises conservatoire-level training.
- **Weekly classes and youth companies:** all six Member schools offer weekly classes for children, young people and adults, often subsidised to encourage participation in the particular art form and to reach out to under-represented groups within the Schools and the performing arts more generally, for example BAME, IMD quintiles 1 and 2 and POLAR4 quintiles 1 and 2. They engage the wider community in dance, acting, circus skills and technical theatre. These courses can offer clear progression. The theory of change which underpins these classes and youth companies across all of our Schools is about generally raising awareness of the performing arts and more specifically, offering opportunity for underrepresented groups to gain skills and to support aspirations of young people, their families and the wider community. To give specific examples, for the courses at Northern School of Contemporary Dance the first aim is enjoyment, aligned with confidence building and socialisation; gradually these courses then build dance skills and experience towards further access and progression routes, and thence into higher education and professional dance and arts careers. Similarly, London Contemporary Dance School progression routes lead from recreational Children and Youth dance which consists of classes, workshops and youth dance companies through to Centre for Advanced Training and London Contemporary Dance School higher education. These classes aim to engage young people and adults in dance/contemporary dance both as a participant and audience member through classes, workshops and on-site theatre developing audiences and participants of the present and the future.
- **Working with FE:** the Conservatoire schools currently have relationships with a number of Further Education colleges, which are targeted specifically for their under-represented groups, including, for example, BAME, and POLAR4 quintiles 1 and 2. The support offered to their students ranges from information, advice and guidance, audition workshops to co-delivery of courses. For example, Bristol Old Vic Theatre School is also developing a collaborative Performing Arts Diploma with Boomsatsuma⁵¹ 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.
- **Centres for Advanced Training (CATs):** CAT schemes provide young people aged 10–18 years with accessible and inspirational performing arts 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. These schemes are a national partnership, funded by the DfE's Music & Dance scheme. 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. Within the Conservatoire, CAT schemes currently operate in London Contemporary Dance School, Northern School of Contemporary Dance and National Centre for Circus Arts. In addition, the Central School of Ballet runs an Associate programme for classical ballet students age 3-16.
- **Access routes to HE:** for several years Northern School of Contemporary Dance ran a successful Access to HE course in Contemporary Dance that was 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. The School has targeted under-represented groups, for example BAME, POLAR4 quintile 1 and 2, and IMD quintile 1 and 2, by reaching out to these groups through its established networks of schools and youth groups. Student retention is high and the programme and Northern School of Contemporary Dance has been ranked Outstanding by Ofsted. For 2019-20 the programme was revised into a new Level 4 CertHE in

⁵¹ <http://www.boomsatsuma.com/professionalacting/>

Contemporary Dance.⁵² Places are offered to candidates demonstrating the greatest potential to benefit from the course, regardless of their previous dance experience, and it is anticipated that students will come from a wide variety of backgrounds, including POLAR4 quintiles 1 and 2, IMD quintile 1 and 2 and BAME backgrounds. The course offers up an access route to degree level study for students who are not yet ready to progress directly to a degree course.

- **Supporting underrepresented groups through the audition process:** entry to the Conservatoire's schools is determined by audition or interview. The Conservatoire schools continue to audition or interview almost every candidate who applies and meets initial screening criteria (support is provided for this via the CAT audition toolkit – see below). The Conservatoire will continue to support applications from underrepresented student groups through its Audition 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 will continue to support eligible students who meet the criteria (disadvantage related, points based) with interview and audition fee waivers through the period of this plan. In 2017-18, this meant that 140 students from low-income backgrounds were provided support to attend their audition and interviews. 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. We will continue to keep the scheme under review. The Conservatoire is also developing a staff development programme to address the potential for unconscious bias. Additionally we will strengthen our monitoring of applications and audition rates for WP students tracked through entry. The Centres for Advanced Training run an annual audition toolkit for graduating students, these are made up of a series of workshops based at Northern School of Contemporary Dance, London Contemporary Dance School and Trinity Laban and equips young dancers for auditions and interviews.

In this new Plan we will take steps where possible to increase the impact of our activities, and in particular to ensure we have in place the interventions working with under-16s which will best help to address barriers to access to HE study in the performing arts. Whilst work with pre-16 students is a long-run game that will not see outcomes until the mid-to-longer term, we consider this early intervention work critical to building success down the pipeline and changing culture and awareness.

During the lifetime of this Plan, the Conservatoire intends to strengthen, in particular, its collaborative activities where this will assist it to remove barriers to access and reduce gaps for underrepresented groups. In the short-term it plans to strengthen collaboration internally between our six Schools using new types of collaboration to target Conservatoire 'cold spots' (see Strategic Measures, Section 3.1, below). In the medium- to long-term the Conservatoire intends to strengthen further its collaborative work with other providers and agencies. It intends to explore opportunities to engage with DfE Opportunity Areas. Areas where we are considering engaging include West Somerset and Bradford (due to proximity to our schools) and Oldham, Stoke-on-Trent and Doncaster (where we have existing collaborations). At the present time, the targeting of National Collaborative Outreach Programme does not necessarily align well with the emphasis on the audition and practice-based learning of the Conservatoire, but the Conservatoire will seek opportunities to be involved in future phases of National Collaborative Outreach Programme as these are developed, and to work in other ways with other HE providers where this will benefit its widening participation activities. Furthermore, many of the staff who are employed in our six Schools work also as practitioners within their respective industries; this has the impact of allowing these members of staff to be able to showcase progression routes and allows them to inspire and direct their students.

Success

The Conservatoire schools maintain high levels of individualised support.⁵³ As the challenges facing students change, especially the increased reporting of mental health issues and general resilience, we are ensuring that we can continue to support students who may be facing complex challenges associated with multiple dimensions of disadvantage. The Conservatoire continues to support this work through staff development and the introduction of effective common policies, such as its Support Through Studies Policy,⁵⁴ and its

⁵² The Conservatoire recognises the importance of different access routes; see, for example, Basit, 'I've never known someone like me go to university', and Joh Daniel et al, *Breaking Higher Education's Iron Triangle: Access, Cost and Quality*, *Change*, Vol. 41, No. 2 (Mar. - Apr., 2009)

⁵³ See, for example, Craig Thorley, 'Not by degrees: Improving student mental health in the UK's universities', Institute for Public Policy Research, 2017, and the UUK initiative #stepchange.

⁵⁴ The Support through Studies Policy is intended to provide supportive procedures which can be used by staff of a Conservatoire School when a student's health, well-being and/or behaviour is, or appears to be at

Senate monitors the effectiveness of this activity through annual programme monitoring, and monitoring of student withdrawals, student satisfaction (through the NSS) and student complaints and other student casework. The Conservatoire's present high level of investment in its delivery also supports student attainment. Much of this support is provided on an equal basis to students regardless of their characteristics, but dedicated support (such as learning support for students with specific learning differences or support for student mental health) is also provided in tailored form for students with other characteristics as appropriate. The continuing effectiveness of support of students from low-participation groups will continue to be monitored. The Conservatoire supports the activities of practitioners by sharing expertise, experience and resources across the schools, for example via the Equity and Diversity group, SpLD group, and Quicksan software.

The Conservatoire will maintain its Scholarship Scheme, as this has been evaluated as a key support to retention and success for students from low family incomes. 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. However, we will continue to refine and evaluate the scheme annually, and take steps where there is evidence for change which may increase its positive impact on retention and success (See Strategic Measures, below).

The Conservatoire also 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. Furthermore, 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.

Progression to employment

While our internal assessments (and external assessments such as DLHE and TEF data) suggest progression into employment and further study is positive for all students, we are continuing to invest in this area not only to support our graduates but also to develop a more in-depth understanding of what success in our context looks like and understand how we can further support our graduates. This is especially true where portfolio careers are typical of the arts and we have begun to provide Conservatoire-wide sessions for our graduates on matters such as career and business development. We will explore further the questions regarding differential progression to employment of students due to age and socio-economic background noted in the Assessment section of this plan as part of the next phase of our Graduate Destinations project.

The next phase of our Graduate Destinations project will develop and pilot a survey tool to help us understand more about the varying careers paths that our graduates take, and to develop a range of measures of what constitutes success and/or satisfaction in a career following training in one of our schools. The survey aims to gain further insight into the impact and value of the training to our graduates at different stages in their careers. This value might be measured in terms such as cultural capital gained, or developing the resilience and adaptability to sustain a varied career, as well as the toolbox of skills gained through training which equips students both as performers and as independent artists or production professionals. Should our further research into progression to employment highlight gaps in the support for students from underrepresented backgrounds we will consider initiatives which might be taken in response.

By enabling access to performing arts education to the target groups which we have identified in this Plan, an increasingly wider and more diverse body of students will continue to make up a significant proportion of our overall student numbers. It is anticipated and hoped that this will lead to an increased diversity in the performing arts industry overall, which will, in turn, lead to a more diverse body of role models to which young people can aspire to follow into profession routes in the industry. Related to this, over the course of this plan, the Conservatoire will consider and implement ways in which to increase the diversity of the staff bodies within the Schools, which will further enhance the diversity of the industry and the heighten the visibility of aspirational career progression.

risk of, having a detrimental impact upon their studies and/or ability to cope with student life, or where health, well-being and/or behaviour poses a wider risk to others, and/or has a detrimental impact on others;
<http://www.cdd.ac.uk/policies/student-related-policies/>

Alignment with other strategies

The Conservatoire's Equality Action Plan 2017-21⁵⁵ and its Widening Access and Success Strategy 2016-20 are closely aligned, and share a number of aligned actions and objectives. The Conservatoire's work across these areas is led by the same portfolio principal⁵⁶ and the same coordinator in its central services team. These arrangements enable the Conservatoire to take a joined-up approach to the intersection of its widening participation work with the broader EDI agenda. For example, the Conservatoire's Equality Action Plan, 2017-2021, includes, among others, the following objectives which relate specifically to the efficacy of this Access and Participation Plan: to develop a better understanding of mental health issues across the schools and a plan for recording and monitoring changes in these over time, and to explore ways to support applicants from target groups to ensure that they are supported through the process to a successful outcome.

The Conservatoire's new Learning, Teaching and Assessment Strategy (LTAS) is currently in development. The intention is to develop a document which articulates the Conservatoire's ongoing commitment to nurture and develop a diverse student body of exceptional calibre through a student-centred approach to assessment, progression and success, and inclusive methods of learning and assessment. In this way, the LTAS will align with both the Conservatoire's equality and widening participation strategies.

3.2 Strategic measures

During the lifetime of this Plan, the Conservatoire will augment and refine its strategic approach to widening participation through the following strategic measures:

Measure One: New Collaborative Approaches to Access Interventions.

<p>Link to aims, objectives and targets</p>	<p>This links with the following strategic aims of the Conservatoire's strategic plan:</p> <ul style="list-style-type: none"> • To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience • To strengthen and celebrate our partnership working. <p>It also links with the following Widening Access and Success Strategy objectives:</p> <ol style="list-style-type: none"> i. to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions; ii. to maintain the current levels of success and progression to employment of students in under-represented groups. iii. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan. <p>It also links with the following target groups:</p> <ul style="list-style-type: none"> • Learners from POLAR4 Quintiles 1 and 2 areas • Asian, Mixed, Black and Other students; • Students from the most deprived backgrounds (IMD Quintiles 1 and 2).
<p>Delivering Continuous improvement</p>	<p>By 2022, we will endeavour to be meeting 50% of our targets; there will be an interim review of our progress in the academic year 2021-22.</p>

⁵⁵ <http://www.cdd.ac.uk/wp-content/uploads/2015/08/CDD-Equality-Action-Plan-2017-21.pdf>.

⁵⁶ The portfolio principal is head of one of the Conservatoire schools and member of its Executive Committee with special responsibility for widening participation and equality matters across the Conservatoire.

The Conservatoire will, through the lifetime of this Plan, look to develop new internal and external approaches to collaboration in access interventions. It will start with a multi-academy trust pilot project in 2019-20, led by Northern School of Contemporary Dance, working with a local partner in Bradford, recognised as an Opportunity Area by the DfE and Middle and Lower Layer Super Output Area.⁵⁷ The school will have an ethnically diverse make up of mixed gender students, and the Conservatoire is targeting the most disadvantaged, POLAR Quintiles 1 and 2, and BAME students in this project. At least one Conservatoire school will work collaboratively with Northern School of Contemporary Dance on a multi-art form project. Demonstrating the benefits of the Conservatoire's artistic and geographical diversity, in addition to enhanced impact, the collaborative approach is expected to be more cost-effective on administration, evaluation and staff time. The collective approach will add a new dimension to the Conservatoire's access interventions and its activities will be projected in new ways into 'conservatoire cold spots'.

A suggested pilot example is a yearlong project working with Dance & Circus in a cold spot area in Bradford, with particular BAME targets and specifically Asian learners. Working with an Academy trust that Northern School of Contemporary Dance already has links with delivering enhancement workshops linked to CAT & Verve Widening Participation activity. The weekly sessions include the development of skills, the connection to CAT schemes & IAG on career opportunities within the Conservatoires. Sessions can be run independently of each other but with sharing of work on a termly basis. Further details and theory of change are provided in the Appendix.

Resource will be committed to the evaluation by an external organisation of the pilot project. Subject to the outcomes of the pilot, the intention is to extend the collaborative model to other cold spots, and to both other inter-school collaborations and work with external partners.

Conservatoires UK (CUK) collaboration

In its Strategic Plan 2018-23, Conservatoires UK (CUK) commits to taking a leadership role in Access and Participation and Equality, Diversity and Inclusion. Complementing the specific measures outlined in this Plan, CUK members have agreed to work collectively to share best practice and enhance their impact in the following areas:

- Improving understanding of access, success and progression in a conservatoire context
- Sharing expertise and best practice to address the challenges and remove any barriers for underrepresented student groups
- Promoting conservatoire education as a positive study choice for underrepresented groups locally, regionally and nationally
- Engaging in dialogue with the wider higher education sector to evidence the impact of the decline in access to performing arts education within schools and the disproportionate impact this can have on disadvantaged young people⁵⁸

Measure Two: CAT Scheme and CertHE pathways to conservatoire study.

<p>Link to aims, objectives and targets</p>	<p>This links with the following strategic aims of the Conservatoire's strategic plan:</p> <ul style="list-style-type: none"> • To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience • To strengthen and celebrate our partnership working. <p>It also links with the following Widening Access and Success Strategy objectives:</p> <ol style="list-style-type: none"> i. to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions;
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⁵⁷ See, for example, Dhillon, 'Widening access to higher education through partnership working'.

⁵⁸ See, for example, Murphy and Fleming, Partners in participation: Integrated approaches to widening access in higher education.

	<p>ii. to maintain the current levels of success and progression to employment of students in under-represented groups.</p> <p>iii. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan.</p> <p>It also links with the following target groups:</p> <ul style="list-style-type: none"> • Learners from POLAR4 Quintiles 1 and 2 areas • Asian, Mixed, Black and Other students; • Students from the most deprived backgrounds (IMD Quintiles 1 and 2).
Delivering Continuous improvement	By 2022, we will endeavour to be meeting 50% of our targets; there will be an interim review of our progress in the academic year 2021-22.

One of the long-term measures to ensure progression to conservatoire training remains our Centres for Advanced training. The CAT scheme provides young people aged 10–18 years with accessible and inspirational dance training.⁵⁹ 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, and therefore reaching out to under-represented groups, for example BAME, POLAR4 quintiles 1 and 2 and IMD quintiles 1 and 2. The schemes support students through pre vocational training into conservatoire education or university or other providers should they so wish. These schemes are a national partnership, funded by the DfE’s Music and 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. There is a DfE agreed target for the number of CAT students coming from low-income households (joint parental income of under £31,139) in each of the CAT schemes within the Conservatoire for Dance and Drama and progression from CAT schemes is benchmarked nationally. We will continue to evaluate the impact of the CAT schemes both through the DfE metrics and through their impact on progress towards our access targets overall.

We will monitor the impact of the new CertHE in Contemporary Dance as a pathway into the Conservatoire’s schools for students from underrepresented groups, and as appropriate consider the introduction of additional similar routes.

Measure Three: Improving the Targeting and Impact of Access Interventions.

Link to aims, objectives and targets	<p>This links with the following strategic aims of the Conservatoire’s strategic plan:</p> <ul style="list-style-type: none"> • To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience • To strengthen and celebrate our partnership working. <p>It also links with the following Widening Access and Success Strategy objectives:</p> <p>i. to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions;</p> <p>ii. to maintain the current levels of success and progression to employment of students in under-represented groups.</p>
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⁵⁹ See <https://www.nationaldancecats.co.uk/stories/>

	<p>iii. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan.</p> <p>It also links with the following target groups:</p> <ul style="list-style-type: none"> • Learners from POLAR4 Quintiles 1 and 2 areas • Asian, Mixed, Black and Other students; • Students from the most deprived backgrounds (IMD Quintiles 1 and 2).
Delivering Continuous improvement	By 2022, we will endeavour to be meeting 50% of our targets; there will be an interim review of our progress in the academic year 2021-22.

The Conservatoire will work collectively to strengthen its overall targeting and evaluation of access interventions, for the purpose of improving effectiveness and impact of interventions.⁶⁰ Effective synergy can be achieved between access intervention and art form outreach, e.g. synergy between use of the Kirkpatrick four levels of learning evaluation, alongside art form practice from simple elementary interventions to regular experience through support into audition. Reflexive evaluation and review cycles can be further strengthened and informed by internal and external good practice, through a process of effective staff development, improved evaluation feeding into improved targeting, and close monitoring (see monitoring section below). Through improvements in targeting and evaluation, the Conservatoire hopes to see more of the excellent effort in our outreach activity translate into impact, specifically in terms of progress towards our targets under this Plan.

Measure Four: Revisions to, and ongoing monitoring of, the Conservatoire scholarships scheme.

Link to aims, objectives and targets	<p>This links with the following strategic aims of the Conservatoire's strategic plan:</p> <ul style="list-style-type: none"> • To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience • To strengthen and celebrate our partnership working. <p>It also links with the following Widening Access and Success Strategy objectives:</p> <ol style="list-style-type: none"> to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions; to maintain the current levels of success and progression to employment of students in under-represented groups. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan. <p>It also links with the following target groups:</p> <ul style="list-style-type: none"> • Learners from POLAR4 Quintiles 1 and 2 areas • Asian, Mixed, Black and Other students; • Students from the most deprived backgrounds (IMD Quintiles 1 and 2).
Delivering Continuous improvement	By 2022, we will endeavour to be meeting 50% of our targets; there will be an interim review of our progress in the academic year 2021-22.

⁶⁰ See, for example, Stevenson, 'Understanding and overcoming the challenges of targeting students from under-represented and disadvantaged ethnic backgrounds'.

For new entrants from 2020-21, the Conservatoire will cap maximum family income for recipients of Conservatoire scholarships at an income of £25,000 pa and use this to increase the level of awards to individual students. As noted in the evaluation section, surveying of students using the tool developed by OFFA has established the case, based on the particularities of conservatoire training, for retaining the scholarships. Reducing the maximum family income for recipients from £42,000 will enable resource to be targeted at the students with most need and bring the Conservatoire in line with sector good practice. The terms of the scheme for 2020-21 will be:

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

Ahead of entry for 2021-22, the Conservatoire will also consider whether (retaining the £25,000 maximum) it should introduce additional support for family incomes below £16,000. It will also, ahead of 2020-21, streamline its resource allocation, administration and decision-making processes for the Conservatoire Scholarships. Any changes to financial support thresholds will be detailed in a reviewed and agreed version of this Plan.

Measure Five: Improve visibility of on-programme support for students from pre-application stage.

Link to aims, objectives and targets	<p>This links with the following strategic aims of the Conservatoire's strategic plan:</p> <ul style="list-style-type: none"> • To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience • To strengthen and celebrate our partnership working. <p>It also links with the following Widening Access and Success Strategy objectives:</p> <ol style="list-style-type: none"> i. to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions; ii. to maintain the current levels of success and progression to employment of students in under-represented groups. iii. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan. <p>It also links with the following target groups:</p> <ul style="list-style-type: none"> • Learners from POLAR4 Quintiles 1 and 2 areas • Asian, Mixed, Black and Other students; • Students from the most deprived backgrounds (IMD Quintiles 1 and 2).
Delivering Continuous improvement	By 2022, we will endeavour to be meeting 50% of our targets; there will be an interim review of our progress in the academic year 2021-22.

From the three years of evaluation of the Conservatoire Scholarships Scheme and from discussions with the Conservatoire's Student Advisory Committee regarding the formulation of this plan, some lack of awareness prior to entry, both of eligibility for Scholarships and of the amount of the Scholarships which students were entitled to, were recurrent themes. From 2020-21, the Conservatoire intends to deliver a simpler, more

targeted and more transparent scheme. It will also review its communications and outreach activity messaging to ensure that information about the Scheme, together with other forms of on-programme support for students, is visible through from the pre-application stage through to the on course.

Measure Six: Improving our understanding of progression to employment for students from underrepresented groups.

<p>Link to aims, objectives and targets</p>	<p>This links with the following strategic aims of the Conservatoire's strategic plan:</p> <ul style="list-style-type: none"> • To enable a diverse body of students to benefit from the opportunities we provide and to deliver an exceptional student experience • To strengthen and celebrate our partnership working. <p>It also links with the following Widening Access and Success Strategy objectives:</p> <ol style="list-style-type: none"> i. to increase access to programmes for under-represented groups, in particular students from low socio-economic, ethnic and disabled groups which are currently under-represented, through an increased focus on strategic and collaborative interventions; ii. to maintain the current levels of success and progression to employment of students in under-represented groups. iii. to work collectively to improve the targeting, data and evaluation, and overall effectiveness of the activities delivered under this plan. <p>It also links with the following target groups:</p> <ul style="list-style-type: none"> • Learners from POLAR4 Quintiles 1 and 2 areas • Asian, Mixed, Black and Other students; • Students from the most deprived backgrounds (IMD Quintiles 1 and 2).
<p>Delivering Continuous improvement</p>	<p>By 2022, we will endeavour to be meeting 50% of our targets; there will be an interim review of our progress in the academic year 2021-22.</p>

The Graduate Destinations project is a multi-phase project which aims to explore in greater depth the graduate journeys of Conservatoire graduates. This includes achieving a better understanding of the achievement and experiences of its diverse body of students. The second phase of the project, commencing in 2019, will develop and pilot an online survey of the Conservatoire's graduates conducted in partnership with the Careers Research & Advisory Centre and the Institute of Student Employers. It is anticipated that this will enable some features of our data to be explored in more detail. Insights the project may provide into the experience of underrepresented groups will be fed back into our widening participation work across the WP lifecycle, and particularly into the Access area.

3.3 Student consultation

The Conservatoire held consultation with its Student Advisory Committee (SAC) regarding the scope, purpose, content and drafting of this Access and Participation Plan. The SAC is a student-chaired sub-committee of Senate, comprised of student representatives from across its six schools and its elected student governor. This body of student representatives who are consulted and engaged on iterative and regular bases, including in respect of the development of this Plan (and subsequently its implementation and monitoring) is diverse, and includes students from IMD quintile 1, POLAR4 quintiles 1 and 2 and BAME ethnicities.

Consultation has included early workshopping to ensure that relevant information and training was provided to student representatives to enable them to make meaningful contributions, as well as discussions about the purpose, scope and content of the Plan. This follows prior consultation and student engagement in previous Access and Participation Plans and Access Agreements, but also in the broader development, drafting and delivery of the Conservatoire's Widening Access and Success Strategy. Experience of these

processes mean students are also experientially building knowledge about access and participation, and its context at the Conservatoire.

Consultation outcomes from students involved in access and participation discussions and in developing and reviewing the Plan, all of which have subsequently been endorsed and reflected in this Plan, were:

- Ensuring visibility of information regarding support for students whilst studying
- Ensuring student access to, and clarity of, information regarding the scholarships scheme
- Acknowledging the value and impact of outreach work in inspiring young people to HE and ensuring student role models are involved in the delivery of outreach activity; and, acknowledging the development and learning that those ambassadors acquire from such experiences.

Due to the nature of Conservatoire training, which is extremely intensive with high numbers of contact hours, getting student involvement in the development and delivery of access and participation work is often challenging. To address this, the Conservatoire uses an extensive network of student ambassadors to co-deliver projects, and where possible these are integrated with training and the curriculum. For example, students are involved in the design and delivery of a range of outreach activity, including 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.

The Conservatoire's team of student ambassadors provides a range of input and feedback, which is used in iterative development, and design of new, outreach activity. Students feed into all aspects of outreach activity from inception to delivery of outreach programmes in targeted schemes. They are able to draw on their own experiences to contribute to how outreach activity can be as effective as possible. They contribute to how evaluation and monitoring can help to best target specific groups and increase efficacy of targeting. Student ambassadors are also of vital importance for School open days, at auditions, acting as mentors to other target students once they commence their studies to support with transition to higher education, progression and success.

In addition to co-creating outreach events, students are invited to provide input through online questionnaires undertaken termly, providing more in-depth qualitative evaluation, especially around financial support in reducing barriers to engagement and success. We are particularly interested to hear from a broad range of students, so as to reflect a diverse student voice and feedback in our access and participation work. Student representatives regularly attend and contribute to meetings of the Equality and Diversity Committee, as well as the Senate, feeding a student view into the Conservatoire and in turn taking information back to the student body. These students are diverse, and among their numbers include those from IMD quintile 1 and POLAR4 quintiles 1 and 2 as well as from BAME ethnicities. Currently the Conservatoire's Student Advisory Committee does not have designated representatives with particular responsibilities for diversity, equality and inclusion, but this is something that will be considered for implementation, and the student voice will primarily guide and lead on this. With the forthcoming Conservatoire Inclusive Cultures Strategy there will be accompanying communications campaigns and the student body has already expressed enthusiasm to be involved with the delivery of this.

The NSS is undertaken by the Conservatoire Schools and the survey is circulated to all eligible students each year the survey runs. Students are regularly invited to provide feedback on their academic experience and their student experience more widely. Schools seek feedback from students on modules, and more generally. These surveys offer invaluable opportunities to garner ways in which to improve the student journey for all students, including those from diverse backgrounds, and to monitor all aspects on the student experience.

At the School level, the Conservatoire has staff-student liaison committees, which offer another way for students to engage and provide feedback. The students who sit on these committees are elected by their peers near to the beginning of each academic year. Currently the student representatives have a range of diversity attributes, for example some of them are from IMD quintile 1, POLAR4 quintiles 1 and 2 and are ethnically diverse. Issues of access and participation, as well as equality, diversity and inclusivity (in relation to student experience and curriculum) are discussed and explored. These meetings are often chaired by students, and the agendas and areas of discussion are set by the students. From the 2019-20 academic year the Conservatoire will be introducing a new initiative, whereby the school staff-student liaison committees will regularly report into the Conservatoire Student Advisory Committee, which in turn will report into the Conservatoire Senate (as it does already). This will allow issues and trends from School level, both

positive and negative, to be monitored and acted upon from the highest Conservatoire academic committee, including issues relating to the widening participation agenda.

On an annual basis, the SAC will be fully briefed on and asked to input to, monitoring and further development of the Plan. In these working groups, SAC members will be involved in any decision-making processes in relation to developments, changes or other, under the Plan. While individual strategic measures, monitoring and targets will be considered, this overseeing group will have opportunity to consider the overarching, whole provider context, and contribute to the high-level strategy spanning the whole student lifecycle. The outputs from these discussions will be disseminated through the Schools, as well as being considered at the centre. Schools, in collaboration with their students, will be invited to provide their reflections back, detailing where student contributions have impacted and the communication methods for disseminating both impact, and where and why student feedback cannot be implemented, or may be phased to manage the change process. Furthermore on an ongoing basis, and at least annually, the SAC will be asked to provide feedback on mechanisms for ongoing student consultation on the plan. This will allow the Conservatoire to improve upon the robustness of its student consultation mechanisms and of future consultation.

Schools run 'you said, we did' campaigns throughout the academic year, featuring regular publicity campaigns to demonstrate where changes have been made as a direct result of student feedback; this might include posters displayed throughout the School buildings, and on digital screens, as well as emails directly contacting students, and through staff-student liaison committees. When change is not possible or has to be introduced necessarily over time, this is communicated in similar ways, thereby closing the feedback loop and demonstrating the validity of the student voice.

Students also sit on Equality and Diversity Committee, Senate and the Board of Governors, where progress and matters related to this Plan will be considered on an ongoing basis, including monitoring and decision making. The students who sit on these committees consult with the wider student body to bring their broader experiences and views to the committees. Considering the relationship between Equality and Diversity protected characteristics, and target groups under the access and participation plan, this mechanism is a critical place for student voice. For example, it is where student safeguarding and welfare concerns, particularly related to mental health, are discussed. Considering, co-designing strategies and conducting ongoing monitoring with students in this area is a priority for the Conservatoire, as it promotes deeper understanding of the experiences, challenges and issues these students may face as they participate in their learning, training and life at the Conservatoire.

The Conservatoire has implemented a Student Engagement Framework to underpin these practices. The Framework sets out key expectations regarding student engagement throughout the institution. The Framework covers principles of student engagement at School level as well as at Conservatoire level. For example, the Framework sets out the expectations that Schools should hold staff-student liaison committees at least termly, that these committees should have written terms of reference, be chaired by students where students express an appetite to do so, and that notes from these meetings are recorded and circulated to the wider student body. Furthermore, all students are aware of who their student representative is, and are aware of how to raise matters of concern give feedback and highlight good practice both formally and informally. It is important that student representatives, at all levels, receive training and support to enable them to effectively perform their responsibilities. This training not only ensures that student representatives are appropriately equipped to be effective in committee meetings, but that they are also equipped to have an ambassadorial role, as well as to understand the needs and concerns of the students they represent, including those from a diverse range of backgrounds, and to understand how to best represent their interests. The Framework also sets out that wherever it is appropriate to do so, there is student representation and/or consultation at all levels of decision-making within the Schools and the Conservatoire about matters relating to students, including, for example, that as appropriate changes to programmes, policies and procedures are discussed with student representatives / students.

Whilst the Conservatoire has already included a diverse range of students, including some from IMD quintile 1, POLAR4 quintiles 1 and 2, and of diverse ethnicity, in the design of this Plan, the Conservatoire is aware that work needs to be done to maintain the inclusion of students from a diverse range of backgrounds in the implementation, monitoring and evaluation of the Plan. The Conservatoire is aware that this can be challenging, owing to 'self-selection' or 'highly engaged' students being more willing to participate in such activities.

A new initiative is taking place which will help the Conservatoire to include students from a diverse range of backgrounds, whereby a student-led BAME group has been established at one of the Schools, with the intention of rolling this out to be an inter-School Conservatoire-wide group, as well as Schools having their

own BAME groups. The groups are inclusive and open to all students, with the focus on issues which BAME students and wider community may face. The aims of the group are as follows: to empower the student voice within each of the Schools to bring about change that the groups feel will enhance their student experience; to encourage BAME students to collaborate and support one another during their studies; to enlighten staff about the experience of BAME students to allow this information to shape the activities and engagement plans to support them, leading to a more inclusive way of working. This will increase the student representation by celebrating the achievements of BAME students within the Schools. The inter-school group will have representatives from each school who will speak on behalf of the students. This will in turn feed into the Conservatoire's Widening Access and Success Committee as well as individual school widening participation and staff-student meeting groups. Whilst the groups are student-led, staff can provide support as requested and required. These groups will allow for significant involvement of students from a diverse range of backgrounds into the implementation and evaluation of this Plan.

3.4 Evaluation strategy

Developing the capacity for evaluation and its role in developing continuous improvement remains 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 building capacity by providing training and support for practitioners on theory-based evaluation to support the development of evaluation instruments appropriate to the scale and context of their work. This was initially focused on access and outreach work but by 2020-21 we will have developed this capacity across the organisation and increase the focus on other stages of the lifecycle, including student success and progression.

We have used the OfS evaluation self-assessment tool to measure progress, and outcomes suggest that we are 'emerging' across all areas. We have foundations in place, but have several areas for development, including the need to establish a regular feedback cycle, to fully integrate our evaluation into our intervention delivery and design, each of which we address in this plan. Given the developmental stage of our evaluation practice, the majority of our evaluations are type 1 (narrative), with some type 2 (empirical enquiry) of the OfS 'Standards of Evidence'. We have a broad theory of change for each of our intervention streams and use a pre- post- design to measure developmental outcomes across some of our access, and an increasing number of student success and progression activities. We still, however, have work to do in developing and refining our theories of change for our interventions to ensure that we can calibrate our evaluation measures to explore relationships between interventions and evaluation outcomes.

Monitoring Targeting

As noted above, we have a mixed economy of outreach interventions, including collaborative working with partners and self-delivery. Where delivery partners have an explicit targeting approach we will ensure that it aligns with our objectives, noting that for London based outreach delivery, the POLAR4 measure is problematic. As a key part of our outreach evaluation we will continue to collect key widening participation data, such as postcode to ensure we can target and monitor appropriately. Many of our interventions assess a participant's household income, with a view to waiving costs where possible. Through schemes such as the Audition fee waiver, we aim to attract and engage with more students who experience socio-economic disadvantage.

Evaluation Frameworks

The Conservatoire's evaluation framework is based on the Kirkpatrick model⁶¹ 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. This can be related to interventions to enthuse, inform, develop or support over short sessions or a course of sessions and evaluation can indicate reaction, learning, behaviour and impact. Given the progress it has made in recent years, the Conservatoire expects to achieve baseline evaluation of all activity undertaken under this plan from 2020-21 onwards. This will support our strategic measure to improve the targeting of our access interventions.

We evaluate the impact and outcomes of our approach to, and investment in, widening participation, student success, and progression outcomes at three key levels, from top level strategic / organisational to the impact on individual participants or students.

⁶¹ See Appendix for further details.

Strategic	Budgets, strategy, integration with other institutional policies and strategies, setting institutional objectives
Managerial	Delivery within budgets, integration of interventions into programme approaches / sustained impact, targeting
Practical	Delivery and implementation issues, constraints and relationship with participants

It is crucial that evaluation outcomes and implications are considered on a regular basis and that this knowledge is fed back into intervention design and delivery. Over the lifetime of this plan, we will pay consideration to introducing a reflexive feedback schedule⁶², which will also enable us to review our evaluation measures from a variety of perspectives to assess whether they are still effective, relevant and support programme and intervention development. The introduction of such a reflexive evaluation feedback cycle would allow for the review of evaluation outcomes and practical and implementation issues to ensure that both evaluation and implementation mutually support and inform each other. This process also gives us the opportunity to feed in student experience outcomes from our Graduate Destination Research project. This would feed into the context of the structure of the Conservatoire, whereby the Widening Access and Success Committee is made up of practitioners widening access staff, and is Chaired by the portfolio principal, who in turn is a member of the Conservatoire Senate, of which the Widening Access and Success Committee is a sub-committee and which in turn reports on a regular basis to the Conservatoire Board of Governors. Local evaluations of initiatives and projects are supplemented by cross-Conservatoire evaluation of a number of access and success initiatives. The Conservatoire will allocate resources to the evaluation by an external organisation of its pilot 'conservatoire cold spot' project.

Financial Support Evaluation

The Conservatoire now conducts an evaluation of its Scholarship Scheme on an annual basis (using the survey developed by OFFA), and will continue to do this and evolve the scheme to ensure it is having the greatest possible impact on students in need of financial support. What was evident from the sample we explored, benchmarked against OFFA's national outcomes, was the particular importance of financial support for our students, especially in their ability to continue in intensive training. Student respondents felt that financial support was 'very important' to their ability to financially continue with their studies (81% compared to 67% of National respondents). 98% of Conservatoire respondents said that financial support was 'very important' or 'important' (85% National respondents).

Audition Fee Waiver Evaluation

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 into continuous improvement of the programme.

Student Experience Research

As noted above, the Conservatoire is also undertaking a multi-phase Graduate Destinations research project to explore the experiences of our students and graduates in more depth. Phase One was in collaboration with the University of Derby and phase Two will be with the Careers Research & Advisory Centre and the Institute of Student Employers. This brings valuable external expertise in evaluation into the Conservatoire.

Using Evaluation and Evidence to inform programme design

Programme design is informed by evaluation and evidence developed by experienced practitioners in the respective disciplines. Programme design is also linked to strategic measures relating to widening access and participation, for example the new CertHE in Contemporary Urban Dance Practice starting at Northern School of Contemporary Dance.

The following mechanisms are in place for enabling evaluation findings to influence practice:

- Annual programme monitoring;
- Periodic programme review;

⁶² See reflexive evaluation and review cycle model in Appendix.

- Review and evaluation discussions held by the Conservatoire Senate and its subcommittees: Learning, Teaching and Quality Assurance Committee, Equality and Diversity Committee, Widening Access and Success Committee, and Student Advisory Committee, the outcomes of which are used to inform strategic approaches and enhancement of current and future provision;
- School Learning, Teaching and Assessment Strategy Action Plans which are aligned with the Conservatoire's Learning, Teaching and Assessment Strategy (which is itself aligned with the Conservatoire's Strategic Plan 2019-2024). These Action Plans are monitored and reviewed by the Conservatoire Senate;
- Good Practice in Learning and Teaching Seminars (held by the Learning, Teaching and Quality Assurance Committee);
- The Conservatoire Good Practice Index, which is a document produced by the Conservatoire from an evaluation of the annual programme monitoring reports that is annually updated, reviewed and shared internally.

The Conservatoire's Senate had oversight and approval of programme design. The remit of the Conservatoire's Learning, Teaching and Quality Assurance Committee includes recommending to the Senate ways to enhance learning, teaching, assessment and student support; to disseminate good practice and examples of innovation, to encourage collaborative initiatives in these areas and to be a sounding board for new policies, processes and analyses, and to recommend these for discussion and approval by Senate. Senate determines whether any new programme, and indeed any programme modifications, fit with the Conservatoire's strategic plan and the intended student body.

Programme design and iterative development / practice improvements are shaped by the findings of ongoing evaluation and evidence, including the Annual Programme Monitoring and review process, which involves a number of levels of scrutiny and consultation, including from a diverse range of students, to holistically evaluate the Annual Programme Monitoring process and outcomes, for example the Conservatoire Quality Team reviews the reports, and presents a summary to Senate, which in turn is considered by the Board of Governors. Both Senate and Periodic Programme Review panels include student membership.

In light of the recently revised Quality Code and to support the introduction and implementation of the Access and Participation Plan, in June 2019 Senate approved an updated approach to programme design that will ensure that programme design is explicitly informed by strategic aims and objectives that form the basis of the Access and Participation Plan, the Conservatoire's Strategic Plan, and the Conservatoire Learning, Teaching and Assessment Strategy. This updated approach will be developed over the 2019-20 academic year and implemented as soon as possible.

The Annual Programme Monitoring further allows for sharing of findings internally, whereby colleagues review each other's reports, feeding back on what works well, what could be done better, and what Schools will consider implementing following on from this sharing. Colleagues also sit on programme design review and validating panels at other higher education providers, thereby allowing for sharing of findings externally and bringing best practice back for sharing within the Conservatoire. Findings can also be shared with other external partners, for example TASO and other key stakeholders and groups (e.g. GuildHE, AccessHE). These will support national understanding and progress, particularly for similar institutions.

The Conservatoire is an active member of networks including AdvanceHE and the National Education Opportunities Network and uses these networks to share best practice in widening participation activities.

3.5 Monitoring progress against delivery of the plan

Each of the six schools produces a report annually 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, which ensures robust tracking and evaluation and which allows for sharing of best practice and strengthening of future activities. From 2018-19 the Conservatoire is also increasing its in-year monitoring of expenditure on widening participation activities, as well as identifying ways in which the Schools can work more collaboratively to target and deliver activity in this area.

This reporting is supplemented by the overall monitoring of institutional data as part of the annual programme monitoring cycle. There is currently a gap in our data for our applications and audition outcomes for our higher education courses, so we are not presently in a position to be able to monitor or reflect on this area in any great detail. We are aware that this may pose a significant gap in the overall analysis of our monitoring of aspects of access targeting and we are currently reviewing this area with a view to developing a strategic approach that will support the future analysis of such data. It should be noted that, ahead of

2020-21, the Conservatoire will additionally use transparency condition data to analyse applications further, and data capability will improve in the longer-term in this area once we have online applications in place, both of which will lead to an enhancement of monitoring and evaluation capabilities in this area. This will enable the Conservatoire to be able to meet the aims of its Equality Action Plan 2017-21 in relation to this area, specifically to develop a better understanding of how students from under-represented backgrounds compare to their peers through monitoring of data on entry, and to continue to monitor data relating to applicants and their success within the audition process and to consider this collectively across the Conservatoire. In addition, over the course of this Plan, staff, including those who review applications and conduct auditions, will be provided with training on unconscious bias by the CEO of the Conservatoire, who has expertise in this area, in order to raise awareness across the Conservatoire of the risks associated with bias.⁶³

As part of this process, the Conservatoire schools also evaluate their widening participation activities as part of a comprehensive annual programme monitoring report. The Learning Teaching and Quality Assurance Committee oversees the annual programme monitoring process and a detailed overview report is presented annually to Senate. Senate will maintain its oversight of and have due regard for the widening participation activities and efficacy thereof in its consideration of the annual programme monitoring process.

The Conservatoire will monitor progress against this Plan through its Widening Access and Success Committee, which in turn reports into Senate which then reports to the Board of Governors. The Widening Access and Success Committee is made up of widening participation practitioners who regularly undertake evaluation of targeted activities as well as share best practice through this Committee. Should the Conservatoire find that progress against the Plan is not as effective as it had hoped, or indeed progress against its targets is found to be worsening, the Conservatoire stakeholders, at central committee and School level, will put in place additional measures to ensure performance is brought back on-track. Actions available include reviewing evaluation and feedback, or undertaking additional consultation, with relevant partners, to better understand what is not working, with a view to altering practices or changing approach; conducting deeper dive investigations of the challenges and determining more effective solutions; increasing resource into challenge areas; reviewing targeting to ensure it is fit for purpose; engaging experts or partners to accelerate activity and performance outcomes; etc.

The Conservatoire can also seek to use its partner networks (e.g. schools, CATs, Advance HE, etc.) to understand ways to improve performance and practice, from colleagues and practitioners working across the higher education sector, and to learn by best practice more widely. In addition, the Conservatoire will endeavour to keep abreast of research through networks and publications in order to learn how to more effectively achieve the targets set out in this Plan. Whilst we are confident that we can meet our targets using the resources as set out in an appendix to this plan, should it be deemed necessary, the CEO of the Conservatoire, working with School Principals and the Board of Governors would look to increasing the resources in order to achieve the targets.

Executive delivery of this plan will be undertaken by the Chief Executive Officer, the portfolio principal, Academic Registrar and Widening Participation and Equality Coordinator based in the Conservatoire's central services office. These officers will work closely with Conservatoire Executive Committee (CEC, comprising the principals of the six member schools of the Conservatoire and its CEO) and the Widening Access and Success Committee (WASC, comprising practitioners from across the six member schools) to ensure its effective delivery. The CEC and WASC receive regular updates on progress on the Plan and its key projects. There will be regular reporting on progress to the Conservatoire's Senate and Board of Governors. On an ongoing basis, the SAC will be briefed on, and asked to input to, monitoring of the plan. The Conservatoire's Finance Committee will monitor expenditure in relation to the plan, and Audit Committee will monitor the risks associated with it.

4. Provision of information to students

Arrangements are in place to ensure that prospective and current students are provided with information about the fees they will be charged for the duration of their course. The fees for regulated programmes and information on financial support is published on the Conservatoire's website. Each School also has a 'Fees and Finance' page providing supplementary information.

⁶³ See, for example, Burke and McManus (2009) 'Art for a Few: Exclusion and Misrecognition in Art and Design Higher Education Admissions' and Hayton, Haste and Jones (2014) 'Promoting diversity in creative art education: the case of Fine Art at Goldsmiths, University of London'.

Information on fees for the duration of a student's course are set out in their offer letter. A set of summary terms and conditions and the relevant school fees policy, containing information relevant to the payment of fees, are provided as attachments to the offer letter.

School websites and admissions policies set out information about application fees and the audition fee waiver scheme.

5. Appendix

ISTA funding

Ref: Introduction

Current funding context with regards to provision of world-leading education and vocational training in the performing arts

The Conservatoire for Dance and Drama is one of a few Conservatoires currently in receipt of ISTA (Institution Specific Targeted Allocation). This is public funding to support and enable world-leading conservatoires to meet additional costs which are essential to deliver training of an intensity and standard that prepares students to enter and succeed in the performing arts professions at the highest level. The current ISTA funding envelope ends in July 2020 and whilst there is no promise or guarantee of further funding, all Conservatoires currently in receipt (plus those hoping to attain it) are anxiously awaiting notification of funding intentions; including whether or not it will be renewed or continued and, if so, under what conditions. In the last round, the Conservatoire was notified of eligibility to apply for ISTA in June of the year preceding the first allocation, in other words in June 2015 for a funding envelope commencing in August 2016. Accordingly, we would ordinarily expect to hear of intentions for funding from August 2020, by the end of June 2019 – within about one month from today. However, in light of other funding and political considerations (including Brexit, the Augar Review of student funding, and others), there are rumours that notification may be delayed. ISTA currently constitutes more than 20% of total Conservatoire higher education income. Accordingly, if it is not renewed or continued, the Conservatoire for Dance and Drama will need to radically alter its higher education delivery model, with potential consequences for all expenditure and indeed methodologies of teaching, learning and training. This may in turn have consequences for widening participation.

Additional Data

Ref: Section 1.1

The Conservatoire has previously used HESA Performance Indicator T1a - Low participation neighbourhoods (POLAR3) (Young, full-time, first degree entrants) as one of its Access targets⁶⁴:

Year	13-14	14-15	15-16	16-17	17-18	18-19 (target)
POLAR3 Q1 (%)	7.8	7.8	8.2	5.1	6.0	12

Ref: Section 1.1

UK domiciled young full-time first degree entrants at publicly funded HE providers and alternative HE providers (2017-18)

Region of domicile	Percentage from low participation neighbourhoods (POLAR3)	Percentage from low participation neighbourhoods (POLAR4)
North East	24.0%	22.2%
North West	16.4%	13.9%
Yorkshire and The Humber	18.4%	17.7%

⁶⁴ Source: HESA Table T1 – Participation of under-represented groups in higher education UK domiciled young full-time undergraduate entrants <http://www.hesa.ac.uk/news/07-02-2019/widening-participation-tables>

East Midlands	15.1%	15.9%
West Midlands	13.2%	14.4%
East of England	11.4%	11.8%
London	2.0%	1.0%
South East	9.3%	10.8%
South West	14.1%	13.6%
Wales	15.6%	15.0%
Scotland		
Northern Ireland	7.3%	10.2%
Total UK	11.6%	11.4%

Source: <https://www.hesa.ac.uk/data-and-analysis/ukpis/experimental/table-wp1>

Ref: Section 1.1

Small student numbers (POLAR4 split)

FT UG, number of students (rounding applied)	13-14	14-15	15-16	16-17	17-18	5 yr avg
POLAR4Q1	15	15	15	20	15	16
POLAR4Q2	15	30	30	25	20	24
POLAR4Q3	40	25	30	35	40	34
POLAR4Q4	50	50	45	55	50	50
POLAR4Q5	65	65	65	85	70	70
Students in cohort	185	180	185	220	195	

Ref: Section 1.4

Gap between Disabled students (by type) and non-disabled, Conservatoire compared to sector

CDD: Gap between non-disabled and disability by type, UG FT⁶⁵

SPLIT1	SPLIT2	2013-14	2014-15	2015-16	2016-17	2017-18
No Known Disability Type	Cognitive And Learning	44.2	55.6	49.6	46.9	37.6
No Known Disability Type	Mental Health	68.8	74.3	73.5	67.2	63.5
No Known Disability Type	Sensory Medical And Physical	67.1	70.1	73.5	69.1	66.1
No Known Disability Type	Multiple Impairments	68.4	72.2	73.1	67.9	65.3
No Known Disability Type	Social And Communication	69.7	73.4	73.9	70.2	66.1

Sector: Gap between non-disabled and disability by type, UG FT⁶⁶

SPLIT1	SPLIT2	2013-14	2014-15	2015-16	2016-17	2017-18
No Known Disability Type	Cognitive And Learning	82	81.6	81.3	80.7	80
No Known Disability Type	Mental Health	86.8	85.9	84.9	83.5	82
No Known Disability Type	Sensory Medical And Physical	86.3	85.7	85.1	84.2	83.2
No Known Disability Type	Multiple Impairments	86.4	85.7	85.4	84.3	83.2
No Known Disability Type	Social And Communication	87.8	87.2	86.6	85.6	84.7

Dance & Circus outreach: cold spot area, Bradford

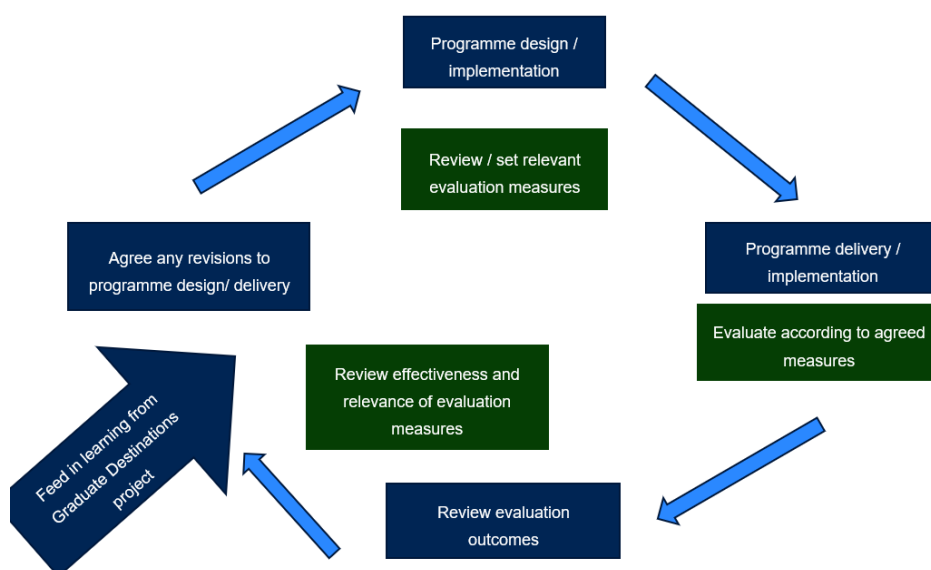
⁶⁵ Internal Access data from OfS

⁶⁶ Ibid.

Summary details/ Theory of Change

What is the problem you are trying to solve?	Who is your key audience?	What is your entry point for reaching your key audience?	What steps are needed to bring about change?	What is the measurable effect of your work?	What are the wider benefits of your work?
<p>Widening Participation from Polar 4 Quintile 1 students & those from low income &/or BAME backgrounds accessing CDD programmes.</p> <p>Whilst collaboratively working with other affiliates from CDD</p> <p>Opportunity Area by the DfE and Middle and Lower Layer Super Output Area</p>	<p>Students aged 12 – 18 from cold spot areas in Bradford, West Yorkshire.</p> <p>Working with Dixon’s Academy Trust whose schools cover central Bradford & include catchment areas of Polar 4 Quintile 1 & have large proportion of BAME students (specifically Asian)</p>	<p>Previous links with Northern School of Contemporary Dance via CAT Outreach Programme & Post Graduate Company Verve.</p> <p>Linking with Dance Teacher in the school & Head of Music / Deputy Head of School.</p>	<p>Introduce workshops into the schools enhancement provision in both dance & circus skills.</p> <p>Develop links for NCCA with the school through their regional CAT provision with Greentop Circus.</p> <p>Further develop links with Northern School of Contemporary Dance & NCCA CAT & Verve</p> <p>Supply IAG on training opportunities at Conservatoires – opening eyes to new careers</p>	<p>The number of students from Polar 4 Quintile 1 students & those from low income &/or BAME backgrounds accessing CDD programmes.</p> <p>Increased level of students from the schools using CAT as an entry to the conservatoires</p>	<p>Wider connectivity for the affiliates with both schools & regional artists and / or graduates</p> <p>Collaborative projects which have less of a financial cost compared to individual delivery</p> <p>Cross connectivity for CDD when giving IAG sessions to students</p> <p>Not having to start from point zero, both affiliates have schemes up & running within the region</p>

Reflexive evaluation and review cycle model



Application of the Kirkpatrick Model

We measure the impacts and outcomes of our interventions and programmes across the four levels of the Kirkpatrick model in terms of management and implementation levels.

	Kirkpatrick Model – Outcome Measures			
	Reaction	Learning	Behaviour	Results
Management Level Programme / intervention design, priorities, targeting	Participant responses to series of activities / engagement with CDD	Participant reflection on outcomes / changes as a result of their engagement with CDD programmes	How participant relationship with CDD has led to or supported changes – in skills, capability, attitude, or knowledge	The relationship between overall strategic objectives (demographic change in student population) and outcomes for programme participants
	Student responses to package of support and progression activities	Student reflection on outcomes / developments as a result of their participation in CDD support programmes	Longer terms assessment of student development in skills, capability, attitude, or knowledge	The relationship between overall strategic objectives (student outcomes) and programme outcomes
Practice / Implementation Level Delivery, implementation, practice, relationships	Participant responses to intervention	Participant reflection on outcomes / changes as a result of intervention	Longer term impacts on participants, skills, capability, attitudinal, or knowledge changes	Relationship between participant outcome and intervention objectives
	Student responses to interventions	Student reflection on immediate changes and outcomes as a result of participating in intervention	Longer term assessment of student development in the specific area targeted by the intervention – in terms of skills, capability, attitudinal or knowledge changes	Assessment of high-level strategic objectives of intervention in terms of student development

[The OfS will append the following items from the fees and targets and investment documents when an access and participation plan is published:

1. Targets (tables 2a, 2b and 2c in the targets and investment plan)
2. Investment summary (tables 4a and 4b in the targets and investment plan)
3. Fee summary (table 4a and 4b in the fee information document)]

Summary of 2020-21 entrant course fees

*course type not listed

Inflationary statement:

Subject to the maximum fee limits set out in Regulations we intend to increase fees each year using the RPI-X

Table 4a - Full-time course fee levels for 2020-21 entrants

Full-time course type:	Additional information:	Course fee:
First degree		£9,250
Foundation degree		£9,250
Foundation year/Year 0	*	*
HNC/HND	*	*
CertHE/DipHE		£8,000
Postgraduate ITT	*	*
Accelerated degree	*	*
Sandwich year	*	*
Erasmus and overseas study years	*	*
Other	*	*

Table 4b - Sub-contractual full-time course fee levels for 2020-21 entrants

Sub-contractual 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	*	*

Table 4c - Part-time course fee levels for 2020-21 entrants

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 4d - Sub-contractual part-time course fee levels for 2020-21 entrants

Sub-contractual 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	*	*

Targets and investment plan

2020-21 to 2024-25

Provider name: The Conservatoire for Dance and Drama

Provider UKPRN: 10001653

Investment summary

The OfS requires providers to report on their planned investment in access, financial support and research and evaluation in their access and participation plan. The OfS does not require providers to report on investment in student success and progression in the access and participation plans and therefore investment in these areas is not recorded here.

Note about the data:

The investment forecasts below in access, financial support and research and evaluation does not represent not the total amount spent by providers in these areas. It is the additional amount that providers have committed following the introduction of variable fees in 2006-07. The OfS does not require providers to report on investment in success and progression and therefore investment in these areas is not represented.

The figures below are not comparable to previous access and participation plans or access agreements as data published in previous years does not reflect latest provider projections on student numbers.

Table 4a - Investment summary (£)

Access and participation plan investment summary (£)	Academic year				
	2020-21	2021-22	2022-23	2023-24	2024-25
Total access activity investment (£)	£487,500.00	£465,000.00	£465,000.00	£465,000.00	£465,000.00
Access (pre-16)	£170,000.00	£160,000.00	£160,000.00	£160,000.00	£160,000.00
Access (post-16)	£220,000.00	£210,000.00	£210,000.00	£210,000.00	£210,000.00
Access (adults and the community)	£82,500.00	£80,000.00	£80,000.00	£80,000.00	£80,000.00
Access (other)	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00
Financial support (£)	£887,500.00	£913,000.00	£913,000.00	£913,000.00	£913,000.00
Research and evaluation (£)	£25,000.00	£25,000.00	£25,000.00	£25,000.00	£25,000.00

Table 4b - Investment summary (HFI%)

Access and participation plan investment summary (%HFI)	Academic year				
	2020-21	2021-22	2022-23	2023-24	2024-25
Higher fee income (£HFI)	£2,107,000.00	£2,204,975.00	£2,204,975.00	£2,204,975.00	£2,204,975.00
Access investment	13.6%	11.8%	11.8%	11.8%	11.8%
Financial support	19.8%	20.1%	20.1%	20.1%	20.1%
Research and evaluation	1.2%	1.1%	1.1%	1.1%	1.1%
Total investment (as %HFI)	34.6%	33.0%	33.0%	33.0%	33.0%

