



# January 2012

## Equality and Diversity Information

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# 1: INTRODUCTION

## 1.1. The Conservatoire for Dance and Drama

Established in 2001, the Conservatoire is a Higher Education Institution with a unique structure, comprising eight schools. All of these are small, specialist institutions with international reputations for high quality delivery in their respective fields: Each of the Conservatoire's schools has an established record of training its students to a professional standard with an excellent success rate in the number of its students gaining employment in dance, drama or circus. Within the Conservatoire there is a balance between the art forms of dance and drama, classical and contemporary styles, as well as the only provision for circus arts within higher education.

Each of the Conservatoire schools is a separate and distinct institution that employs its own teaching staff and remains legally autonomous. At the same time, students are registered jointly with the Conservatoire and the individual school. In 2010-11 there were 1,220 full time Conservatoire students.

The Conservatoire operates through a series of committees and working groups composed of members from each of the schools. In this way the schools themselves make policy through the Conservatoire which can then be carried out in the best way to suit the individual school.

Promoting equality and encouraging diversity in its staff and student bodies is at the heart of the shared values of the Conservatoire for Dance and Drama and its affiliate schools; the aim is to work beyond compliance towards best practice in the performing arts sector. The work of the Equality and Diversity Group (E&DG) and the Equality and Diversity Manager continues to provide a focal point for sharing good practice and resources across the organisation and as the Conservatoire's Strategic Plan for 2008/9-2011/12 makes clear, maintaining the high profile of equality and diversity work is one of the key priorities for the sustainability of the organisation.

## 1.2. Equality Activities and Progress in 2010 and 2011:

In July 2010, the Conservatoire published an Interim Equality Action Plan which was originally designed to cover the next nine months until the new Equality Act came into force. However, the government's delays in publishing any specific requirements for HEIs meant that this time was used to:

- develop and promote the actions in the initial interim equality scheme;
- further extend these actions to cover the period from April to December 2011 (See Appendix 1 for this action plan with update on progress), and;
- collect information (both quantitative and qualitative) to help set new equality actions for 2012-2015.

## 1.3. Our legislative responsibilities: The Equality Act 2010

The Equality Act 2010 (The Act) replaces previous anti-discrimination law, consolidating it into a single Act. For example, all protections offered to disabled people under the earlier acts (including

the Disability Discrimination Act, 1995, Part 4, 2001, SENDA, 2004 and the Disability Equality Duty, 2006) are now incorporated into the new Act.

Under the **General Duty** of the Act, universities are required to pay *due regard* to the need to:

- eliminate unlawful discrimination;
- advance equality of opportunity between people from different groups and;
- foster good relations between people from different groups.

The aim of the Equality Act is to 'harmonise discrimination law, and to strengthen the law to support progress on equality'. It replaces and extends the existing equality legislation on race, disability and gender and covers a total of nine '**protected characteristics**'. These are:

- age
- disability
- gender reassignment
- marriage and civil partnership
- pregnancy and maternity
- race
- religion or belief (including lack of belief)
- sex
- sexual orientation.

**Specific Duties:** The Government published the Specific Duties of the Equality Act in September 2011. These apply to public authorities such as HEIs and the focus is on *transparency* in how a university chooses to respond to the general duty. HEIs must publish:

- **Information** to demonstrate its compliance with the equality duty no later than **31 January 2012**, and subsequently at intervals no greater than one year from the last publication.
- One or more 'specific and measurable' equality objectives that it plans to achieve and to publish these no later than the **6 April 2012** and subsequently at intervals of no later than 4 years.

#### **1.4. Information included in this report.**

In order to meet the Conservatoire's legal obligations to publish equality information by 31 January 2012 and then annually, the following information is included in this report:

- Quantitative data on students in the following areas: disability, ethnicity and gender with a commentary on what these figures demonstrate, any gaps in this information and where further investigation and research is needed.
- An account of the 2011-13 project to improve the collection, collation and use of applications data.
- A brief summary of progress and major achievements in equality and diversity over the past two years.

#### **1.5. Information to be published by April 2012**

In order to fit in with the Conservatoire's reporting cycle, the Information Report presented here will be discussed by the Equality and Diversity Group and the Principals' Management Group in February 2012. Using the guidance provided by these groups, the Equality and Diversity Manager

will then write a full *Review of our Achievements and Progress in Equality and Diversity* to be presented to the Conservatoire's Board of Governors in March 2012.

Following their approval, this new report will be published on the Conservatoire's website in April 2012 and will replace this initial report. The April 2012 Review will include:

- a full report of achievements and progress in equality and diversity from October 2009-January 2012 (i.e. since the last published Equalities Review, 2006-2009),
- examples of the qualitative work and projects with staff and students, particularly disabled students and the work on investigating gender issues in performing arts training;
- equalities data and an analysis of any gaps in information;
- examples of good practice from affiliate schools;
- The Conservatoire's Equality Action Plan for 2012-2015

## 2. DATA

### 2.1. Reporting Information on Staff and Students:

As noted above, the Conservatoire is structured as an affiliation of eight schools. As the schools retain their own legal identity (generally as charitable companies), they employ their own staff. The number of staff varies from school to school but is generally composed of a small core team of full- and part-time employees supplemented by a large group of freelance individuals who work with the schools as part of a portfolio of work within the creative arts world. The Conservatoire itself directly employs eleven members of staff. The quantitative data in this report therefore concerns the Conservatoire's students who are registered jointly with the Conservatoire and the individual school.

This unusual arrangement does not mean that the Conservatoire ignores its responsibility to staff from different protected groups. This important work is led jointly by the schools themselves, the Equality and Diversity Manager, the E&DG and the HR Group. These different parts of the Conservatoire work together to promote and develop equality actions and targets. Some examples of proposed priority equality actions for staff are described in section 7 of this report.

### 2.2. Quantitative Data :

The annual publication of equalities information is a requirement under the specific duties of the Equality Act 2010. In fulfilment of this duty, the Conservatoire collects a range of quantitative data, some of which is also reported to the Higher Education Statistics Agency (HESA). Presently the Conservatoire collects HESA equalities data relating to disability, ethnicity and gender. An equalities target in our action plan for 2012-15 will be to conduct research and involvement activities to consider whether it is appropriate to extend this data and seek information about students (and staff) with other protected characteristics.

Data on the admissions process has also been collected by the drama schools and reported to the National Council for Drama Training, NCDT.

Collection of quantitative information has helped the Conservatoire to provide evidence to support more empirical or intuitive qualitative observations. It is a rigorous tool to help us discover equality related issues, some of which are expected and others which may be unanticipated. Analysis of this data then helps us to develop action plans and equality targets to further promote equality across Conservatoire schools. Our data and an analysis of this data with ideas for future equality targets is presented here as Appendix 2.

### 2.3. Application Data:

The Conservatoire's student numbers are small (around 1100) in comparison with our application figures (10,000 in 2009-10, rising to around 12,000 in 2010-11). Schools have always understood the need to capture equality data at the different stages of the application process in order to give us valuable information on the decisions we make (and sometimes the decisions our applicants make) on the selection, offer of place and enrolment of students with different protected characteristics.

In February 2010, a sub group of the Equality and Diversity Group (known as the Data Applications Group) was formed with representatives from each affiliate school to discuss the issues involved in improving the collection, collation and use of this data.

Two internal data papers were researched and published. The first of these is: *Sector Benchmarking Data on Applications and Admissions, 2009-10*. This uses data publicly available on the HEIDI database and information provided by the English National Ballet School and the Royal Scottish Academy of Music and Drama (both comparable performing arts schools) for internal use and discussion. The second paper on Conservatoire data: *Improving Equalities Data for Admissions 2009-10* is included as Appendix 3.

Using this information and the experience of the Data Applications Group, the Principals agreed that affiliate schools would work towards the following objectives:

- to improve applications data available for applications made in 2011-12 with full data available for applications made in 2012-13.
- to collect, input and report on data for applications received in 2011-12 in the following categories: *age, gender, ethnicity and disability* (the last 2 using HESA categories) and at the following stages: *application, attendance at audition, offer of place, acceptance of place*.
- to have methods in place to ensure that this information is collected from *all* applicants, including those who apply by DVD, are auditioned overseas or who apply late.
- to develop and improve the systems and/or database they use to collect, input and report information where this is appropriate and when funds allow.
- to encourage disabled students to give the information schools need to make reasonable adjustments in order to support candidates at audition/interview and give disabled applicants more than one opportunity to disclose. Affiliates are clear that this is different from information requested as part of the statistical monitoring of equality information.

A full account of progress in this work will be published in the Equalities Review in April 2012.

## **2.4. Qualitative Data**

Because of the size and function of the Conservatoire, much of the research is qualitative and involves talking to staff and students about their experiences of working or studying in a small, performing arts school and their ideas about how the support can be improved. The E&D Manager has conducted a number of interviews, questionnaires and discussion groups with staff and students with protected characteristics. Over the past two years, this work includes:

- a questionnaire to learn more about the ideas and experiences of staff from BME backgrounds;
- a questionnaire and discussion groups on gender issues for students on technical training/stage management courses;
- individual and group discussions with students from BME backgrounds;
- discussions with disabled graduates to learn more about their experience of employment and their thoughts on the training they received, particularly in respect of inclusion.

The results of this qualitative research and the actions taken as a result of the findings will be discussed in more detail in the Equalities Review, April 2012. The most recent version of the report on discussions with students from BME backgrounds is included as Appendix 5: *Report on our Activities to Promote Equality for Conservatoire Students From Minority Ethnic Backgrounds (BME), 2008-2011:*

## 3. PROMOTING EQUALITY AND DIVERSITY IN THE CONSERVATOIRE:

**3.1. The Conservatoire's Equality and Diversity Group (E&DG)** has a broad remit, covering all aspects of the Conservatoire schools' work. The Equality and Diversity Group reports to the Principals' Management Group (PMG). Members of the E&DG work closely with their Principals, Senior Management Teams and other key staff in their affiliate schools to inform and advise on: legislative requirements, discussions and actions decided by the Group and the equality action targets set out in the Conservatoire's Equality Schemes. Group members also advise the Conservatoire's E&D Manager on current equality issues in particular schools and on actions that need to be developed, including issues that would be best promoted through staff development and training.

The E&DG meets three times a year for full business. A sub-group of the E&DG was formed in 2011 with a remit to develop, review and monitor the collection of equality data on applications, offer and take up of place. In addition, SpLD Group meets annually in June to review support for dyslexic students and applications for the DSA. Joanna Read, LAMDA's Principal will Chair the E&DG from May 2012. She succeeds Victoria Fitzgerald, Finance Director at BOVTS.

The work of the E&DG is recognised as an example of effective practice within the Conservatoire and the sector, particularly the work in providing appropriate and creative support and adjustments for disabled students. The QAA's report on the Conservatoire's quality and standards (October 2010), identified the effectiveness of the support arrangements for disabled students as an example of good practice.

### **3.2. The Equality and Diversity Manager**

The E&D Manager supports the work of the E&DG and works to ensure that appropriate equality and diversity policies and action plans are in place for the Conservatoire and affiliate schools. She also supports the schools in the following areas: developing their own action plans and projects; offering advice on policy documents and procedures; developing and implementing equality action targets and schemes; providing advice to the Principals Management Group on their legal obligations and best practice and; arranging and/or delivering appropriate staff training.

### **3.3. The Conservatoire's Board of Governors**

The Board of Governors review and approve the reviews of progress and achievements (produced every two to three years), action plans and major equality policy documents produced by the Equality and Diversity Manager and the E&DG. Its Chair, James Smith has a personal and professional interest in Equality and Diversity and has agreed to champion these issues on the Board.

## 4. STAFF DEVELOPMENT

### 4.1. Staff development in Conservatoire schools:

A programme of staff development and training in equality and diversity issues is a vital part of ensuring that staff have an awareness of and a commitment to developing a confident, inclusive culture for which there is a shared responsibility. Staff need to be offered guidance and support in order to understand what equality legislation means for them in their roles and the confidence and knowledge to put these into practice. Staff development is an essential part of the work we do to improve our awareness and understanding of students and staff from different protected groups and the ways our approach to learning and teaching, student support and other aspects of our work, may unwittingly disadvantage students and staff from different groups and with different characteristics.

Staff training in the Conservatoire can happen in one of three ways:

1. Schools organise and deliver their own staff training sessions;
2. In response to issues raised by affiliates and her own research, the E&DG Manager organises training which she either plans and delivers to individual schools or brings in experts in the field.
3. Using the methods above, the E&D Manager organises cross-affiliate training where staff from all affiliates can work together to understand equality issues in order to develop best practice.

A chart showing the staff training organised by schools and the E&D Manager from 2004-2011 is included in Appendix Four of this Report.

## 5. MENTAL HEALTH GUIDELINES

### 5.1 Guidelines on Supporting Students with Mental Health Difficulties:

For many students, entry into Higher Education marks the onset of one of the most challenging periods of adolescence and young adulthood. Moving away from home, managing a budget and the transition to a new city or country are all stressful experiences and are faced by students at a time when long-relied upon support networks are no longer in place. In addition, performing arts training is physically rigorous and demanding and achieving the high level of artistry and creativity we seek can release many emotional and psychological issues for our students. For this reason, the Conservatoire's ability to recognise and plan for these challenges and to find ways to support students who are experiencing mental distress, can have a very positive effect on a student's ability to navigate this difficult period successfully.

### 5.2 Guidelines and leaflets:

In 2011, the Conservatoire published a detailed set of Mental Health Guidelines which cover all aspects of supporting students with mental health difficulties, planning a programme of support and promoting mental health and wellbeing. At the same time, we also published two attractive, easy to read leaflets: *Do you know someone who is experiencing mental distress – Guidance for Students* and *Staff guidance on supporting students who are showing signs of mental distress*. The leaflets are designed to be easily available to staff and students in affiliate schools and are a useful part of our staff development programme. The Guidelines and leaflets can be found on:

<http://www.cdd.ac.uk/about/equality-and-diversity/>

### 5.2 Launching the mental health guidelines:

In October 2011, the Conservatoire launched the guidelines in a public, well attended event with a panel of speakers. The panel included the actor Richard Wilson, Jonzi D, LCDS graduate and artistic director/dancer and Sophie Corlett, policy director at MIND. As part of the launch, student representatives from all eight affiliate schools attended a workshop where they discussed the challenging issues facing performing arts students, ways in which students can protect their own mental health and wellbeing and how they could share and promote these ideas with students back in their own schools.

### 5.3 Student workshops and lunchtime drop in sessions:

With the support of the E&D Manager, schools have subsequently run their own lunchtime drop in sessions, designed to promote this work and encourage students to share ideas about what is stressful or difficult in their training and personal lives and encourage them to find ways to work together to promote good mental health and a sense of wellbeing. In addition to the guidelines and leaflets, we used the Government's '5 Ways to Wellbeing' posters. These were sent out to all schools as part of the promoting good mental health induction pack schools received in summer 2011.

### 5.4 Staff training:

This work has been accompanied by an ongoing programme of staff training. Most of this training has been in the form of seminars delivered at affiliate schools by the E&D Manager but some has been delivered by affiliates own staff teams, for example the Head of Student Support at LCDS. This programme of staff training will continue in 2012-2015.

### **5.5 Supporting students who attempt suicide:**

In response to a concern raised by a staff member working in student welfare, members of the E&DG formed a sub group to develop specific guidelines on how to respond to students who attempt suicide and how to offer support to these students and where appropriate, to their teachers, friends and fellow students. This supplement to the Guidelines was published towards the end of 2011. The E&D Group is currently working to ensure that these suggestions are now in place in affiliate schools.

## 6. TRANSGENDER GUIDANCE AND POLICY:

### 6.1.

In 2010, the Conservatoire's E&D Manager produced guidance and a suggested policy on supporting transgender staff and students. This was approved by Principals, the E&DG and the Conservatoire's Governing Body. Trans people are a group which often has experience of prejudice and hostility and this guidance is designed to improve our understanding and be a helpful introduction to the work we need to do to support a trans person who is working or studying at the Conservatoire or at one of our affiliate schools. Teaching and/or working with trans people is likely to be (as the Chair of the E&DG described it) 'low likelihood but high impact'.

### 6.2. Legislative duties:

Gender equality legislation relating to discrimination, victimisation and harassment of trans people has been strengthened in the Equality Act 2010. Gender reassignment is one of its nine 'protected characteristics' and the Act protects a much broader range of trans people than previous equalities legislation. Protection is now extended to a person who has proposed or started the process to change their sex as well as those who have completed this process. Under the provision for indirect discrimination, protection is also given to people who are perceived to be trans and to those who may be discriminated against by association (e.g. the parents or partners of a trans person).

### 6.3. Transgender issues in performing arts training:

The guidance and suggested policy statement also gives information on the gender specific issues that can arise in performing arts training, for example in recruitment to courses where male and female applicants are treated differently or in the rare cases where staff expertise lies in teaching performance skills to either male or female students and where it is not easily transferable. Our Transgender Guidance and Policy Statement, 2010 is included in Appendix 6.

## 7. SOME PROPOSED EQUALITY ACTIONS FOR 2012-15

**7.1.** The Conservatoire develops equality actions priorities in a number of ways. These include: an analysis of our quantitative and qualitative data; discussions with staff and students with protected characteristics and the issues they raise; actions identified by Principals and members of the E&DG and other staff members working in support roles and; targets suggested and developed by the Equality and Diversity Manager. These targets will be developed and published in our April 2012 report but they will include the following identified targets:

### **Actions relating to staff:**

- **Disabled staff:** to review and develop affiliate's use of the guidance in the Conservatoire's document *Recruiting and Supporting Disabled Members of Staff*, e.g. issuing an annual 'update' form for staff which gets sent out with payslips, asks staff for updates on information, but also gives staff a chance to disclose any disability issues, conditions or impairments.
- **Staff with Specific Learning Difficulties:** to investigate improving support for dyslexic staff, for example by:
  - involving staff with SpLDs through a questionnaire, staff training and/or a discussion forum for dyslexic staff
  - investigating the possibility of paying for diagnostic testing for staff and making reasonable adjustments (e.g. to note-taking responsibilities, using coloured paper)
  - supporting staff with applications for Access to Work payments
  - disseminating the results of this research.
- **Equality data:** to use staff equality data to consider diversity issues and develop appropriate actions.
- **Religion and belief and other protected characteristics:** using a staff survey (for staff in all affiliates) to investigate issues relating to:
  - religion and belief to include staff who require time off for religious holidays or observance and any actions we take that might be unwittingly prejudiced and;
  - consult staff about other protected characteristics where there may be discrimination and require further research and action.

### **Actions relating to students:**

- **Eating disorders:** There is agreement that this is one of the biggest mental health issues for our students. Research/actions to include:
  - Staff training with an expert in the field

- Whether the DSA can be accessed for non-medical support for students with eating disorders.
- **Learning Agreements (or learning plans):** to review the effectiveness of learning agreements in providing support (through reasonable adjustments etc) for disabled students etc.
- **Student handbook:** to provide guidance on updating student handbooks to include information on policies developed by the E&DG.
- **Alternative Assessment:** to develop guidance on alternative forms of assessment for dyslexic students in the core written elements of the course, including BA and MA essays and dissertations.
- **Application Data:** to monitor the improvements made to collecting equality applications data at admission stage in 2011-12 and make recommendations based on the findings.
- **Gender Equality:** to continue the gender equality project with RADA's stage management students and expand this to include stage management students and staff at LAMDA.
- **Race equality:** to promote our understanding of training and employment issues for students of colour through a sector conference that will include acting teachers, directors, agents and affiliate graduates. This project to be led by RADA's Principal.
- **Pregnancy and maternity:** to consider how to manage and support pregnant student's successful progression through their training.
- **Non discriminatory equality statement and information:** to review websites to ensure that applicants and current students are reassured that affiliate schools are committed to a culture of equality, advocacy and support.
- **Religion and belief:** to investigate issues relating to religion and belief to include students who require time off for religious holidays or observance.
- **Promoting good relations between people from different groups:** to develop actions to promote good relationships between groups of students with different sexual preferences and prevent homophobia, particularly with younger students.

**Staff development:**

- **Staff training:** to develop and promote a rolling programme of Equality and Diversity Training for staff to ensure adherence to best practices.

## APPENDIX 1:

### Interim Equality Action Plan 2010-11 with Update on Progress



#### **Report on the Progress Made in the Conservatoire's Current Interim Equality Action Plan (2010-2011)**

#### **Plans for Our Equality Scheme for 2012 – 2015**

#### **Foreword from the Joint Principals of the Conservatoire**

##### **Our aims:**

Promoting equality and encouraging diversity in our staff and student bodies is at the heart of the shared values of the Conservatoire for Dance and Drama and its affiliate schools. The work of our Equality and Diversity Group (E&DG) and our Equality and Diversity Manager continues to provide a focal point for sharing good practice and resources across our organisation and as the Conservatoire's Strategic Plan for 2008/9-2011/12 makes clear, maintaining the high profile of equality and diversity work is one of our key priorities for the sustainability of our organisation.

In these challenging economic times, we need to ensure that our actions demonstrate the Conservatoire's vision that equality and diversity brings an enormous strength to our work and it is for this reason that we give our full support to this report. We will also continue to work beyond legal compliance to support our affiliate schools in ensuring that all our staff and students achieve their full potential.

##### **Interim Equality Action Plan for 2010-2011:**

In July 2010, the Conservatoire published an interim equality action plan which reflected and developed these strategic objectives. This plan was originally designed to take the Conservatoire through the next nine months until the new Equality Act came into force. However, the government's delays in publishing any specific requirements for HEIs meant that we have used this time to develop and promote the actions in our initial interim equality scheme. We have now extended the list of equality priorities to cover the period from April to September 2011. The Action Plan that follows this Foreword does two things:

- it describes these original objectives and;
- provides a brief update on the good progress we have made.

### **The Specific Duties:**

On the 26 July 2011, the government announced that the public sector equality duty, specific duties for England would now be debated in the House of Lords and following their approval (most likely to be in September 2011) will come into force following parliamentary approval.

In this interim period, we must continue to meet the public sector equality duty. In particular we will need to consider how to pay 'due regard' to the general duties in all our functions. These duties require us to:

- Understand the effects that our policies and practices have on equality by looking at evidence, engaging with our staff, students and other users of the services we provide and consider the effect they have on the whole community.
- Publish our equality objectives by **6 April 2012** and thereafter at least once every four years. These objectives must be specific and measurable and relate to the achievement of the equality duty.
- Demonstrate transparency about our progress in equality and our compliance with the requirements of the Equality Duty by publishing information by **31 January 2012** and then annually.
- Publish information that relates to employees (for HEIs employing 150 or more staff) and others who are affected by our policies and practices. This includes our students and other people who study or visit the Conservatoire and our affiliate schools.
- Make good decisions by ensuring that we understand how different people are affected by our activities so that the training we provide to our students, the support we give to our staff and the services we provide to a wider public, is appropriate, accessible to all and meets the needs of people from different groups.

### **Our plans for the next stage:**

Over the following year, our intention is to:

1. Publish a full Review of our Achievements and Progress in Equality and Diversity to cover the period September 2009-11. This will be presented to the Conservatoire's Board of Governors in November 2011. Following their approval, this review will be published on the Conservatoire's website.
2. Add new objectives to our existing Equality Action Plan to cover the period September 2011 to April 2012.
3. Publish equality information by the end of January 2012. This information will include quantitative data and qualitative information on the Conservatoire's involvement activities with people from different groups.
4. Use this information to set future appropriate equality objectives.
5. Develop knowledge exchange activities in relation to our leadership role in inclusive practice.

Veronica Lewis MBE and Edward Kemp,  
Joint Principals of the Conservatoire for Dance and Drama, August 2011

## INTERIM EQUALITY ACTION PLAN FOR 2010 -2011 (with updates on progress, July 2011)

This interim action plan was initially designed to cover the period from July 2010 to April 2011 when we hoped that the requirements of the Equality Act would be clearer. Under the Equality Act, the Conservatoire will not be obliged to publish an Equality Scheme as we were in the past, but will need to set equality objectives with a timetable for achieving them. This interim plan was initially published in July 2010. In order to help us set new objectives, this version of our plan includes an update (right hand column, in red) which provides information on the progress we have made in achieving these objectives over the past 12 months.

### A. STRATEGIC and ORGANISATIONAL OBJECTIVES

	Staff Responsible	Timing/ Completion Date	Update
<b>1. Diversity and decision-making</b> - These objectives are closely linked to the equality objectives in the Conservatoire's Strategic Plan 2008/9-2011/12			
1.1 Establish relevant equality objectives for Boards of Governors, e.g. with reference to their composition, roles and decision-making, information in the Governance Handbook	CDD admin director &E&D Mgr.	<i>October 2010</i>	1.1. In progress: The new Chair of CDD Board has agreed to lead on equality and diversity in the work of the Board
1.2 Establish ways of fostering social diversity and inclusion amongst staff and students.	CDD admin director &E&D Mgr.	<i>April 2011 and ongoing</i>	1.2. significant progress has been made on developing widening participation activities led by the CDD
1.3 Improve statistical collection and monitoring in relation to equality and diversity	Academic Registrar/E&D Mgr.	<i>Related to individual data targets</i>	1.3. significant progress has been made on ways of improving the collection of equality data at application. (see points 2.1 -2.6 below).

	<b>Staff Responsible</b>	<b>Timing/ Completion Date</b>	<b>Update</b>
<b>2. Data capture and use</b>			
<b>Students</b>			
2.1 Establish ways of capturing full and accurate data on disabled students and on the take up of DSA during the course	Ac. Reg./ E&D Mgr.	<b>1<sup>st</sup> stage completed, 2<sup>nd</sup> stage Oct '10</b>	2.1 Data published 06.11 and to be reported on annually. The report demonstrates a year on year improvement in uptake of DSA.
2.2 Pilot project to describe approach to collecting and monitoring equality data on application	E&D Mgr./Admissions Manager, RADA	<b>October 2010</b>	2.2: A new CDD Applications Group met in 03.11. Two data research papers published March 11 (CDD data and benchmarking data) and circulated to E&DG and PMG
2.3 Establish common approaches to collecting and monitoring equality data on all aspects of the application process	E&D Mgr. Ac Reg. Assistant Ac. Reg. Admissions staff in affiliates	<b>Throughout academic year 2010-11</b>	2.3. Paper outlining recommendations to improve data collection was agreed by PMG in July 2011. Work on implementing these recommendations will begin in all affiliate schools for applications made in 2011-12.
2.4 Improve student data collection in all equality areas	LK and affiliate staff responsible for data collection	<b>2010-11</b>	2.4-2.6. Improvements are being made to improve collection of equality data across affiliates. More detailed report on this to be published in Dec 2011
2.5 Develop ways of capturing student data on the new protected characteristics.	LK with JC, SP and PMG	<b>2010-11</b>	
2.6 Set targets and develop strategies for the use of student data by committees, management groups and Boards to guide planning decisions to promote equality and diversity.	E&D Mgr. Ac. Reg., HR Group and PMG	<b>2010-11</b>	
<b>Staff</b>			
2.7 Further develop a consistent and common approach to recording equalities information for staff during the application process and for employment (i.e. recruitment, promotion, development, resignation, retirement etc.)	Led by Finance Director BOVTS	April 2011	2.7 Work has begun on collecting equality data on staff applications, improving monitoring forms, etc. Equality issues are now a

	Staff Responsible	Timing/ Completion Date	Update
2.8 Develop staff data capture and use guidelines on new protected characteristics as needed.	E&D Mgr. HR Mgr. E&DG, HR Gp	April 2011	standing item at meetings of the CDD's HR group.  2.8. staff survey asking opinions on what actions to take on new protected characteristics to be sent to staff in first term of 2011-12.
<b>3. Involvement activities</b>			
3.1 Objectives on involvement activities (e.g. work with disabled staff and recent graduates) in preparation for the new Equalities Objectives will be included in the categories below			Attempts were made to organise a discussion forum at the end of 2009/10 but not enough response to make this workable. Interviews with disabled graduates are in progress.
<b>4. Equality impact assessment</b>			
4.1 Revisit our approach to equality impact assessment in line with what is likely to be included in the Equality Act.	Admin Dir. E&D mgr. Ac. Reg.	Feb 2011	4.1. New direction from Govt indicates that this is no longer required.
4.2 Develop policy guidelines, checklists and templates for affiliate schools.	Admin Dir. E&D mgr. Ac. Reg.	March 2011	4.2. This work is in progress, led by JC.
<b>5. Staff training</b>			
5.1 Continue to provide regular opportunities for staff development (including at least one cross-affiliate staff training session per year) to include:  a) Training on how to use dyslexia checklists and similar resources  b) Training on mental health issues (as part of the launch of the mental health guidelines).  c) Training for new and established staff on general issues of equality and diversity including new protected	E&D Mgr.	July 2010  Oct. 2010  by April 2011	a. Completed. Plans are in place for annual update. Successful meeting held in June 2011  b. progressing well. Training has either taken place or is planned for

	Staff Responsible	Timing/ Completion Date	Update
<p>characteristics</p> <p>d) Further staff training on dyslexia and dyspraxia</p>		by April 2011	<p>BOVTS, NSCD, RSBCD, CSB.</p> <p>c. Planned for first term of 2011-12</p> <p>d. Successful cross affiliate staff training took place in 07.11. This included a session on supporting autistic students</p>

**B. SPECIFIC OBJECTIVES for EXISTING AND NEW PROTECTED CHARACTERISTICS**

	Staff Responsible	Timing/ Completion Date	Update
<b>1. Disability</b>			
<b>Students</b>			
1.1 Conduct qualitative research on recent disabled graduates to investigate relevance of training and transition to employment	E&D Mgr.	June-Dec 2010	1.1.1 <sup>st</sup> stage of interviews completed,
1.2 Use research described in 1.1. to develop objectives to assist in preparing disabled students for employment in the industry (e.g. information on such things as Access to Work Scheme)		Jan 2011	1.2-1.3. not yet completed. Research has identified the need to provide more support for staff with SpLDs and mental health difficulties.
1.3 Research the use of DSA to support students with mental health difficulties		July- Oct 2010	
1.4 Disseminate and embed the guidelines on supporting students with mental health difficulties, to include:		July 2010 Oct 2010	1.4. a. completed during 2010-11. b. Successful launch took place in Oct. 11.
<p>a) information leaflets for students and staff</p> <p>b) organise a launch and a promotional campaign for staff and students, e.g. through workshops and seminars</p>			

	Staff Responsible	Timing/ Completion Date	Update
<p>c) provide staff training on the guidelines</p> <p>1.5 Conduct statistical and qualitative research on numbers of applications from disabled students against the number of offers and take up of places in order to set future equality objectives on application, audition/interview of disabled students.</p>	Pilot project at RADA, Admissions Mgr. with E&D Mgr. to be developed in all schools	Oct 2010  To begin July 2010 to be completed June 2011	c. Ongoing work, see above.  1.5. work started. First meeting 9.2.11. Recommendations on best practice in collecting and recording apps. data have been agreed. Work to begin at the start of 2011-12
<b>Staff</b>			
1.6 Develop objectives to encourage (and record) disclosure of disabled staff both on application and through service	E&D Mgr.	July 2010	1.6 -1.7. Work begun by CDD HR Group, and has been implemented in most affiliate schools.
1.7 Improve methods of collecting data on disabled staff (using new impairment categories) and consideration of confidentiality issues	E&D Mgr. HR Mgr. HR Group	July- Dec 2010	
1.8 Continuation of work begun to support disabled staff e.g. round table discussion groups to establish and review the priorities of this group,	E&D Mgr. HR Mgr.	July 2010	1.8 -1.9. not enough response from staff to complete this objective.
1.9 Develop new objectives based on priorities of this group	E&D Mgr. HR Mgr. HR Group	July- Dec 2010	
1.10 Develop actions and staff training to support staff with mental health difficulties	E&D Mgr. HR Mgr. HR Group	By April 2011	1.10 not yet completed but will be included in forthcoming action plan .
<b>2. Race</b>			
<b>Students</b>			
2.1 Develop objectives to take forward actions identified in the BME involvement activities conducted in 2008-9 and 2009/10	Principal NSCD, E&D Mgr. PMG	October 2010	2.1. work postponed. To be progressed in 2011-12,
2.2 Develop objectives which result from further data analysis e.g. from improved data on application, offer and take up of place, figures for home/overseas BME students or male/female figures	Principal NSCD, E&D Mgr. PMG	By April 2011	2.2. work started – will be an ongoing action for new scheme

	<b>Staff Responsible</b>	<b>Timing/ Completion Date</b>	<b>Update</b>
<b>Staff</b>			
2.3 Questionnaire and involvement activities with BME staff	E&D Mgr	June 2010	2.3. 1 <sup>st</sup> stage completed
2.4 Set targets as a result of this work	E&D Mgr. HR Mgr. HR Group	July 2010	2.4. Not yet done. Possibly numbers too small for this to be realistic
2.5 Data analysis of BME staff (e.g. benchmark against similar HEIs, recruitment, retention, promotion)	E&D Mgr, Ac Reg. Ass, Ac. Reg.	Jan 2011	2.5. to be reviewed in 2011-12
<b>3. Gender</b>			
<b>Students</b>			
3.1 Continue work with CSB on involvement activities with students	Director and students CSB, E&D Mgr.	Jan 2011	3.1. decision made not to pursue this further at present
3.2 Continue gender project with RADA staff and students to establish student and staff perspective on gender issues in acting and stage management training.	E&D Mgr, Registrar, Hd. Tech. Training & students RADA	April 2011	3.2. work begun but slightly delayed. Work with RADA technical students to be reported by end of 2011
<b>Staff</b>			
3.3 Further work on job evaluation and equal pay audits	HR Mgr	Ongoing 2010/11	Work continuing. HR manager making good progress
<b>4. Transgender</b>			
4.1 Develop 'template policy' on supporting transgender staff and students	E&D Mgr	Oct 2010	Action completed: approved by E&DG, Principals and affiliate Governing bodies
<b>5. New Protected Characteristics</b>			
5.1 Develop equality objectives for staff and students on new protected characteristics	HR Mgr, E&D Mgr. E&DG, HRG	April 2011	Discussions at E&DG level have begun and priority actions and research will be included in the new scheme. .

## APPENDIX 2:

### Equalities data at Conservatoire schools, 2009-10 and 2011-12

The annual publication of equalities information is a requirement under the specific duties of the Equality Act 2010. In fulfilment of this duty, the Conservatoire collects a range of quantitative data, some of which is also reported to the Higher Education Statistics Agency (HESA). At present, the Conservatoire collects HESA equalities data relating to disability, ethnicity and gender. An equalities target in our action plan for 2012-15 is to consider whether it is appropriate to extend our data and seek information about students with other protected characteristics.

Data on the admissions process has also been collected by the drama schools and reported to the National Council for Drama Training, NCDT.

Collection of quantitative information has helped the Conservatoire to provide evidence to support more empirical or intuitive qualitative observations. It is a rigorous tool to help us discover equality-related issues, some of which are expected and others which may be unanticipated. Analysis of this data then helps us to develop action plans and equality targets to further promote equality across Conservatoire schools.

#### A Equalities data for Conservatoire students

**Table A: HESA equalities data for Conservatoire Schools, 2009-10 and 2010-11**

	2009-10		2010-11	
Total number of enrolled students	1196		1229	
Disabled students	212	17.7%	187	15.2%
Male / female students	425 M 771 F	35% M 65% F	466 M 763 F	38% M 62% F
BME students	181	15.1%	196	15.9%

Table A looks at the total numbers and percentages of students in three of the protected characteristic categories: disabled students; male and female students; black and minority ethnic (BME) students.

Between 2009-10 and 2010-11, the percentage of **disabled students** at Conservatoire schools decreased from 17.7% to 15.2%. This is in contrast to the three previous years, as reported in the CDD Review of Equality Schemes: 2006-2009 (see: <http://www.cdd.ac.uk/about/equality-and-diversity>), where the percentage steadily increased from 11% to 14%. The overall number of disabled students is relatively small and it may be inadvisable to draw conclusions from the apparent decrease in the total numbers of disabled students in the 2010-11 year. However, we will take action to monitor this.

HESA data for 2009-10 published by the Equality Challenge Unit (ECU) <sup>1</sup> shows that nationally, 7.6% of students disclosed a disability and, in the creative arts, this figure rose to 14.4%.

Table A shows that the percentage of **black and minority ethnic (BME)** students at Conservatoire schools has risen slightly from 15.1% to 15.9% during this period. National HESA data for 2009-10 showed that the overall percentage of BME students was 18.1%; in the creative arts this figure fell to 12.4%. In contrast to national HESA data which records UK-domicile students only, Conservatoire figures for BME students also includes those from overseas.

The proportion of **male students** at Conservatoire schools has increased slightly but this composite figure is difficult to interpret because of the traditionally different recruiting patterns in drama/circus arts and dance schools (see Table D).

The subsequent tables in this report give more in depth equalities data. These are useful in helping us to identify gaps in information and make decisions about future equality actions.

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<sup>1</sup> Equality Challenge Unit (ECU). Quality in higher education: statistical report 2011 Part two: students [www.ecu.ac.uk/publications/equality-in-he-stats-11](http://www.ecu.ac.uk/publications/equality-in-he-stats-11)

**Table B: 2009-10 and 2010-11 data on Conservatoire disabled students according to HESA disability category and those in receipt of the Disabled Students Allowance**

HESA disability category	2009 – 2010		2010 – 2011	
	Number of students in the category	Number of students in the category in receipt of DSA	Number of students in the category	Number of students in the category in receipt of DSA
A specific learning difficulty e.g. dyslexia	145	72	133	81
Blind/partially sighted	5	0	6	1
Deaf/hearing impairment	7	2	5	2
Wheelchair user/mobility difficulties	0	0	0	0
Mental health difficulties	8	2	8	1
A long standing illness or health condition e.g. diabetes, epilepsy, cancer, HIV	34	2	24	2
Multiple disabilities	5	3	3	2
Autistic Spectrum Disorder	4	0	1	0
A disability not listed above	4	2	7	2
<b>Totals</b>	<b>212</b>	<b>83</b>	<b>187</b>	<b>91</b>

(Source: HESA)

HESA data shows that students with **specific learning difficulties** account for the majority of disabled students at Conservatoire schools, at 68% in 2009-10 and 71% in 2010-11. The corresponding figure for 2008-2009, as previously reported, was 67%. This small year-on-year percentage increase is likely to reflect increased efforts to encourage disclosure coupled with improved services for these students and higher levels of awareness and understanding of their needs amongst staff. Nationally, according to HESA data for 2009-10 reported by ECU, 51% of those who disclose disability have a specific learning difficulty.

There is no separate figure given for creative or performing arts courses but anecdotally it is known to be higher.

In 2009-10, HESA data showed that 50% of dyslexic students at Conservatoire schools were in receipt of the **Disabled Students Allowances (DSA)**. In 2010-11, this figure had risen to 61%. This significant increase is likely to be due to improved expertise and confidence in supporting students in applying for the DSA. Affiliate schools now have access to Quicksan software which assists in the early assessment and diagnosis of students with SpLDs who have not received a diagnosis at an earlier stage of their education. It is likely that the accurate figure for DSA uptake is even higher: a report to the Equality and Diversity Group (E&DG), which presented data provided by affiliate staff members, indicated that 166 students with SpLDs across the Conservatoire schools were in receipt of DSA in 2010-11 as compared to the HESA figure of 91. This discrepancy between HESA data on DSAs and locally recorded data highlights the fact that accurate data on the number of students in receipt of DSA is not always captured. (One hundred and sixty-six students with SpLDs in receipt of DSA in 2010-11 is actually significantly higher than the total number of students with SpLDs according to the HESA data.) An improved method of capturing and recording data on students in receipt of DSA has been agreed by the E&DG. This should result in improved accuracy of SpLD data for 2011-12.

**Table B1: HESA and Affiliate Data**

Column 1	Column 3	Column 2	Column 4
Affiliate	HESA Data: Total Number of Disabled Students in each affiliate	Affiliate Data: Number of Students In Receipt of DSA <sup>2</sup>	HESA Data: Students in receipt of DSA
LAMDA	27	15	7
CSB	17	16	10
RADA	40	24	29
BOVTS	26	21	12
NSCD	45	27	28
LSCD	25	49	2
RSBCD	12	6	1
CS	3	8	2
<b>TOTAL</b>	91 <sup>3</sup>	166	91 <sup>4</sup>
<b>Total no. of students</b>	1229	1229	1229

Students in other HESA disability categories were much less likely to be in receipt of DSA but it worth noting that these numbers are very small. It is possible that some of these students have an impairment or condition that could not be substantiated by the rigorous medical evidence required for DSA application, but it is more likely that they are overseas/EU

<sup>2</sup> This data was given by affiliate staff members of the SpLD support group, a sub group of the Equality and Diversity Group and were collated by the E&D Manager.

<sup>3</sup> Of which, 81 students have a specific learning difficulty (SpLD)

<sup>4</sup> This figure was not given school by school although it is possible to collect it in this way in the future. The total of 83 students in column 4 includes two deaf/hearing impaired students, two with mental health difficulties, two with an unseen disability such as diabetes, epilepsy or asthma, three with 2 or more impairments and/or disabling medical conditions , 72 with a specific learning difficulty such as dyslexia and two with a disability, impairment or medical condition not listed. Since schools report no knowledge of any students with mental health difficulties being in receipt of the DSA last year or in the current year, it seems likely that there are inaccuracies in these figures and that some students have inadvertently ticked the wrong box when completing the registration form, i.e. students have confused having a disability, diagnosed impairment or mental health condition with 'being in receipt of the DSA'.

students who are ineligible for the DSA. DSA application amongst non-SpLD students is an area that requires investigation.

The overall percentage of disabled students who receive the DSA at Conservatoire schools in 2010-11 was 49%: this was identical to the national figure for 2009-10 provided by HESA. It should be noted that the percentage of disabled students in receipt of DSA will never approach 100% because overseas students are ineligible .

HESA also publishes data on widening participation performance indicators<sup>5</sup>. Performance indicators calculated for the Conservatoire for Dance and Drama on full-time home undergraduate students in receipt of DSA as a percentage of all such students are given below. It can be seen that, over 5 years, there has been a considerable increase in the percentage of Conservatoire students in receipt of DSA. In 2009-10 the corresponding national performance indicator was 4.8%.

**Table B2: HESA: Widening participation performance indicators for students in receipt of DSA at the Conservatoire for Dance and Drama**

<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>
6.90%	8.10%	8.10%	7.60%	9.80%

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<sup>5</sup> HESA, Widening participation of students in receipt of DSA (table T7)  
[http://www.hesa.ac.uk/index.php?option=com\\_content&task=view&id=2062&Itemid=141](http://www.hesa.ac.uk/index.php?option=com_content&task=view&id=2062&Itemid=141)

**Table C: 2009-10 and 2010-11 data on ethnicity and gender for Conservatoire students**

HESA ethnicity coding	Total	Male	Female	Total	Male	Female
	09-10	09-10	09-10	10-11	10-11	10-11
White (codes 10 +14)	1004	364	640	1024	394	630
Black (codes 21, 22 + 29)	46	24	22	45	23	22
Asian (codes 31 – 34 + 39)	49	11	39	65	17	48
Mixed race (codes 41 – 43 + 49)	72	18	54	73	25	48
Other ethnic background (code 80)	13	2	11	13	4	9
Not known/information refused (codes 90, 98)	11	6	5	9	3	6
<b>Total</b>	<b>1196</b>	<b>425</b>	<b>771</b>	<b>1229</b>	<b>466</b>	<b>763</b>

Table C shows that, although the numbers of BME students in the Black, Asian and mixed race groupings are relatively small, there are differences in the proportion of male and female students across the different ethnic groups at Conservatoire schools:

- For every White male student there are 1.6 White female students.
- For Black students, the number of men and women students is roughly equal.
- For every Asian male student there are roughly three women Asian students.

A similar picture was observed in the data presented in the Review of Equality Schemes: 2006-2009. In order to investigate the underlying cause and potential significance of these figures, the corresponding figures on ethnicity and gender for application and offer will be extracted and analysed.

## B. Equalities data from the individual affiliate schools

Table D (a): Equalities data for students in affiliate schools for 2009-10

Students		Female		Male		Disabled		BME	
School	Total	No.	%	No.	%	No.	%	No.	%
BOVTS	170	97	57%	73	43%	35	21%	9	5%
LAMDA	171	80	47%	91	53%	32	19%	22	13%
RADA	176	109	62%	67	38%	40	23%	31	18%
Circus	59	39	66%	20	34%	10	17%	5	8%
<b>Drama/Circus Subtotal</b>	<b>576</b>	<b>325</b>	<b>57%</b>	<b>251</b>	<b>44%</b>	<b>117</b>	<b>20%</b>	<b>67</b>	<b>12%</b>
LCDS	214	163	76%	51	24%	43	20%	44	21%
NSCD	184	146	79%	38	21%	32	17%	21	11%
RSBCD	107	65	61%	42	39%	11	10%	23	21%
CSB	115	72	63%	43	37%	25	22%	26	23%
<b>Dance Subtotal</b>	<b>620</b>	<b>446</b>	<b>72%</b>	<b>174</b>	<b>28%</b>	<b>111</b>	<b>18%</b>	<b>114</b>	<b>18%</b>
<b>CDD total</b>	<b>1196</b>	<b>771</b>	<b>65%</b>	<b>425</b>	<b>35%</b>	<b>228</b>	<b>19%</b>	<b>181</b>	<b>15%</b>

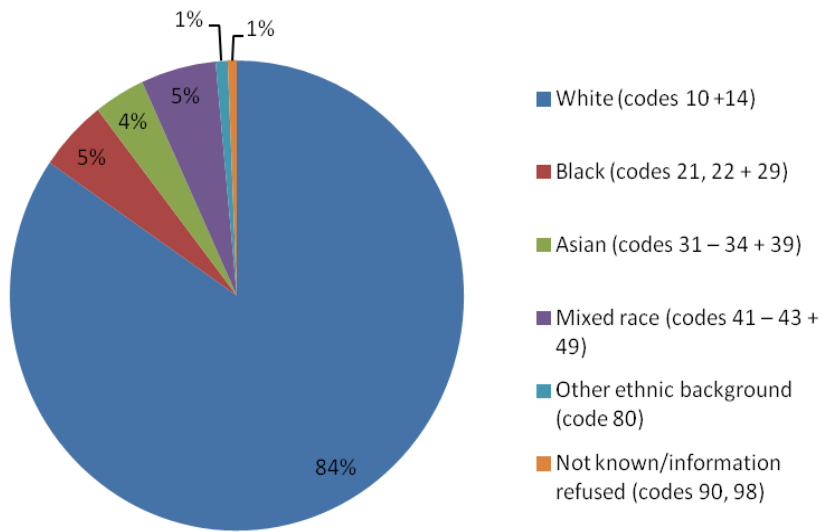
**Table D (b): Equalities data for students in affiliate schools for 2010-11**

Students		Female		Male		Disabled		BME	
School	Total	No.	%	No.	%	No.	%	No.	%
BOVTS	172	98	57%	74	43%	26	15%	10	6%
LAMDA	173	75	43%	98	57%	27	16%	22	13%
RADA	181	110	61%	71	39%	40	22%	32	18%
Circus	58	32	55%	26	45%	3	5%	5	9%
<b>Drama/Circus Subtotal</b>	<b>584</b>	<b>315</b>	<b>54%</b>	<b>269</b>	<b>46%</b>	<b>96</b>	<b>16%</b>	<b>69</b>	<b>12%</b>
LCDS	227	159	70%	68	30%	25	11%	51	22%
NSCD	188	147	78%	41	22%	45	24%	22	12%
RSBCD	111	68	61%	43	39%	12	11%	24	22%
CSB	119	74	62%	45	37%	17	14%	30	25%
<b>Dance Subtotal</b>	<b>645</b>	<b>448</b>	<b>69%</b>	<b>197</b>	<b>31%</b>	<b>99</b>	<b>15%</b>	<b>127</b>	<b>20%</b>
<b>CDD total</b>	<b>1229</b>	<b>763</b>	<b>62%</b>	<b>466</b>	<b>38%</b>	<b>195</b>	<b>16%</b>	<b>196</b>	<b>16%</b>

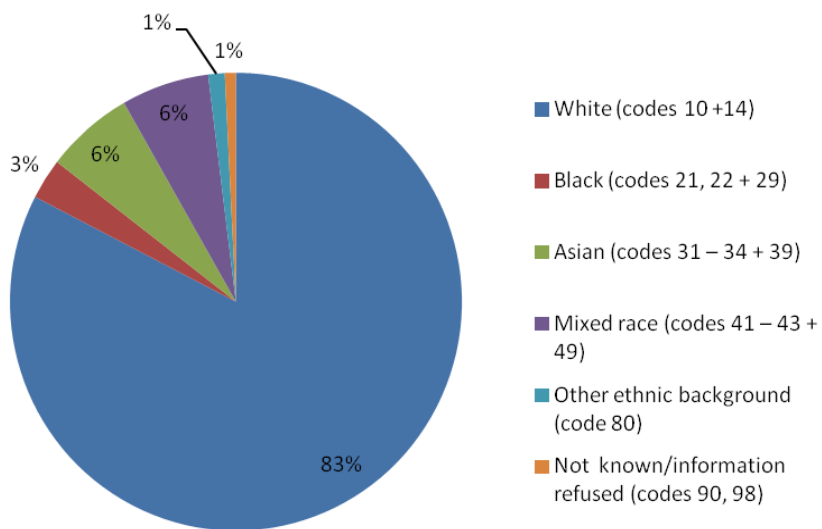
Table D provides data on the numbers and percentages of students in each of the equality categories (male/ female, disabled, BME) at each of the affiliate schools. The number of students in each category are relatively small, particularly for the smaller schools, and so separate figures are presented for the sub-totals at drama/ circus arts schools and dance schools. Data from previous years has suggested differences in equalities data from these two groupings of Conservatoire schools.

- In 2010-11, students from **BME** backgrounds form 20% of the student body at dance schools but 12% at Drama/ Circus Arts schools. (The figures for 2009-10 are similar.) There is considerable variation in the percentage of BME students across the schools, from 6% to 25% in 2010-11. Improved information on application, offer and take up of place is likely to give us further information on this. See Appendix 2 of the Conservatoire Equality Information for January 2012.

### Ethnicity of Male Conservatoire Students 2010-2011

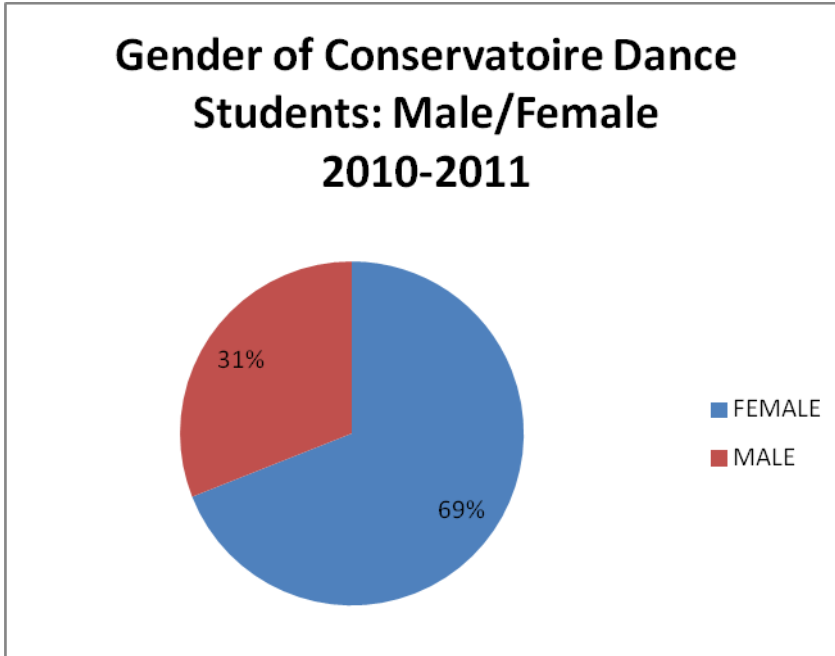
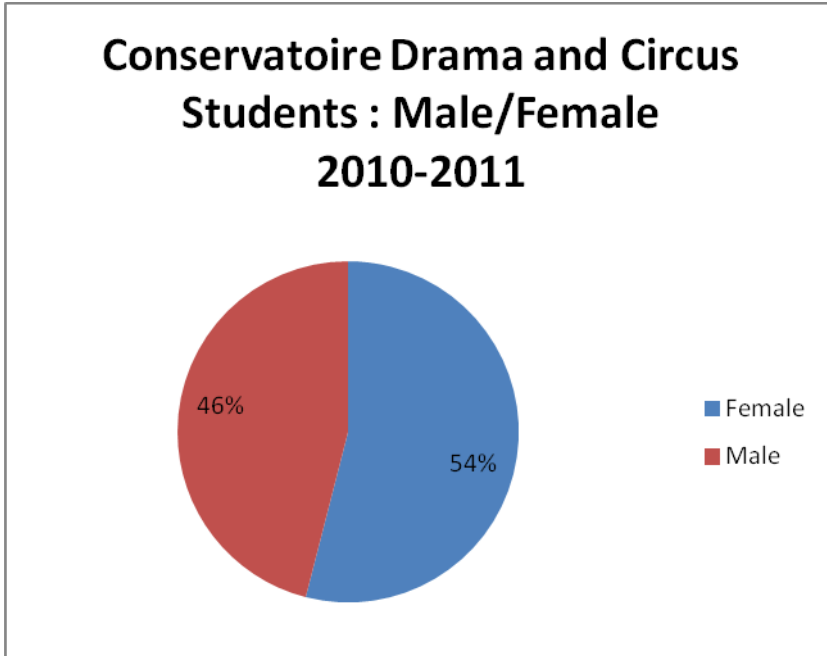


### Ethnicity of Female Conservatoire Students 2010-2011



- In the Drama/Circus Arts schools, the proportion of **women** students is slightly higher than male students. These figures vary from 57% in 2009-10 to 54% in 2010-11. In the Dance schools, the proportion of women students is much higher and

varies from 72% in 09-10 to 69% in 2010-11. When individual school figure for 2009-10 and 2011-12 is compared, in each school the percentage of women students has remained the same or decreased. This slight decrease in women students between 2009-10 and 2010-12 therefore appears to be consistent across the schools.



- As reported in Table A, there is a slight decrease in the percentage of **disabled students** from 2009-10 to 2011-12. Table C further shows that in six out of the eight affiliate schools there was a decrease in the percentage of disabled students between these two years. Although two years cannot indicate a trend, this should be

watched closely. Improved data on application and admission (see discussion under Table E) will help to provide a fuller picture. Table D also shows that there is considerable variation in the percentage of disabled students at the individual affiliate schools; in 2010-11 this varied from 5% to 24% of the student body. This variation in the percentage of disabled students at affiliate schools was also reported in the Review of Equality Schemes: 2006-2009.

There are a number of reasons why data on disability is less robust than that for gender and ethnicity.

- Students may declare themselves disabled in error, e.g. if they have a visual impairment corrected by glasses or mild asthma. Conversely, students may not regard themselves as disabled even though their impairment or condition would be regarded as a disability under disability legislation. This 'mis-disclosure' may vary across the schools depending on the advice and information that is given to all students when they register.
- Students with SpLDs are often diagnosed on course; other students may feel confident in disclosing a condition/impairment following registration or may become disabled whilst on course. This information may be captured by some schools but not others.

Data collected by the SpLD Group, which has membership from each of the affiliate schools and which reports to the E&DG, has emphasised that it is important for the Conservatoire (via its affiliate schools) to collect and report accurate data on the numbers of disabled students as well as the numbers who receive DSA.

**Table E: NCDT equalities data for Conservatoire drama schools (BOVTS, LAMDA, RADA) for academic years 2009-10 and 2010-11**

Conservatoire drama schools supply equalities data to the National Council for Drama Training (NCDT) for admission to a) acting, and b) stage management and technical theatre courses. This data has provided useful information but elements of the data have often been missing and drawing conclusions on equalities aspects of the admissions process has been difficult.

Establishing a shared approach to collecting and monitoring equalities data on application and admissions has therefore been a priority action in the Conservatoire's current Equality Scheme and a common methodology has now been agreed by all affiliate schools. For the cohort of students starting their courses in September 2012, each of the schools will be able to present equalities data on:

- application
- attendance at interview and/or audition
- offer of place

- acceptance of place

for age, gender, disability and ethnicity. All schools will collect this data in a similar way and, for the first time, we will also be able to present corresponding data from the dance schools. It will enable us to make robust comparisons on equalities data for admissions across all affiliate schools and it will allow us to look more closely at equalities issues in the application process. The way in which this information is collected will also enable us to compare, for the first time, equalities data for different types of courses: acting and circus arts; technical theatre and stage management; dance.

As part of this target to use data better to understand equalities issues in recruitment and admissions, a benchmarking exercise on other similar performing arts schools was carried out. This will provide an interesting comparator to the work being done at Conservatoire schools<sup>6</sup>.

In the commentary below, the data presented here is compared to the NCDT data for the three previous academic years, initially published in the CDD Review of Equality Schemes: 2006-2009. Some of the NCDT data for 2010-11 is very unexpected with trends that differ from previous years. This may be significant or it may reflect the way in which the data provided to NCDT has been collected and reported. Because the numbers involved are so small, any differences in the way that the data was collected between the schools could significantly skew the results. This is likely to be the last year that NCDT equalities data is presented in our annual review of data and the 2010-11 figures should be interpreted with caution. For the academic year 2012-13, a full data set from all affiliate schools will be presented and we will be secure in the knowledge that it has been collected and reported using the same methodology.

#### a) Acting courses

Academic Year	Equalities group	Applicants		Auditioned		Offered place		Enrolled	
		Number	%	Number	%	Number	%	Number	%
2009-10	Total	8372		7927		125		108	
	men	3103	37.1%	2135	26.9%	70	56%	61	56.5%
	disabled	922	11.0%	*992	12.5%	19	15.2%	16	14.8%
	BME	868	10.4%	813	10.3%	22	17.6%	20	18.5%
2010-11	Total	8996		8510		117		105	
	men	3470	39%	3355	39.4%	71	60.7%	62	59%
	disabled	904	10%	968*	11.4%	8	6.8%	9	8.6%
	BME	1085	12.1%	931	11%	14	12%	13	12.4%

<sup>6</sup> A paper on Improving Equalities Data for Admissions is included here as Appendix 3.

(Source: National Council for Drama Training, NCDT)

**Notes:**

1. # The percentage figure given represents students in that equalities group as a percentage of the total number of students at that stage of the admissions process, e.g. 31% = male applicants expressed as a percentage of the total number of applicants
2. \* There is a discrepancy between the number of applicants identifying themselves as disabled at application stage and the number identifying at audition stage. This may be due to applicants being reluctant to disclose disability at the first stage of the process, but then being encouraged to do so by a welcoming approach to disclosure at the audition stage.

NCDT data for 2009-10 and 2010-11 shows that the number of applicants for acting courses has continued to rise: in 2006-07 it was 4893, in 2010-11 it was 8996, i.e. nearly doubling in five years. Although the majority of applicants to acting courses are women, the proportion of **male applicants** continues to increase; in 2010-11 it was 39%, compared to 35% in 2006-07. In the preceding three academic years (2006-09), the proportion of male applicants offered a place fell from 61% to 54%: by 2008-09 roughly equal numbers of men and women were offered places. Although the ratio of male to female students being offered a place has decreased over the years, male applicants continue to have a substantially greater likelihood of being made an offer than female applicants. However the data suggests that this trend appears to have been reversed in 2010-11, when 60.7% of those offered a place were male. This result is surprising and could be looked at more closely: the new data collection methodology that will be in operation for the 2012-13 academic year will provide more robust and complete information.

In the four previous academic years from 2006-07 to 2009-10, the percentage of **disabled applicants** who were offered a place on acting courses was substantially greater than the percentage who were auditioned. However, the NCDT data for 2010-11 indicates that this trend has reversed: 11.4% of those who applied were disabled whereas only 6.8% of those offered a place were disabled. In actual numbers, 19 disabled people were offered a place in 2009-10, compared to 8 disabled people in 2010-11.

In 2009-10, 10.4% of applicants were of **Black or minority ethnic (BME)** origin but BME applicants comprised 18.5% of those offered a place. This is in line with previous data and suggests that BME students were proportionally more likely to receive an offer of a place on an acting course than white students. However, in 2010-11 the picture was different, with BME applicants representing 12% of those applying for places and 12% of those offered a place.

## Stage management and technical theatre courses

Academic year	Equalities group	Applicants		Interviewed		Offered place		Enrolled	
		Number	Percentage	Number	Percentage	Number	Percentage	Number	Percentage
2009-10	Total	274		253		56*		70	
	Men	114	41.6%	103	51.4%	26*	46.4%	27	38.6%
	Disabled	45	16.4%	49	19.4%	8*	14.3%	12	17.1%
	BME	25	9.1%	21	8.3%	1*	1.8%	5	7.1%
2010-11	Total	280		242		58*		71	
	Men	103	36.8%	89	36.8%	22*	37.9%	27	38%
	Disabled	33	11.8%	26	10.7%	8*	13.8%	11	15.5%
	BME	20	7.1%	19	7.9%	2*	3.4%	3	4.2%

(Source: NCDT)

### Note:

1. \* Data was not available for "offered place" for RADA's Stage Management Graduate Diploma – as a result the figures given are lower than the actual figures, and do not match up with the corresponding numbers of enrolled students.

Unfortunately, because the data on 'offered places' for technical theatre and stage management courses for 2009-10 and 2010-11 is incomplete, it is not possible to make direct comparisons with previous years in relation to percentages of **male applicants** and percentages of men receiving an offer. In the academic years 2006-07 and 2007-08, the data shows that male applicants were less likely to be successful in their application for stage management and technical theatre courses compared to female applicants. However, the data for 2009-10 and 2010-11 shows that the percentage of male students enrolled on courses is similar to the percentage of males applying. For example, in 2010-11, 36.8% of applicants were male and 38% of those enrolled on the course were men. Thus, in 2010-11, women and men appeared to be equally likely to be successful in their application for a place on a stage management or technical theatre course.

In 2006-07 and 2007-08, the percentage of **disabled students** enrolled on stage management and technical theatre courses was at least double those on acting courses. In 2009-10 and 2010-11 the differences between these two types of courses was less striking although stage management and technical theatre courses still had a slightly higher percentage of disabled students than acting courses. In 2010-11 disabled people formed 11.8% of all applicants for technical theatre and stage management courses, but 15.5% of those offered a place, indicating that disabled applicants are not disadvantaged in the application and selection process.

It is noticeable that the proportion of **BME** applicants for stage management and technical theatre courses appears to have declined in the past two years, e.g. it was recorded as 14% of total applicants in 2008-09 but only 7.1% in 2010-11. Similarly, in 2010-11 the proportion of BME applicants who went on to enrol on stage management and technical theatre courses fell to 4.2%: in 2007-08 the figure was 15%. The figures for 2009-10 and 2010-11 indicate that significantly more BME students enrolled on acting courses (18.5% and 12.4% respectively) than stage management and technical theatre courses (7.1% and 4.2%). Conservatoire staff involved in stage management/technical training are aware of this and have created widening participation activities to improve the numbers of BME students who apply for these courses, for example RADA's ongoing relationship with Lewisham College of Further Education.

### **Future Equality Targets**

This interesting data has helped the Conservatoire to identify gaps in the information we currently collect and set equality targets for the future. In line with our legislative responsibilities, these will be published in our Equality Action Plan for 2012-15 and will include the following:

- a) Improve data collection on disabled students by:
  - Updating student records as students with SpLDs are diagnosed during the academic year and whenever a student discloses a disability (this must be done with their knowledge and permission since HESA data is self disclosed)
  - Ensure that data on disabled students in receipt of DSA is captured (as the DSA is awarded to the student) and is included in the data reported to HESA.
- b) Establish systems to ensure more accurate recording of disabled students and take steps to ensure that all students who are eligible for DSA are provided with appropriate information and support to make an application if they wish.
- c) Analyse data on applicants and those offered a place according to BME category and gender to determine whether there are any issues relating to the recruitment of Black male and Asian female students and whether there are appropriate widening participation targets to address these issues.

## APPENDIX 3: Paper on improving equalities data for admissions

### Composite Summary Data and Analysis for Acting, Technical Theatre, Dance, and Circus Arts Courses at CDD Affiliate Schools for 2009-10

#### 1. Aims

A primary aim of this data collection and analysis is to look at 'conversion rates' in terms of the percentages of applicants from each of the equalities strands - gender, disability and ethnicity (BME) - who were offered a place. These data will be used to inform decisions on future equalities activities around admissions and will allow us to monitor and evaluate new initiatives.

Equalities data collection on applicants is currently uneven across Conservatoire schools and one aim of this work is to develop improved approaches so that the collection and collation of the data is more consistent. This work is a priority in the Conservatoire's current Equality Action Plan and it will be supported by the publication of a new set of Guidelines on Collecting and Collating Equalities Data at Application and Admission. The aim of this work is to improve the applications data that is available for students applying in 2011-12 with full data available for the 2012-13 academic year.

#### 2. Explanation of the data

In their individual Programme Monitoring Reports, each affiliate school provides equalities data at the various stages of the application/ admissions process . Equalities data typically include numbers of:

- a) applicants
- b) applicants auditioned or interviewed
- c) places offered
- d) students enrolled at the start of the programme

However not all schools publish data for each of the above stages of the admissions cycle and within this, data may be included for some equalities strands and not others. So, for example:

- NSCD did not use the standard format for their Programme Monitoring Reports for 2009-10 and there is no equivalent of Table A. The summary data presented here therefore do not include NSCD courses
- BOVTS and CSB did not present data on 'numbers of places offered'. Therefore, in the summary tables below, the row presenting data on 'places offered' has been deleted from the drama, technical theatre and dance tables because the data were incomplete.
- Although LCDS publishes data on the gender of applicants, it does not publish corresponding data on disability or ethnicity.

In general, the equalities data for acting and technical theatre courses were more complete than that for dance courses.

Rather than presenting data for each of the schools, the data from programmes of study across the Conservatoire schools have been grouped into four areas and presented as summary Tables:

- a) Acting
- b) Technical theatre and related course

- c) Dance (contemporary and ballet)
- d) Circus arts

For each area, the numbers of applicants and enrolled students for each of the courses listed have been added together. This data was obtained from Table A of the Programme Monitoring Reports for each of the courses.

Percentages have been worked out to aid interpretation and analysis. The percentages are given in the Tables in Section 5 of this report as follows:

- {} The total number of registered students expressed as a percentage of the total number of applicants
- [%] The number of applicants that were auditioned in each equalities category expressed as a percentage of total number auditioned.
- (%) The number of students registered in each equalities category expressed as a percentage of the total number of students registered.
- Numbers less than 5 are expressed as percentages only

The crucial figures for drawing conclusions and deciding on future equalities work, are the numbers of applicants in each of the equalities categories who are offered a place compared to the numbers applying. Whether or not a student goes on to accept the offer of a place and enrolls, depends on many factors which may or may not relate to equality issues. The data provided by Circus Space give an example of the discrepancy between those offered a place and those subsequently enrolling.

### **3. Improving data collection.**

Not all schools collect the full range of equalities data during the admission cycle: some do not collect particular areas of equalities data on applicants and some do not collect data on those offered a place. In order for the Conservatoire to present meaningful admissions data to support its equalities objectives, it will be very important for the full range of equalities data to be collected by each of the schools. The new set of guidelines (to be available for the start of the academic year 2011-12) will help schools to develop a consistent and comprehensive approach to the collection and collation of equalities data at application.

### **4. Analysis of the data**

#### **4i. Gender**

- Although nearly twice as many women as men apply for Acting courses, the gender make up of the student cohort is roughly equal with slightly more male than female students. For Acting courses, male applicants are at an advantage over female applicants – they form 36% of those auditioned but 54% of those enrolled. For Technical Theatre and related courses, the proportion of female to male applicants is similar to the proportion of those going on to enrol. There are substantially more women (63%) than men (37%) who apply for these courses.
- Although over five times as many women as men apply for Dance courses, the gender make up of those enrolled is twice as many female as male students. For Dance courses, male

applicants are significantly advantaged over female applicants – they form 16% of those auditioned and 34% of those enrolled.

- For Circus Arts, slightly more women than men apply, are auditioned and are offered a place but the gender balance of students who go on to enrol is unequal with 36% men and 64% women. To understand this it would be interesting to consider the differences between the percentage of male and female students who are offered a place and the percentage who accept and enrol.

#### **4ii. Disability**

- For Acting courses, 14% of applicants describe themselves as disabled and slightly fewer (12%) go on to be offered a place and enrol.
- There is a similar picture for Technical Theatre courses with 16% of applicants describing themselves as disabled and 12% enrolling.
- 20% of students enrolling on Dance courses describe themselves as disabled. However, because of incomplete data, it is not known whether this reflects the proportion of disabled people applying.
- For Circus Arts, 11% of those auditioned disclosed the information that they were disabled, 7% were offered a place but no disabled students enrolled. However, the numbers involved are very small and any interpretation should be made with caution. It is known that in the current year, students with SpLDs are studying at CS (with 7 students in receipt of the DSA) and it is likely that they were identified and diagnosed during training.
- It is important to note that some disabled applicants may decide not to disclose an impairment or condition when they apply but may choose to do so when they are invited for audition or when their place is secure and they enrol on the course.

#### **4iii. Ethnicity - BME applicants**

- For all courses where there was comparative data, similar numbers of BME applicants were offered places as originally applied. The highest numbers of BME students were on Acting courses.

#### **4iv. Conversion rates**

- 1.6% of applicants for Acting courses are successful and go on to enrol as students
- In comparison, 9% of Dance, 27% of Technical Theatre and related courses, and 32% of Circus Arts applicants go on to enrol.

### **5. Summary Tables**

Percentages have been worked out to aid interpretation and analysis. The percentages are as follows:

- {%} The total number of registered students expressed as a percentage of the total number of applicants
- [%] The number of applicants that were auditioned in each equalities category expressed as a percentage of total number auditioned.
- (%) The number of students registered in each equalities category expressed as a percentage of the total number of students registered
- Numbers less than 5 are expressed as percentages only. This is relevant for the data on Technical Theatre and related courses and Circus Arts.

## A. ACTING

	Totals	Gender		Disability	Ethnicity
		Male	Female	Yes	BME
Applications	7665	2851	4814	1035	824
Number auditioned	7265	2641 [36%]	4624 [64%]	1000 [14%]	769 [11%]
Number registered	120 {1.6%}	65 (54%)	55 (46%)	14 (12%)	15 (12.5%)

Courses include:

RADA – BA Acting

LAMDA – BA Professional Acting (3 year course)

LAMDA – PG Dip Classical Acting

BOVTS – BA, FdA, Cert HE Acting

## B. TECHNICAL THEATRE AND RELATED COURSES

	Total	Gender		Disabled	Ethnicity
		Male	Female	Yes	BME
Applications	333	131	202	54	23
Number interviewed	307	114 [37%]	193 [63%]	49 [16%]	23 [7%]
Number registered	89 {27%}	32 (36%)	57 (64%)	12(13%)	(6%)

Courses include:

RADA – Graduate Diploma, Technical Theatre and Stage Management

LAMDA – FdA in Stage Management and Technical Theatre

BOVTS – Undergraduate courses: BA and FdA Stage Management FdA; FdA Costume for Theatre, TV and Film

BOVTS – Postgraduate courses - PGDip and MA in Theatre design, Drama Directing, Production Management, Theatre Arts Management

## C. DANCE

	Total	Gender		Disabled	Ethnicity
		Male	Female	Disabled	BME
Applications	2010	333	1677	Data incomplete	Data incomplete
Number auditioned	1440	233 [16%]	1207 [84%]	Data incomplete	Data incomplete
Number registered	178{9%}	61 (34%)	117 (66%)	36 (20%)	44 (25%)

Courses include:

CSB – Professional Dance and Performance degree

LCDS - BA Contemporary Dance

LCDS – PG Dip and MA Contemporary Dance (across 5 courses/ disciplines)

Rambert – FD and BA Ballet and Contemporary Dance

**D. CIRCUS ARTS**

	Totals	Gender		Disability	Ethnicity
		Male	Female	Yes	BME
Applications	69	31 [45%]	38 [55%]	10 [14%]	8 [12%]
Number auditioned/	53	23 [43%]	30 [57%]	6 [11%]	[9%]
Places offered	30	14 (47%)	16 (53%)	(7%)	(10%)
Number registered	22 {32%}	8 (36%)	14 (64%)	(0%)	(9%)

Circus Space BA degree course

## APPENDIX 4:

### Staff Development in Equality and Diversity, 2004 – 2011

Title of Training	Trainers	Schools Involved:	Date
<b>Principles of Disability Equality</b>			
Principles of Disability Equality including the Social Model of Disability, Disability Discrimination Act, Confidentiality and Disclosure, using Learning Agreements, Developing Disability Confidence	Lois Keith, Susan Hemmings Ros Lehany	All affiliates as they joined the CDD	2004 to 2007
Developing Inclusive Practice and Disability Confidence	Lois Keith, Ros Lehany	Cross Affiliate	Oct 2009
<b>Inclusive Practice for Students with Specific Learning Difficulties</b>			
Supporting dyslexic students	Ros Lehany	LAMDA, CSB	Sept 11
Developing Inclusive Practice for deaf and hearing impaired students	Lois Keith and Sophie Stone	NSCD and LCDS	02 & 09 Sept 11
Seminar on monitoring and improving provision for students with specific learning difficulties (including use of the CDD dyslexia checklist)	Ros Lehany	Cross affiliate staff with specific responsibility	1 Jun 11
Line learning: memory and retrieval of information for students with specific learning difficulties	Claire Salter	Cross affiliate	20 July 11
Alternative forms of assessment in contextual studies and other written assignments for students with SpLDs	Ros Lehany	Learning and Teaching Committee	6 May 11
Supporting students with autism and Asperger's	Dr. Nicola Martin	Cross affiliate	20 Jul 11
Seminar on using the dyslexia checklist	Ros Lehany	Cross affiliate: staff with specific responsibility	14 Jul 10
Seminar on teaching and learning for dyspraxic students	Ros Lehany, Lois Keith	All staff	Oct 09
Seminar on teaching and learning for dyspraxic students	Ros Lehany, Lois Keith	Cross affiliate	Oct 09

Inclusive practice in libraries and learning resource	Edenskills	Cross affiliate for specialist staff	18 May 09
Good practice in Inclusive Learning and Teaching, particularly for students with Specific Learning Difficulties	Lois Keith, Antigone Exton-White, Ros Lehany	LCDS, RADA,CS, CSB	2005 and 2006
<b>Reasonable Adjustments and Learning Agreements for Disabled Students</b>			
Making reasonable adjustments and using learning agreements for disabled students	Lois Keith & Paula Liebler	LCDS	23 Mar 05 1 Sept 10
<b>Supporting Students with Mental Health Difficulties</b>			
Seminar on implementing the Conservatoire's Guidelines on Supporting Students with Mental Health Difficulties	Lois Keith	Whole staff seminars at NSCD, RSBCD, CSB,BOVTS	Mar - Sept 11
Launch held at RADA to promote the guidelines on supporting students with mental health difficulties and leaflets for staff and students	Panel of speakers inc: Richard Wilson & Sophie Corlett, MIND	All staff	13 Oct 10
Seminar on Mental Health and the Performing Arts	Jane Boston, Lois Keith, speaker: Margot Waddell	Cross affiliate	15 Oct 08
Supporting Students with Mental Health Difficulties	Lois Keith, Sophie Corlett, (MIND) Elizabeth Nabarro	BOVTS, CS, LCDS,RADA,LAMDA, CSB	2005 to 2006
<b>Disabled Students' Allowance</b>			
Seminar on supporting students applying for the Disabled Students' Allowance	Ros Lehany	Cross affiliate	17 July 08
<b>Supporting student with other impairments and conditions</b>			
Developing Inclusive Practice for Deaf and Hearing Impaired Students	Lois Keith and Sophie Stone	NSCD and LCDS	2 <sup>nd</sup> and 9 <sup>th</sup> Sept 2011
Supporting students with autism and Asperger's	Dr. Nicola Martin	Cross affiliate	20 July '11
Acting training for Deaf and hard of hearing students (follow up session)	Lorraine Callow, DeafWorks	RADA	11 Jan 07
Working with deaf and hard of hearing students	Lorraine Callow, DeafWorks	RADA	14 Sept 05

<b>Equality Impact Assessments: policy development</b>			
Equality Impact Assessment Training	Caroline Davies , Lois Keith	Cross affiliate, senior staff	22 Oct 07
<b>Race Equality: Students</b>			
Tamasha Master-class with acting students: to consider the actor's cultural context and language	Kristine Landon-Smith	All staff with interest in this area	22 June 09 4 Jan 10
Seminar on Race Awareness	Ansel Wong	Cross affiliate for Senior & HR staff	20 Nov 08
<b>Recruiting and Supporting Disabled Staff: Using and Implementing the Conservatoire's Guidelines</b>			
Seminar on Improving Support for disabled staff members	Lois Keith	LAMDA	7 Mar '11
Recruiting and Supporting Disabled Members of Staff	Lois Keith	LCDS Line Managers	Feb '10
Recruiting and Supporting Disabled Members of Staff	Lois Keith	Cross Affiliate for Senior and HR Staff	20 Nov 08
Gender equality day for staff	Lois Keith, Simon O'Shea	Circus Space	17 Apr 08 & May 09
<b>Gender Equality Issues for Staff</b>			
Discussion days for staff on issues of gender equality	Simon O'Shea and Lois Keith	Circus Space	17 April 08 & May 09
Gender equality issues for staff	Lois Keith	CSB	May 09

## APPENDIX 5:

### Report on our Activities to Promote Equality for Conservatoire Students From Minority Ethnic Backgrounds (BME), 2008-2011

#### Introduction and Background

The Conservatoire's Equality Action Plan for 2006-9 contained three broad race equality objectives for students. These were to:

- 1. Employ a consultant to advise on BME issues and the performing arts in order to:** give expert advice on specific issues to consider when conducting equality impact assessments, advise on learning and teaching of performing arts students from BME backgrounds and lead staff training.
- 2. Conduct involvement activities with students from BME groups to identify their priorities and possible areas for change**
- 3. Use this information to help widen access to places on courses at affiliate schools from students from BME and other (potentially) under- represented groups:**

In 2008-2009, Lois Keith, the Conservatoire's Equality and Diversity Manager led a number of activities to help develop these objectives and a number of reports were written and disseminated to affiliate staff. These included:

- A senior management staff seminar on race equality led by consultant Ansel Wong
- A questionnaire sent to students in all affiliates with a 'prize draw'
- Follow up interviews with students
- An acting master-class led Kristine Landon-Smith, Artistic Director of Tamasha
- Discussion groups with students from BME backgrounds at NSCD.

The reports on these activities were circulated and discussed at staff meetings in some affiliate schools and at the Equality and Diversity Group. These reports are all available on the staff area of the CDD's website or by contacting [lois.keith@cdd.ac.uk](mailto:lois.keith@cdd.ac.uk)

We received 30 responses to the questionnaire and a further 25 students were involved in follow up interviews and discussion groups. A few recent graduates were also included in this part of the work. Many of these interviews were conducted by Joan Oliver and involved RADA students. Discussion groups at NSCD took place in October 2009. These were organised by staff members Andile Sotiya and Sue Logan and led by LK. The aim of these activities is to assist Principals, members of the Equality and Diversity Group and other key members of affiliate staff to gain further understanding of the experiences of BME students in order to help us identify some key priorities and areas for action and change.

This report focuses on the words of Conservatoire students who identify as being black, mixed race or from another ethnic minority group rather than on an analysis of their views. It is arranged under the following headings:

1. Application and audition
2. How students describe their ethnicity and/or cultural background
3. Positive experiences for BME students in training including responses to the master-class led by Kristine Landon-Smith, Artistic Director of Tamasha
4. Negative experiences including insensitive and/or confusing use of language
5. Student support
6. Role models
7. Casting
8. Careers

### **1. Application and Admission**

A number of respondents recalled their auditions with pleasure:

‘This was the friendliest audition I went to. There was nothing patronising or snobbish, just really good fun. They never once made me feel ‘black’.’

‘It was fun and exciting and in itself a huge learning experience. It made me really want to come here.’

‘The attention I was given was really fair, I felt it was all about the acting.’

Others referred to their experience of being black or mixed race at auditions with mixed responses:

‘I was asked about my race during my interview but did not see this as a negative issue, I am quite happy to explain my heritage.’

‘I felt that with being the only black guy auditioned on the day, maybe it helped?’

‘There was a big ethnic mix in the audition I attended at LCDS. I had danced at Urdang before this which was very diverse. I was the only black guy in all of the other auditions I attended (4 or 5 schools) and I did feel a bit awkward in a few of them.’

‘There’s a good side to being accepted into the school because of your ethnicity, but it can make you feel like you’re just there because you fit into a category rather than because of your dance ability.’

‘No negative experiences, in fact positive comments about an unusual name.’

Two respondents recalled feeling uncomfortable and were concerned that they might have been treated differently because of their colour. In particular, these students were unsure whether the

questions they were asked in the interview section of their auditions, referred to previous academic experience or negative stereotyping based on colour.

'I knew that I was a good dancer but I was asked a strange question: 'do you realise it's going to be hard work?' I had already done seven years training in two years and I knew that I would have to be as good as, if not better than anyone else. After I started at the school, I asked others and I didn't find anyone else who was asked this question.'

'I attended a few auditions. Where there was more than one BME student at the audition, it felt like that cultural diversity was well accepted at the school. At other auditions, I did feel a bit of an alien!'

'In the interview part of the audition I was asked 'would you be prepared to be told what to do.' This is possibly because my academic route wasn't smooth, but it did suggest that they thought I was going to be a handful – a stereotype of a certain kind of boy. Perhaps my skin colour did have something to do with it, but I'm not sure whether this was the case.'

## 2. How students described their ethnicity and/or cultural background

The introduction to the questionnaire and to subsequent interviewees explained that categories which describe race and ethnic origin are about the group to which you feel you belong and not about nationality, place of birth or citizenship. Students showed considerable pride in describing their background.

'I am Cambodian and feel that I represent my family, heritage and religion.'

'I am proud of being black due to black history and knowing that the black race has come so far in regards to equality and opportunities.'

'I was born and raised in Edinburgh. Both my parents are Chinese. My mother is from Shenzhen and my father is from Toisan in China. I am able to speak Cantonese but not at an expert level as I have lived in the UK too long and it is only now I am trying to become stronger with it.'

Four respondents described themselves as Japanese, with one student adding, 'I am Asian so my skin colour is yellowish. I grew up in Japan and have been educated under the Japanese culture.'

The biggest group described themselves as 'mixed race' and most respondents chose to give additional information about their colour and nationality and to clarify the exact mix of their ethnicity. These descriptions included:

- I regard myself as 'dual heritage' ethnicity – black Caribbean/white , half and half and I'm proud!! Best of both!
- I would describe my colour and ethnicity as mixed race – part English, Irish and Jamaican
- Irish Mother, Indian Father;
- My family are Trinidad/Chinese and English. I grew up in South London. Other people often laugh when I say where I come from, they have a negative stereotype of this part of the world!
- half British White, half North African;
- Italian Mother, African Father;
- South American, mixed colour;
- Haitian-French and English;
- Black Caribbean, White English;
- Mixed Raced- White/Black African
- Asian skin, born in Sri Lanka adopted by English parents.
- Black British with mixed parentage.
- Mixed race (Indian, Caribbean) and White (English);

Some students who identified as black, also chose to describe their parents and/or their own country of origin and sometimes the length of time they had been in this country, for example:

- I'm British, born in London. Both my parents are from Ghana and I consider myself to be also 'from' Ghana.
- Nigerian, came here aged eleven
- Jamaican
- Black British
- Black Caribbean

The following response highlights some of the complexities in the area of race and nationality and the pride students take in describing their heritage.

'I'm considered to be a 'White American' by most people but I come from quite a diverse background. My mother is British and the daughter of an Arab and an Italian. My father is American of Irish descent. I was born in Lebanon but evacuated by the US military when I was one year old. So I consider myself to be a 'world citizen' or maybe just a 'mutt'.'

### 3. Positive experiences for BME students in training

Students were asked to give examples of positive experiences of their training and their responses included the following:

'I feel I am as part of this 'family' as any other white, black or European student here.'

'I have to say that I don't feel I have encountered anything where race has been a factor either positive or negative. It feels more like people are interested in me and not stereotyping me.'

'amazing, enlivening, terrifying.'

'I see myself as very lucky. I had a belief and a passion but I would never envisaged myself as an (artistic performer). I was someone who barely made it through school. My appearance fits the bill as either an 'unruly troublemaker' or 'just another athletic black boy'. Here I feel that the teachers want me to improve. They've helped me to find the ground to improve as an artist and to step back so that I can develop an individual point of view within the discipline.'

### **Comments from the Tamasha Master-classes**

In 2009 and 2010, Kristine Landon Smith Artistic Director of Tamasha led two master classes with acting students and graduates from Conservatoire schools. Culture and language are an important part of Kristine's practice and her work encourages actors to use these as a positive force in their acting. The following comments were from participants in these workshops.

'Sometimes as actors we forget that the person we play has a life and a story that leads to the first word they speak in the play. Culture is a huge part of that, it is the reason for the way we speak, the way we move, what we do or do not understand.'

'This workshop made me also understand how important it is to know and acknowledge the cultures in a cast or a classroom because they can inevitably become an access point for the audience and the actor themselves. If I was asked to do the workshop again, I would do it in a heartbeat.'

'I would love to see this type of work happening more in period theatre as I think there is something really interesting in bringing more diversity into any form of creativity. What do I mean by diversity? A lot of people rely solely on appearance to decide something is diverse and they don't ask enough questions and really get to the source. The master class opened this up and really explored all the different avenues - this is a great and healthy way to try to create something different.'

'The workshop was thoroughly enjoyable and generated a lot of positive thought. I feel it allowed the actors as individuals, and as a group, to very quickly develop a natural and connected work environment. By allowing and giving permission for the actor to explore primary, secondary or even tertiary natural voices and connecting to our cultural identities - a truth connecting the actor to the text was uncovered. This can only be a good basis on which successful character and skilled performance can grow.'

'I enjoyed the workshop very much. I found it really freeing; having English as my second language was all of a sudden something that I could benefit from, something that could help me open up and relax - and not just the regular "language barrier". I felt secure and had lots of fun!'

#### 4. Negative experiences including insensitive and/or confusing use of language

It is likely that many or most of our students from BME backgrounds will have had little experience of direct prejudice or discrimination in their training. In this work, students who did want to discuss negative attitudes and experiences wrote or spoke about the more subtle, less obvious ways in which students from BME backgrounds or who look different can be made to feel uncomfortable.

The comments below are from a group of students who talked about how they felt that their social class background and/or previous educational experience as well as their ethnicity added to their feeling of 'difference' during their training.

'My training was like a roller coaster. For a while I felt like nobody understood me. I think that was partly an age thing and partly because I hadn't had as much formal education as some of the others. I'd spent seven years living my life before I came to drama school and I felt very isolated at first. I found some of the work difficult because of the intellectual nature of the classes and I felt a bit threatened by them.'

'On a few occasions I have felt that there was very little understanding of my point of view. After being on the course for a while, I can now see that there aren't any other students in the institution who have come from the same background as me, so it's no surprise to me that people may find my point of view unusual. However it can be difficult at times.'

'I think it would be very beneficial for people to have a better understanding and patience of other people's way of learning and communicating. It is difficult adapting to a new environment, especially if your experience of school has not been straightforward or entirely successful. However, I can confidently say that I've seen nothing suggestive of prejudice for racial or any other issues.'

'An institution needs to be open to different individuals. There needs to be a degree of flexibility in order to help students from different backgrounds and different cultures achieve the best results. Don't lose sight of what they're there for. Use their strengths, don't manipulate them, listen to them. Try to make a good balance between the skill and techniques they need to succeed in the profession and the individual person. Acknowledge who they are, their background, their body. Use this difference positively, as an asset.'

'As a black student I feel that one suffers from a feeling of alienation. This is due not only to the under-representation of BME students in schools but because the teachers are not always well-rounded people who have lived life and know how to tutor young and impressionable students. I'm not sure that black students are always encouraged to pursue Conservatoire style training.'

'If you haven't been through a traditional academic education and you might not have traditional middle class manners or if your culture is to be direct and ask for what you want, then other people can think you're being rude. It's not my way to want things and not say it, I prefer to resolve issues in a direct way and I know that some teachers might call this arrogance.'

'As someone who looks different and has different life experiences from other students, I wanted a way to be encouraged in the enormous flourishing of energy and creativity whilst maintaining the cultural form of the discipline.'

The following comment looks at how stereotypical assumptions about black performers can have both a positive and negative impact on how they develop as an artist.

'I've worked hard to be technically strong in order to get to the next stage – I've focused on this. There seems to be an assumption that black dancers are energetic, artistic, individual, but not technically strong and maybe my efforts to develop technically have been to the detriment of my artistic and creative side.'

Although issues related to negative assumptions about the physical body of BME students was not included in the questionnaire, this issue became a lively part of the follow up interviews and discussions, particularly from dance students and they had many things they wanted to say on this topic.

'I wouldn't say it was directly discriminatory but it does seem that regardless of ability, one's colour or physique can obscure judgement. Comments about the shape of your body for example. None of the students from ethnic minorities in my year were pushed up to the next level. Teachers would say things like 'he has better feet' or 'he had a less curved body'. They were indirect comments and that made it more frustrating.'

'Black male dancers are often naturally muscular. This fits into the way ballet dancers are traditionally shaped. I've never seen a leading black female dancer.'

'In classical ballet technique, there is a problem between the type of ballet being taught and a body shape that doesn't fit in. What can you do about this? Black people don't have high insteps so you get moaned at for not having the right shaped feet. Pointing your feet is an essential part of ballet training but this is a more complex issue than some teachers think. It may be about a body type that you can't change.'

'We're in the business of the body, taking into account the natural body shape and trying to push it to the limits. It's hard to let your body shape be how it is.'

'I'm the only black girl in my class and in some ways it segregates me from the rest of the class. I'm the only person in the class who has to worry about their ribs – I've been told to 'calm my ribs down'.'

'The aesthetic of the flat back. I've been put into a position where I couldn't even move. In the pilates class in the first year, everyone had to look at me and another boy. I was told that our stomachs were like this because of our genes.'

'I think that mixed/black dancers tend to have a difficult time due to our body structure. Maybe I don't work hard enough but I found my lumbar spine very hard work – to get a flat back/no African bum. Ha ha!'

## Teaching and assessment issues

Some students (particularly black students of African and Caribbean heritage) expressed concerns about how the perception of their 'body shape' might have a negative influence on their marks. They felt that there was not an obvious way for them to discuss these concerns with their teachers.

'You have to get certain types of marks and certain grades. You know and the teachers know that they have to help students learn and get grades, otherwise you get thrown out. If I let my ribs stick out or stand the wrong way, I'm always worried that I get marked down for this.'

'When you receive these comments about feet and ribs – does this mean that you'll get worse marks? We all think about this, but we're not sure of the answer'.

'What can I do about this? I was told that I was more 'womanly' than English girls. That's how my body is built'.

### **Nationality**

Although 'race equality' in its legal definition is not about nationality or language, the questionnaire tried to be as inclusive as possible and there were 6 responses from overseas students, whose spoken and written English was not fluent. These comments included the following:

'Students who are not from the UK have twice as hard a life as students here in London.'

'I think that it's a little bit normal to have some prejudice towards a person when you do not know them. I think I received that, especially in my first year, but now everything is okay. I think this is normal. I didn't talk to anyone about this. I don't know why. I'm a bit shy so I didn't say anything.'

'Language issues: I get the feeling that some teachers do not understand how difficult it is to write, do assessments and talk in a different language.'

'I've never had any problems with being mixed black and white, but coming to London (from overseas) with only a medium level of English, my mates used to make fun of my not perfect language. The problem was worst at the beginning of the school year, in interviews or when I needed a private word with a teacher.'

## **5. Student support in cases of discrimination or prejudice**

Since most respondents felt that they had not experienced any direct discriminatory action or behaviour, there were not many responses to this question. About equal numbers of respondents said they would either know or not know who to talk to if they faced any issues of prejudice or

discrimination. Those who said they would know could name the person and this was usually an appropriate senior manager or their own tutor. One respondent said:

'There are so many intelligent, liberal people in the school that I could speak to'.

However, four respondents gave reasons for choosing not to discuss these issues and two more respondents felt that when they discussed this matter with a teacher, the support was not always as positive as they might have hoped. The first comment is from a BME student who wrote about a problem they had had with an individual member of staff. '

'I chose not to discuss some of the issues I faced with a member of staff. Firstly, I felt like I would be making a big problem between myself and other staff and possibly students. I felt it was running too big a risk of making a mountain out of a molehill and on a course where you have to communicate on a one to one level with teachers over a few years, it could easily generate a hostile and uncomfortable working/learning environment. Racism especially is a taboo.'

'I think if something like this occurs, it's better to speak directly to the people who are doing it.'

## 6. Being taught by teachers of colour and Role Models

This was a question asked in the interviews rather than on the questionnaire, although again, a few respondents added points about this issue in the 'any other comments' section. Some of those asked, expressed surprise that they hadn't thought about this before and hadn't noticed whether they had been taught by anyone of colour. They couldn't necessarily articulate how this made them feel, since by and large their experiences of training had been positive. As one respondent said: 'I've never thought about it, you just accept the world the way it is'. This seems to suggest that the expectation of being taught by anyone of colour was very low.

However, most thought it was an important question and had some interesting things to say.

'I had a black male dance teacher and I do think it makes a difference to minority students because it gives them a 'role model' to look up to.'

- 'No, shocking isn't it. Not one. It's almost as if they don't have a voice. I wasn't aware of it until you asked and I think that's a shame. It worries me that I didn't notice it.'
- 'There weren't any teachers of colour and I didn't even notice this at the time.'
- 'There was a teacher who came in as an instructor and it was refreshingly different to be taught by someone of the same race.'

- 'There should be a wider variety of teachers from different backgrounds and ethnicities. You'd think there would be more given where the school is located.'

The comments below show a more complex understanding of the value of having teachers and other staff members with a deep understanding of what students from diverse backgrounds bring to our schools in both culture and artistry.

'It's not just an issue of colour. There aren't enough people – teachers and students – from varied backgrounds who can relate to and understand that people are different: culturally, in their manners and in the ways they deal with issues. There is an unspoken pat on the back between teachers and students from the same background who are following the same path. You could be great in the industry but not valued the same as everyone else in the school.'

'If teachers only see a few black dancers, they develop a view that this is how black dancers dance, but the greater diversity of colour, body shape, culture, the more they open up to new ideas and the more they are open to change.'

'At one time a performing arts company came to do some work in the school. It was a company of Caribbean performers. Other students commented on how there were lots of black people in the building and how strange this was. I said, 'how do you think I feel every day?' Everyone should have the right to feel comfortable with who you are and where you are.'

'I have been taught by teachers from different nationalities but as far as I'm aware there are no black tutors at the school, which hasn't been a problem to me as I'm more concerned with having GOOD teachers. I certainly wouldn't be against having some more ethnic minorities amongst the staff and students, provided they were there to be enthusiastic about their work, not just there for 'show purposes' which I've seen happen in other places! In an ideal situation, this would be someone who could teach my discipline well and also be able to relate to me on a cultural level as this would help towards creating a more comfortable learning environment. I'm aware that the probability of finding such a person is low so I hope to be one of the first in years to come!'

## 7. Casting

Casting during training is always a hot issue for students, whatever their background or racial identity. There was no direct question about casting on the questionnaire, but some respondents chose to include their views on this in the 'any other comments' section. Interviewees were asked a direct question about casting. As might be expected, there was a range of responses and some strong feelings. One of the interesting issues raised was the fact that students felt that even though assumptions about their colour, class background and life experiences were being made, there was no open dialogue between staff and students on this sensitive issue. Some respondents who on the whole, felt very positive about the roles they had been given, also made some reference to their anxiety about being stereotyped or pigeon-holed.

'I've been very happy with my casting. I've been ridiculously lucky. There was a bit of stereotyping at one point. I was kind of pigeonholed as the other dark guy who didn't fit in with the rest. But I don't know if that is to do with the nature of my ability as an actor. I do recognise an 'other-ness' in my work.'

'Generally positive because I've been very lucky with casting. They've given me the tools and resources to grow.'

'In general I've been happy. I think the school has very clear ideas about where they want each student to go and though I trust them, I would like to get more versatile.'

A less positive comment came from a student who was expressed concern about stereotyping based on colour. This student felt that she had been type-cast as the 'strong, earthy' type and expressed a desire to be given a bigger range of characters in order to become a more rounded actor:

'I felt that they had stereotyped me from day one. One teacher gave me black female poets to study. The characters I was given to play were similar 'strong domineering women' parts. I wasn't happy with these roles.'

There are many elements to each of our students and other factors such as social class may be just as important a factor in determining 'cultural difference' as colour, race or nationality. Some respondents expressed the feeling that they would like more dialogue with their teachers about stereotyping based on assumptions of class and colour. These were often students who felt that their appearance meant that they were often perceived as being more 'street', 'urban' or 'working class' than the reality of their own class, cultural and/or social background.

There was also the following interesting observation from a respondent to the questionnaire. This is some-one who in the question on identity, wrote that they were 'usually considered to be white':

'Some 'white' members of my year group and the year prior were asked to play black and Asian parts in various productions. I think that there are enough plays out there to be able to cast according to race. I don't consider that casting across race shows the versatility of the actor. I would even think it was bordering on the offensive. Luckily, I haven't had to do this, but some of my friends have and they've expressed their worries about playing stereotypes. Why choose a play with three Chinese men and a Jamaican for a 'white' cast? Nobody should be asked to 'black up' for a role and this has happened in the past. Bit disconcerting.'

## 8. Careers and Being Trained for the Industry

Of course, the hopes and fears of BME students are, in many ways, no different from other students. Respondents expressed anxiety about finding work at all; finding a company where they would be happy and creatively fulfilled and where they would earn enough money to live on. Students from overseas expressed a concern about being able to stay and find work in this country. Their common concerns were expressed as:

'I hope that I can be the best that I can be in my dance career and hope that I do not miss out on opportunities or come across discrimination or be stereotyped for my colour and race. I hope this doesn't happen but it could be a possibility as prejudice can take place in any part of the world.'

'I hope that I never come across any type of discrimination or being stereotyped because of my colour in future auditions but I honestly believe this is unlikely as I have never faced this in the past. I hope I have a successful future career in contemporary dance and I believe I will gain all the knowledge I need to achieve this from my training.'

'The companies I will be applying for are probably quite open to different races but I feel as if some companies perhaps just have to make up the numbers with different races to show that they provide equal opportunities.'

Some specific hopes and anxieties that were to do with difference, either of race, nationality or appearance included the following comments. These were from students studying dance, acting and circus skills:

'I hope to find varied and engaging work, but fear that there is so much type-casting based on appearance alone that this is increasingly unlikely. Any deviation from a standard and definitely 'British' (not even generally European) appearance seems to be treated almost like a liability, where either you look for work pigeon holing you according to a physical type, or you simply agree to run the risk of being overlooked in favour of a physically more 'neutral' type.'

'I find myself going to auditions in Europe, mostly Amsterdam and I have not yet come across a black or mixed race dancer. Maybe I haven't been to enough, but the outcome is always the same. Even in England the artistic directors know what they want to promote their company and it is annoying to think that even in the so-called art form it still boils down to the way you look. I also think that mixed/black dancers tend to have a difficult time, due to our body structure and I think that this may be harder for female dancers.'

'That I can progress and be judged solely on my abilities and not on my background or appearance, as many people are quick to tie individuals to stereotypes based on image and surface level interactions.'

'There are lots of companies I don't audition for because I know I don't look right and I don't want to put myself in that position. I want to do what I want to do. I want to develop in my dance work. The environment out there is very harsh – sometimes things do need to be harsh – the training is gruesome. But the dance world needs to be more open to different cultures – there are not that many black dancers out there. As far as I know there is only one black female dancer currently employed in a ballet company in Britain. You have to keep a vision of who you are and you have to be positive and proactive. As a black dancer, is there a place for me?'

In the interviews, students and some recent graduates were asked whether they felt that their training was preparing them (or had prepared them) for the realities of the industry. The following comments deal specifically with the feeling that some acting students were being prepared for parts based on assumptions about how black, Asian and mixed race students were likely to be cast in the industry. Students were not always happy with this and did not always feel able to discuss this with their teachers.

'I'm not sure how much my training has equipped me to go into the real world. I was given a reading list by one member of staff but this was a bit unsettling. I thought – if I'm going to be cast as a rude boy, then teach me how to be a rude boy. Let's have an honest conversation about it, because that isn't my family background or my education.'

'I felt that the school was very good at producing the *White Actor* and the *Black Actor* whereas I'm something other. I'm more like Equatorial man. There is currently a big demand for black actors, but not necessarily for my type.'

## Conclusion

Since these initial reports were published, discussions within affiliate schools have led to a number of specific changes and improvements. These include:

- Staff discussions on ensuring that we are aware of how we talk to students about their bodies in their training, particularly in dance training to ensure that technique teachers, directors and choreographers make positive comments on how students can improve their technique rather than focusing on body shape or 'type'.
- Increased awareness of sensitivities re: casting for students and a more open discussion about 'tricky' areas such as 'cross colour' casting.
- A planned conference to consider training and casting issues for acting students from BME backgrounds. The conference is planned to take place at RADA in 2012-13 and will be open to others working in the sector (performing arts teachers, directors, agents, casting agents etc), including some of our graduate students.

These actions will be further developed in our Equality Action Plan 2012-15

Lois Keith, Equality and Diversity Manager, December 2011

## APPENDIX 6:

### Guidance on Supporting Trans Staff and Students

#### Introduction

i. This guidance is designed to be a useful resource for staff and students who may have little or no experience of studying or working with trans people. Trans people are a group which often has experience of prejudice and hostility and the guidance and the draft policy statement in this document are designed to be a helpful introduction to the work we would need to do to support a trans person who may be working or studying at the Conservatoire or at one of our affiliate schools. The Conservatoire strives to treat all employees and students with respect, and seeks to provide a positive working and learning environment free from discrimination, harassment or victimisation. This guidance is intended to meet and where possible, exceed our legal obligations in providing such an environment for trans men and trans women.

ii. **Definitions:** The terms 'trans people' and 'transgender people' are both often used as umbrella terms for people whose gender identity and/or gender expression differs from their birth sex. Trans status is different from sexual orientation: trans people, like any other, can be heterosexual, lesbian, gay or bisexual. Not all trans people choose to seek medical help such as hormone treatment or surgery in order to make the transition to their preferred gender.

iii. **Facts and figures:** It is estimated that there are 300,000 trans people in the UK, 80 per cent of whom were assigned male at birth. Not all of these people will transition, but in the future between 50,000 and 90,000 are expected to present themselves for medical assistance. Around 10,000 trans people in the UK have received medical assistance to their preferred gender and others have transitioned and gained legal recognition of their preferred gender without medical assistance. (*ECU, Trans Staff and Students in HE, 2010*)

iv. Given the estimated numbers of trans people in the UK, most HEIs are likely to have trans people among their staff and students either now or at some time in the future. When an institution has a member of staff or a student who is transitioning or has transitioned to their preferred gender, a number of issues will arise, many of which are underpinned by legislation. Transgender is a protected characteristic under the Equality Act 2010.

v. **Transition to a preferred gender:** It is worth noting that every person is different: some people transition from one gender to another with ease and others do not. Many younger trans people choose not to or cannot, transition because of their age, lack of financial means and/or lack of autonomy from their family. Older trans people may fear losing their job or their family if they make a permanent transition to their preferred gender, or may lack the financial means to do so. Whatever the individual circumstances and whatever the mathematical likelihood of this happening to a staff member or student at the Conservatoire and its affiliate schools, it is important that we are flexible, supportive and clear that discrimination and harassment against trans people will not be tolerated.

#### vi. Section One: General Guidance on supporting trans staff and students:

The first part of this guidance gives an overview of the legislation that protects transgendered people, both those who are undergoing medical supervision and those who define themselves as transgender even if they are not undergoing treatment. It also contains information on language and terminology and some suggestions on what needs to be in place to support trans staff and students

during the process of transition. At the end of this section there is a discussion of some of the gender specific issues that might arise during for transgender staff and students studying and working in a performing arts school.

#### vii. **Section Two: Suggested Policy Statement on Trans Equality for Affiliate Schools:**

This section contains a suggested policy statement on trans equality. This is designed to help schools to meet our legal obligations and develop best practice. The policy includes a checklist of things to consider when supporting a trans person through and after transition. Affiliate schools will want to discuss this with their own Senior Management Teams before making any appropriate adjustments before accepting it as an addition to their existing policies on gender equality/equality and diversity. The statement included in Section 2 uses the term '*The Conservatoire and its affiliate schools*' but it may be more appropriate for schools to replace this with the name of their own school.

#### viii. **Section Three: Further Information and Resources:**

Where schools are making plans to support an individual student or staff member, particularly through the process of transition, it is unlikely that this Guidance will be sufficient and schools may want to seek more detailed advice. Section 3 provides a list of references, resources and key contacts. Schools are also welcome to contact Lois Keith, the Conservatoire's Equality and Diversity Manager for further information on any of the issues raised in this document.

Perhaps the most useful document is the ECU's excellent and informative guide on which much of this Guidance document is based: **Trans staff and students in Higher Education, 2010 Equality Challenge Unit.**

[www.ecu.ac.uk/publications/trans-staff-and-students-in-he-revised](http://www.ecu.ac.uk/publications/trans-staff-and-students-in-he-revised).

The Equality and Human Rights Commission guidance also has a great deal of helpful advice on supporting trans men and trans women: [www.equalityhumanrights.com/advice-and-guidance/your-rights/transgender/](http://www.equalityhumanrights.com/advice-and-guidance/your-rights/transgender/)

### **Section 1: General Guidance on Supporting Trans Staff and Students:**

#### **1i. Language: The information below explains some of the appropriate terminology currently used to describe transgender men and women:**

**Transgender people and trans people:** The terms 'trans people' and 'transgender people' are both often used as umbrella terms for people whose gender identity and/or gender expression differs from their birth sex. Trans status is different from sexual orientation: trans people, like any other, can be heterosexual, lesbian, gay or bisexual.

**Transsexual people** are those who intend to undergo, are undergoing or have undergone a process of gender reassignment to live permanently in their acquired gender. Transsexual people may or may not choose to alter their bodies hormonally and/or surgically.

**Transvestite/cross-dressing people** are those who wear clothing traditionally associated with the other gender, either occasionally or more regularly.

**Gender dysphoria** is the medical term for people who are uncomfortable with the role they are expected to fulfil because of their physical sex at birth

**Gender or sex reassignment** is the process undertaken under medical supervision to reassign a person's gender by changing their physical sexual characteristics. The process of gender reassignment and the implications for employment and education is described in some detail in the guidance published by the ECU.

**Transitioning** is the term used to describe someone changing from one gender to another, with or without medical intervention.

**Real life experience or test** is a phase of gender reassignment during which the person must live, work and study in the gender with which they identify before they can start hormone therapy and/or undergo surgery.

### **1ii. Attitudes towards trans people:**

It is important to recognise that trans people are not a homogeneous group: they are people with different life experiences. It is very common for trans people to have encountered negative and hostile attitudes as children and adults. This can include disbelief, isolation, disgust, ridicule, harassment, bullying and sometimes physical abuse. Many of these negative attitudes are expressed through inappropriate and hurtful language. Language around transgender is powerful and should be used with understanding and care.

### **1iii. Gender presentation and gender expression:**

While gender identity is subjective and internal to the individual, the presentation of one's self, either through personality or clothing, is what is perceived by others. Typically, trans people seek to make their gender expression or presentation match their gender identity rather than their birth sex.

### **1iv. Some do's and don'ts:**

- If a trans person has chosen a new name to reflect their preferred gender identity, this name should be used in all circumstances rather than their birth or given name. Do not ask what their 'real' name is.
- Always use the appropriate pronoun – he or she – for the gender that the trans person identifies with. This is respectful and polite and acknowledges the trans person's identity as a man or a woman. If you are unsure, ask how they want to be referred to. Think of the person as being the gender that they want you to think of them as.
- Never put quote marks around a trans person's chosen name or the pronoun that reflects their gender identity.
- Some language which may superficially be considered 'jokey' or humorous should never be used. This includes: 'tranny', 'gender-bender', 'she-male', 'it', 'he-she'.
- Some trans staff or students may choose not to be publicly identified as such or they may only disclose to a limited number of people and it is important to respect this. To 'out' a trans person without their permission is a form of harassment and in some circumstances may be a criminal offence.

## 1v. Legal protection for trans people

Legislation covering gender identity issues focuses primarily on gender reassignment. However, it is good practice to ensure that our policies and practices are inclusive of all trans people whether or not they intend to, are having, or have had their gender reassigned. The most important legislation includes:

- The **Sex Discrimination (Gender reassignment Regulations), 1999** which extends the **Sex Discrimination Act, 1975**. This legal protection applies to staff and students in higher education who have undergone or intend to undergo gender reassignment. In most cases, the Conservatoire and its affiliate schools would be automatically liable for discriminatory actions taken by their staff but a claim could also be brought against an individual staff member.
- The **Gender Recognition Act, 2004** gives additional legal protection to trans people who have fully transitioned (i.e. undergone the process of gender reassignment) and have been living permanently in their acquired gender for at least two years. They can be provided with a **Gender Recognition Certificate (GRC)** which provides them with complete legal status in their new gender identity, with respect to marriage or civil partnerships. Their birth certificate can be amended and it becomes illegal to disclose information about their birth gender. The personnel and students records of people with a GRC must be permanently changed to reflect their gender status and no reference must be made to their previous status e.g. on certificates or in references.
- The **Data Protection Act 1998**. Under this Act, trans status and gender reassignment constitute 'sensitive data'. For more detailed guidance on the legal requirements and managing and recording data and other sensitive information, see the ECU publication, 'Trans staff and students in higher education' (2010) .
- Gender equality legislation relating to discrimination, victimisation and harassment of trans people has been strengthened in the **Equality Act 2010**. The part of the Act relating to gender reassignment came into force in October 2010. Gender reassignment is one of its nine 'protected characteristics' and the Act protects a much broader range of trans people than previous equalities legislation. The Equality Act clarified and extended the definition of gender reassignment. Protection is now extended to a person who has proposed or started the process to change their sex as well as those who have completed this process. Under the provision for indirect discrimination, protection is also given to people who are perceived to be trans and to those who may be discriminated against by association (e.g. the parents or partners of a trans person). The new public sector equality duty will require HEIs to publish equality objectives and this may include objectives relating to trans people, setting out how they plan to promote equality in all its aspects.

## 1vi. Implications and specific guidance for supporting trans staff and students in the Conservatoire and affiliate schools

Supporting trans staff and students is likely to be a new experience for most people and it is essential that a staff member or a student receives appropriate support during transition and this must be carried out with the person's full involvement, permission and approval. Once a trans person has reached the end of the process of transition, they need to be fully acknowledged in their chosen gender. Some aspects that will need to be considered are:

- Providing support, both practical and emotional, during the transition process

- Allowing time off from work or training for medical and other appointments and finding ways of managing the disruption this may cause
- Managing the process of disclosure to other staff members and students
- Preserving and respecting confidentiality, including dealing with any records relating to a person's trans status
- Changing the gender and name on all student or HR records so that there is no contradictory information. This may include class lists, organisational charts, databases, email addresses, website references and so on
- Providing new ID cards, and altering the name on a staff member's door
- Make any necessary changes to legal documents such as a staff member's pension records and a student's degree certificate.

### **1vii. Transgender issues in performing arts training**

In the vast majority of cases, a person's sex is of no relevance to their ability to do a job or follow a programme of study. However, in some cases, being a particular sex can be a 'genuine occupational qualification' (GQC). The Conservatoire's Gender Equality Scheme 2007 (page 8) considered gender equality issues in the selection and vocational training of our students and for those who teach them and since there are gender issues in learning and teaching for at least some of our students, it might be useful to refer to this when planning a programme of support for transgendered students. The Gender Equality Scheme also clarifies the legal position on positive discrimination and positive action and teaching students in single sex classes, for example in classical ballet training. (pages 25-27) . <http://www.cdd.ac.uk/wp-content/uploads/2007/09/gender-equality-scheme-2007.pdf> .

Our students are always chosen because of their talent and potential to develop and this should not be any different in choosing students (and their teachers) who have made the transition into a preferred gender. If a trans person has obtained a full gender recognition certificate, they are deemed by law to be of the gender to which they have transitioned and must be treated in that gender with respect to working and studying. However for those undergoing transition or those who have recently transitioned, there are likely to be some areas of learning and teaching which will need special consideration and where it may be necessary to seek expert advice (see Introduction, point viii and Section 3). These might include the following:

- Recruitment to courses where male and female applicants are treated differently.
- In rare cases where staff expertise lies in teaching performance skills to either male or female students and where it is not easily transferable.
- Casting and allocation of roles for acting students during the period of transition.
- Following transition, there may be the need for additional and specific movement or voice training. See, for example, John Tucker's paper on the need for voice training for female to male transgendered people (copies available from the Conservatoire's E&D Manager)
- Access to appropriate toilets, showers and changing rooms during transition and the possibility of the need for additional privacy after transition.

- During transition, the side effects of medication may affect stamina and concentration and this will have a significant effect on our students whose course will demand high levels of participation and energy.
- Emotions and psychology are often the currency with which performing arts training works. Learning and teaching may need to take into account the impact this can have on the emotional well being of transgendered students. There may be particular vulnerabilities in situations where the training focuses on, for example: the physical body; exploration of personal history and experience; detailed exploration of the 'self'.
- Student references, acting and dance profiles and photographs such as those for Spotlight. Academic and professional CVs and biographies for staff members whose performance experience may suggest the gender into which they were born.

Further information and guidance on the issues raised in this section can be found in Equality Challenge Unit's booklet, "**Trans staff and students in higher education, Revised 2010**" [www.ecu.ac.uk/publications/trans-staff-and-students-in-he-revised](http://www.ecu.ac.uk/publications/trans-staff-and-students-in-he-revised)

## Section 2: Suggested policy statement on trans equality

### Introduction

2i. This is a suggested policy statement and individual affiliates may wish to make changes or additions to fit individual needs, they may, for example wish to substitute the Conservatoire's name with that of their own school. The intention is to provide affiliates with a general statement which reflects good practice in this area. Where schools are making plans to support an individual student or staff member, particularly through the process of transition, it will probably be necessary to seek more detailed advice. This can be done through the Conservatoire's Equality and Diversity Manager and/or by referring to one or more of the reference and resources listed in Section 3 of this Guidance.

2ii. This policy statement can be used in any circumstances where the Conservatoire and/or its affiliate schools are in a position where they want to offer support to staff and students who are either undergoing transition into their preferred gender or have decided to live in a different gender to the one in which they were born.

### Suggested Policy Statement

2iii. *The Conservatoire for Dance and Drama* recognises that there can be differences between physical sex and gender identity/expression. *The Conservatoire and its affiliate schools* will at no time discriminate against people on the grounds of transvestism, transsexualism, intersex conditions or any process of gender reassignment, begun or completed. Where this policy refers to 'trans people', it has in mind people living with any of these identities. When it refers to 'gender identity', it covers both the fixed identity of people living in the gender of their birth and the more fluid identities of many trans people.

2iv. *The Conservatoire and its affiliate schools* celebrates and values the diversity of its workforce and believes that it will benefit from employing trans people at all levels of responsibility, thus hoping to provide role models for students who identify as trans. *The Conservatoire and its affiliate schools* will treat all employees and students with respect, and seek to provide a positive working and learning environment free from discrimination, harassment or victimisation.

2v. *The Conservatoire and its affiliate schools* undertakes the following.

Students will not be denied access to courses, progression to other courses, or fair and equal treatment while on courses because of their gender identity.

The curriculum will be checked to ensure that it does not rely on or reinforce stereotypical assumptions about trans people, and that it does not contain transphobic material.

*The Conservatoire and its affiliate schools* will offer staff and students the opportunity to disclose sensitive information about gender identity whilst respecting the confidentiality of all trans staff and students and will not reveal information without the prior agreement of the individual.

Staff will not be excluded from employment or promotion because of their gender identity.

Transphobic abuse, harassment or bullying (name-calling/derogatory jokes, unacceptable or unwanted behaviour, intrusive questions) is a serious disciplinary offence and will be dealt with under the school's appropriate procedures.

Transphobic propaganda, in the form of written materials, graffiti, music or speeches, will not be tolerated. *The Conservatoire and its affiliate schools* undertake to remove any such propaganda whenever it appears on the premises.

*The Conservatoire and its affiliate schools* will provide a supportive environment for staff and students who wish their trans status to be known. However, it is the right of the individual to choose whether they wish to be open about their gender identity. To 'out' someone, whether staff or student, without their permission is a form of harassment and, possibly, a criminal offence. *The Conservatoire and its affiliate schools* will include gender identity issues in equality training.

*The Conservatoire and its affiliate schools* welcomes, and will provide, appropriate facilities for trans student and staff groups. Unless the person is disabled, asking them to use facilities provided specifically for disabled people is not acceptable.

Staff and students undergoing medical and surgical procedures related to gender reassignment will receive positive support from *The Conservatoire and its affiliate schools* to meet their particular needs during this period.

*The Conservatoire and its affiliate schools* recognises that trans staff and students come from diverse backgrounds, and will strive to ensure they do not face discrimination on the grounds of their gender identity or in relation to other aspects of their identity, for example, their race, age, religion, disability or sexual orientation. In addition, assumptions will not be made about the sex of partners of trans staff or students.

*The Conservatoire and its affiliate schools* will ensure that its environment, in terms of its pictures, images, publicity materials and literature, reflects the diversity of its staff and students.

### Section 3: References, resources and key contacts:

- Association of Colleges et al (2005) *Joint guidance on transgender equality for FE colleges*.  
[www.unison.org.uk/education/further/pages\\_view.asp?did=10313](http://www.unison.org.uk/education/further/pages_view.asp?did=10313)
- Dean, T. (2008) *Trans equality monitoring* (online resource). Press for Change, London.  
[www.pfc.org.uk/node/1408](http://www.pfc.org.uk/node/1408)
- ECU (2009) *Experience of lesbian, gay, bisexual and trans staff and students in higher education: research report*. Equality Challenge Unit, London. [www.ecu.ac.uk/publications/lgbt-staff-and-students-in-he](http://www.ecu.ac.uk/publications/lgbt-staff-and-students-in-he)
- EHRC (online toolkit) *Guidance on recruiting and supporting trans people*.  
[www.equalityhumanrights.com/advice-and-guidance/information-for-employers/guidance-on-recruiting-and-supporting-trans-people](http://www.equalityhumanrights.com/advice-and-guidance/information-for-employers/guidance-on-recruiting-and-supporting-trans-people)
- Equal Opportunities Commission (2007) *Meeting the gender duty for transsexual staff: guidance for public bodies working in England, Wales and Scotland*. (Now Equality and Human Rights Commission, London.)  
[www.equalityhumanrights.com/uploaded\\_files/PSD/20\\_meeting\\_the\\_gender\\_duty\\_for\\_transsexual\\_staff.doc](http://www.equalityhumanrights.com/uploaded_files/PSD/20_meeting_the_gender_duty_for_transsexual_staff.doc)
- Forum on Sexual Orientation and Gender Identity in Post-School Education (2008) *Guidance on trans equality in post-school education*. UNISON, London.  
[www.lluk.org/documents/transgender\\_guidance.pdf](http://www.lluk.org/documents/transgender_guidance.pdf)
- Meyer, W. et al (2001) The Harry Benjamin international gender dysphoria association's standards of care for gender identity disorders, 6th version. *Journal of Psychology & Human Sexuality* 13: 1–30. [www.wpath.org/Documents2/socv6.pdf](http://www.wpath.org/Documents2/socv6.pdf)
- Morton, J. (2008) *Gender identity: an introductory guide for trade union reps supporting trans members*. Scottish Transgender Alliance, Edinburgh/UNISON, London.  
[www.unison.org.uk/file/A3796.pdf](http://www.unison.org.uk/file/A3796.pdf)
- Stonewall Scotland and Scottish Transgender Alliance (undated) *Changing for the better: how to include transgender people in your workplace a guide for forward-thinking employers*. Stonewall Scotland/Scottish Transgender Alliance, Edinburgh.  
[www.scottishtrans.org/Uploads/Resources/changing\\_for\\_the\\_better.pdf](http://www.scottishtrans.org/Uploads/Resources/changing_for_the_better.pdf)
- Trades Union Congress (2006) *LGBT equality in the workplace: a TUC guide for union negotiators on lesbian, gay, bisexual and trans issues*. Trades Union Congress, London  
[www.tuc.org.uk/equality/tuc-11663-f0.pdf](http://www.tuc.org.uk/equality/tuc-11663-f0.pdf)
- Tucker, John. Breaching the Ultimate Cultural Divide: voice work as the key to changing gender identity. *Essays on Voice and Speech*, VASTA 2007 (contact [lois.keith@cdd.ac.uk](mailto:lois.keith@cdd.ac.uk) for copies)
- UNISON (2007) *Bargaining for transgender workers rights*. UNISON, London.  
[www.unison.org.uk/file/A3226.doc](http://www.unison.org.uk/file/A3226.doc)
- Women and Equality Unit (2005) *Gender reassignment: a guide for employers*. Women and Equality Unit, Department of Trade and Industry, London.  
[www.equalities.gov.uk/PDF/Gender%20reassignment%20-%20a%20guide%20for%20employers%202005.pdf](http://www.equalities.gov.uk/PDF/Gender%20reassignment%20-%20a%20guide%20for%20employers%202005.pdf)

## key contacts:

**The Beaumont Society** is a support network that promotes better understanding of the conditions of transgender, transvestism and gender dysphoria. [www.beaumontsociety.org.uk](http://www.beaumontsociety.org.uk)

**Depend** is an organisation that offers free, confidential and non-judgmental advice, information and support to all family members, partners, spouses and friends of trans people [www.depend.org.uk](http://www.depend.org.uk)

**Equality and Human Rights Commission** is a statutory body with responsibility for protecting, enforcing and promoting equality across nine protected characteristics – age, disability, gender, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, and sexual orientation. [www.equalityhumanrights.com](http://www.equalityhumanrights.com)

**Forum on Sexual Orientation and Gender Identity Equality in Post-School Education** was established in April 2007 to promote equality and good practice in employment and the provision of post-school education, with a specific focus on sexual orientation and gender identity, or transgender, equality issues.  
[www.aoc.co.uk/en/Policy\\_and\\_Advisory\\_Work/employment/representation/forum\\_so\\_and\\_gi\\_equality.cfm](http://www.aoc.co.uk/en/Policy_and_Advisory_Work/employment/representation/forum_so_and_gi_equality.cfm)

**Gender Identity Research and Education Society** initiates, promotes and supports research, particularly to address the needs of people who have a strong and ongoing desire to live and be accepted in the gender in which they identify, although different from that assigned at birth.  
[www.gires.org.uk](http://www.gires.org.uk)

**The Gender Trust** is recognised as an authoritative centre for professional people who encounter gender identity-related issues in the course of their work. In particular, this group includes employers, human resources officers, health workers and information services. National helpline: 0845 231 0505. [www.gendertrust.org.uk](http://www.gendertrust.org.uk)

**Mermaids UK** provides support and information for children and teenagers who are trying to cope with gender identity issues, and for their families and carers. [www.mermaidsuk.org.uk](http://www.mermaidsuk.org.uk)

**Press for Change** is a political lobbying and educational organisation that campaigns to achieve equal civil rights and liberties for all transgender people in the UK through legislation and social change.  
[www.pfc.org.uk](http://www.pfc.org.uk)

**Transgender Zone** is an online resource that covers all aspects of transgender issues, including a section specifically for female-to-male trans people. [www.transgenderzone.com](http://www.transgenderzone.com)